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GIFT OF PUBLISHER

MOTION PICTURE HERALD

Governments Aim Quota Arrows at Hollywood

U. S. Market Open If Real Effort Is Made, Says Korda

French Union Presents Plan To Take Over Film Industry

"Politics in Films" Issue Is Fought on Four Fronts

Sales Convention Season Launched by MGM on Coast

Producers and Unions Confer Under Wagner Act

LC

VOL. 127, NO. 5 In Two Sections—Section One MAY 1, 1937

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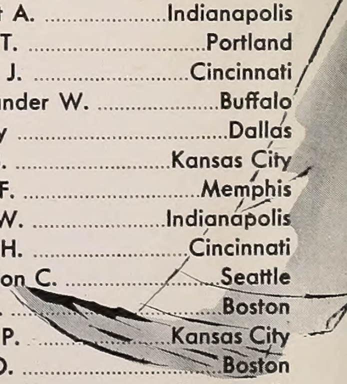

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Allen, John S.	Cincinnati
Amacher, Louis	Portland
Andersen, Hazel	Omaha
Applegate, Salem E.	Philadelphia
Arata, Hypolite A.	New Orleans
Avey, Roy	Atlanta
Bailey, Thomas E.	Charlotte
Banford, Walter E.	St. Louis
Basse, Maurice L.	Memphis
Baumeister, George M.	Des Moines
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Clatworthy, Allen S.	Minneapolis
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Maloney, John J.	Pittsburgh
Maw, Ralph W.	Buffalo
Mendelssohn, Felix	Chicago
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Mundstuk, Jack B.	Pittsburgh
Nathanson, Henry L.	Toronto
Nedley, Carl	Omaha
O'Shea, Edward K.	Buffalo
Pielow, Ralph	Albany
Pippin, Clarence C.	Philadelphia
Quinn, John X.	St. Louis
Ramage, Charles	Vancouver
Reilly, George F.	St. Louis
Renick, Edward	New York
Repec, Charles	Boston
ReVille, Jack	Memphis
Ripps, Herman	Albany
Ritzler, Clarence R.	St. Louis
Rosenblatt, Henry	Boston
Rosenwald, Benn H.	Charlotte
Ross, Bernard J.	Buffalo
Ross, David E.	Chicago
Rubenfeld, Mac	Seattle
Rucker, B. Wallace	Seattle
Saffle, Maurice	Salt Lake City
Sandelman, Harold	Detroit
Schmidt, Harry	San Francisco
Schuster, Sidney	San Francisco
Schwartz, George	Philadelphia
Schwartz, Max	Milwaukee
Scully, Frank J.	Washington
Scully, William A.	New York
Sheehan, William F.	Indianapolis
Shumow, A. Jack	Milwaukee
Shumow, Harry J.	Omaha
Shurman, Samuel	Milwaukee
Smith, Abraham E.	St. John
Sogg, Jack	Cleveland
Stoll, Sam B.	Des Moines
Thortsen, Fred C.	Omaha
Turner, George W.	Minneapolis
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Wagner, Herbert A.	Indianapolis
Warren, Joseph T.	Portland
Weigel, Charles J.	Cincinnati
Weissman, Alexander W.	Buffalo
Whitington, Leroy	Dallas
Wildman, Truly B.	Kansas City
Willingham, Jay F.	Memphis
Willman, Wade W.	Indianapolis
Windsor, Wade H.	Cincinnati
Wingham, Langdon C.	Seattle
Wolf, Maurice N.	Boston
Wolfberg, Harris P.	Kansas City
Worden, Harry O.	Boston
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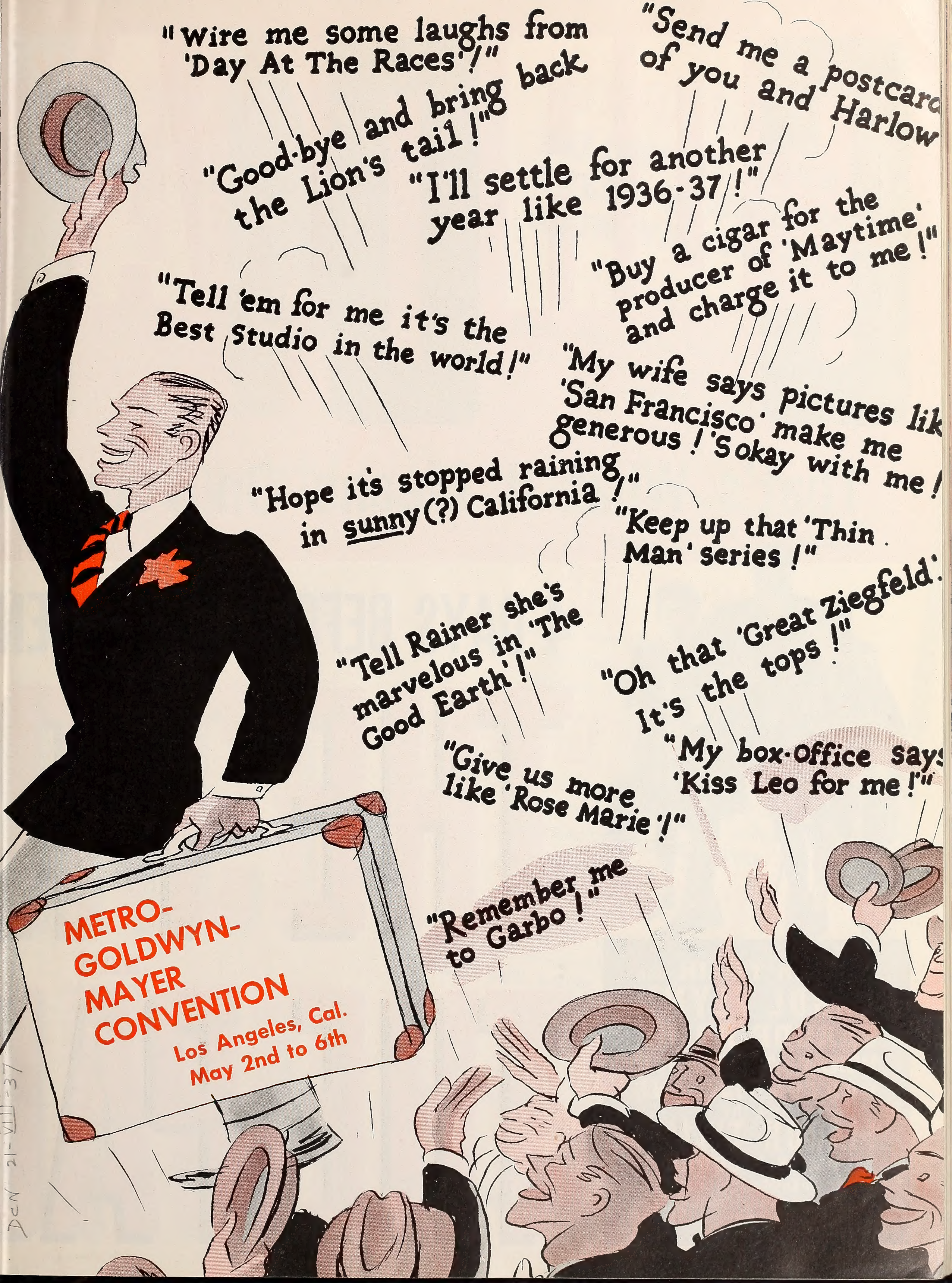
Zoellner, William B.	Oklahoma City


"Wire me some laughs from 'Day At The Races'!"
"Send me a postcar of you and Harlow
"Good-bye and bring back the Lion's tail!"
"I'll settle for another year like 1936-37!"
"Buy a cigar for the producer of 'Maytime' and charge it to me!"
"Tell 'em for me it's the Best Studio in the world!"
"My wife says pictures lik 'San Francisco' make me generous! 'S okay with me!
"Hope it's stopped raining in sunny(?) California!"
"Keep up that 'Thin Man' series!"
"Tell Rainer she's marvelous in 'The Good Earth'!"
"Oh that 'Great Ziegfeld'. It's the tops!"
"Give us more like 'Rose Marie'!"
"My box-office says 'Kiss Leo for me!'"
"Remember me to Garbo!"
METRO-GOLDWYN-MAYER CONVENTION
Los Angeles, Cal.
May 2nd to 6th

DCN 21-VIII-37

CORNAT

That's What It Means On Your Sc

by **MARK TWAIN** with
ERROL FLYNN
CLAUDE RAINS
HENRY STEPHENSON
BARTON MacLANE
and the
MAUCH TWINS
BILLY & BOBBY
Eric Portman • Music by Erich Wolfgang Korngold • Directed by WM. KEIGHLEY • A First Nat'l Picture

4 DAYS BEFORE IT HAPPEN

THE PR
and
THE PAU

ON

reen May 8th!

S IN LONDON, IN

INCE

PER

WARNER BROS.

DELIVER IT WITH ALL THESE *OTHER* SMASH SHOW VALUES BESIDES!

ERROL FLYNN

Every patron who has seen him is ready for this rousing return of the star of **'GREEN LIGHT'**

THE BOOK

Better known, better loved than all the great works of America's master of adventure, **MARK TWAIN**

THE TWINS

Most unique star-team in 10 years — in the story that might have been written for **BILLY & BOBBY MAUCH**

24-SHEET CAMPAIGN

History's broadest billboard build-up will cover the country for 30 days, actually in **1400 NATION-WIDE CITIES**

THE BIG CAST

CLAUDE RAINS, HENRY STEPHENSON BARTON MacLANE, ERIC PORTMAN MONTAGU LOVE, 1000's OF OTHERS

THE MUSIC

Composed by Erich Wolfgang Korngold whose score for 'Anthony Adverse' won the **ACADEMY AWARD**

LOOK AT THE RECORDS!

★ **New all-time world's attendance for any single day. 33,145 paid admissions compared with 32,861 for "Cock Eyed World" on August 7, 1929** (*previous world's record*)!

★ **Broke Roxy all-time record for opening day** (*Friday*)!

★ **Broke Roxy all-time week-end record!**

★ **Broke Roxy all-time record for four consecutive days** (*when we went to press*)!

★ **Longest single day's continuous run in history of Roxy (9 a. m. Saturday to 3 a. m. Sunday**—*18 solid hours*)!

★ **Largest waiting lines in history of Roxy—squads of police on foot, mounted and in radio cars needed to handle crowds!**

★ **Business forced earliest opening time in history of Roxy!**

★ **Held over?** *You guessed it!*

"WAKE UP AND LIVE"

now writing boxoffice history at the

ROXY, NEW YORK

and everywhere else!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 127, No. 5 May 1, 1937

THE CHURCH TRADE

THE press cables have brought tidings of movements on the part of the Methodist and Anglican churches of England and Scotland to "produce, distribute and exhibit religious films" in a reported total of some 70,000 churches and halls.

Occasion is found by a writer of correspondence to the New York *Evening Post* to quote from the remarks of Sir Henry Lunn at a Methodist Conference in London, who seems to have launched a "morality campaign" with denunciation of Hollywood. Along with that account is the statement that "the commercial film industry here (London) is uneasy at the likelihood of a vast development of 'non-theatrical' film exhibitions."

This all sounds very much like an echo of a number of projects that have been talked in the United States at various intervals in the last twenty years.

It is entirely possible that religious organizations may in time evolve motion pictures for their particular purposes. It is most improbable that churches will ever be importantly engaged in what is properly to be deemed competition for the amusement industry. Adventures in that sector are likely to prove of about the same order of competition that a church bazaar or a ladies' aid society supper creates for the businesses of a community.

△ △ △

CONSIDER the daring of Mr. Arthur L. Gale, editor of *Movie Makers,* magazine of the Amateur Cinema League, who, writing a jacket for his book entitled "How to Write a Book", stepped out to say: "This book will not help anybody to sell an unpublished story or scenario to Hollywood studios." In sequel the book is a success. It is possible that the customers do not believe jacket screeds.

△ △ △

STRICTLY ORIGINAL

WHEN lotteries, sweeping the screen, were first denounced as destructive of box office morale, the defense was "the competition made us do it". And that, must one anticipate, will be the official reason why not one but four production organizations have in quick succession discovered talent revealed by the Minsky art of "strip-teasing".

FOR, OF, BY THE PATIENTS

POSITIVELY without irony, the New York *Times,* in its news columns, records: "Bellevue's Psychiatric Theatre is one of the activities . . . of the WPA Federal Theatre Project. . . . The patients usually write their own plays, design costumes and scenery and act before an audience made up of other patients."

Also, entirely without guile, may we inquire wherein this denotes an activity differing in any important respect from many WPA theatre projects "on the outside"?

Remember the productions entitled "Injunction Granted" and "Horse Eats Hat" for choice samples.

△ △ △

REMEMBERING "WILL"

THERE'S a heart tug in the thumbing of the screen's album of memories of Will Rogers in the little picture entitled "Lest We Forget", which goes out in aid of the funds of the Memorial Hospital at Saranac Lake, New York, maintained for the ailing and needy of stage and screen. Besides the appeal of a proper cause, it has ten minutes of mellow sentiment, a communing again with a blithe, wholesome son of "the middle border" who became a world figure and an immortal by being himself.

△ △ △

LET 'EM SLEEP

RADIO, the motion picture and the pulp magazines are "the three greatest flophouses in America," proclaimed Dr. Jay B. Nash of New York University speaking before a Rotary Club meeting in Atlantic City. "Given a free choice, 87 out of 100 will turn to one of those three things for leisure." Those are the entertainments with which, he says, "we let our minds go to sleep." We want the other 13 per cent, too.

△ △ △

'TIS indeed a world of woes, what with taxes, "strip-teasers", censors and sin. But we have dined this night, in fond memory of a better, older America, deep in pig jowls cooked with dock-and-dandelion greens, fresh from our Silvermine hillside. It is an hour of optimism. Probably we, the art and the nation will all survive. It's spring in Connecticut!

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

THE trade found the domestic prospect pleasing and the foreign outlook dark. There was no mistaking the significance of augmented box office tax takings for March and published statements of film company earnings, but investigators home from Europe worded dismal reports and bleak predictions. Hollywood continued under a peak production load and prepared to welcome visiting film salesmen. Employee and employer sat down together to talk things over. An exhibitor committee convened to devise a means of regulating the radio activities of screen personalities and a film riding the crest of the biggest broadcast campaign in history set an all time record for the Roxy theatre in New York. Governments, lodges, minority groups and outspoken individuals challenged, championed and in other wise expressed themselves with regard to motion picture contents, portents and so on. A presidential message appeared to postpone until some dim tomorrow the possibility of getting anything done about the 40-cent tax level.

Labor Confers

Representatives of the Screen Actors' Guild and several unions were entering on a series of conferences with Pat Casey as spokesman for producers with respect to matters affecting employment relationships. Hollywood opinion as to probable outcome of the deliberations ranges from complete confidence that divergent views will be reconciled to flat certainty that a clash between employers and employees is inevitable.

Developments in the affairs of labor, organized and unorganized, are reported on page 39.

Reisman's Findings

Phil Reisman, RKO-Radio vice-president in charge of foreign sales, returned from a four months tour of twelve countries with news somewhat less than stimulating. Quota restrictions are being intensified in practically all quarters, according to Mr. Reisman's investigations, and the situation in New South Wales is such that, in his opinion, American companies will have to withdraw from Australia if the new measure passed there is enforced. He was outspoken, too, about the pact recently entered into by Germany, Italy and Japan.

Story on page 15. *Picture on page* 12.

"Lest We Forget"

Five thousand prints of "Lest We Forget," the Will Rogers Memorial film, were available to exhibitors for release on Friday through the facilities of the National Screen Service and eight distributing companies.

A review is on page 37.

Korda Confident

Endorsing the Moyne committee recommendation for a government commission to administer a revised Films Act, Alexander Korda said that "with a real effort" British companies "could establish themselves in a modern but well paying way."

Mr. Korda's views are given in full on page 22.

Legislative Scene

Motion picture matters ranging from fire department permits to outdoor advertising were subjects of measures dealt with in seven state legislatures, specifically those of Indiana, Maine, Massachusetts, Missouri, New York, Ohio and Wisconsin.

Particulars on page 14.

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Short Product on Broadway Page 44

In the Newsreels Page 76

What the Producers are Doing in the British Studios Page 86

Asides and Interludes Page 45

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In the Cutting Room—New Product near Completion Page 38

Technological Page 97

Managers' Round Table Page 77

Financial Reports: Paramount Earnings for Year and Quarter; Monogram Stock Issue Page 57

What the Picture Did for Me Page 70

The Release Chart Page 87

A Book on the Code

"Hollywood's Movie Commandments" is the title of a book by Olga J. Martin, former secretary to Joseph I. Breen, described by the author as an "analysis of the Production Code" and "based on facts gathered from the inside." It is published by the H. W. Wilson company, New York.

A review by Terry Ramsaye appears on page 60.

Along the Thames

Seeing eye to eye upon the British Quota apparently depends upon what kind of glasses are worn. Members of the Cinematograph Exhibitors Association are sitting on the sidelines while the distributors and producers bargain. The Film Group wants guaranteed American release or "cash equivalent," something similar to the Kontingent operating in various Continental countries. Distributors want the right to spread their British production expenditure upon a few expensive pictures or a larger number of inexpensive ones. The exhibitors remember that the Board of Trade wants an agreed trade policy and believe that they can get most of what they want if they obtain statutory arbitration. As for the American companies, they regard an export-Quota as just another expression of the hold-up principle behind the existing internal Quota.

Detailed discussion of the news developments, by Bruce Allan, is on page 25.

Political Censorship

Political censorship of varied hue and caliber bobbed up in the wake of the Kansas Board of Review's quickly revoked ruling on the March of Time with the National Council for the Prevention of War condemning the government and Hollywood producers for working together in the production of films deemed anti-pacifistic in tone. The German Consul in St. Louis sought censorship by boycott of a Russian film he described as anti-Hitler.

An account of these and similar activities is published in page 13.

More Family Pictures

The Better Films Committee of Chicago celebrated its fifth anniversary last weekend with 200 women inspecting with satisfaction reports of the organization's researches disclosing, among other things, an increase in the proportion of what are classified as family pictures. Twentieth Century-Fox, Metro-Goldwyn-Mayer and *The Christian Science Monitor* were presented with awards of merit.

William F. Crouch tells all about it on page 52.

"Every country in the world wants to produce pictures like Hollywood, but they want America to foot the bills."—PHIL REISMAN. (*See Page 13.*)

Berlin Disturbed

Cable dispatches described the German government as preparing to make official protest to Washington against exhibition of "Modern German Christian Martyrs," a film presenting Dr. Harry Emerson Fosdick, pastor of the Riverside Church, New York, in an appeal for funds to aid German Christian refugees. The German press has dealt harshly with the film and the manner of its presentation.

Details on page 22.

Quota Extended

After protracted debate, the British House of Lords voted to continue regulation of motion picture importation by quota for a period of 10 years.

Circumstances surrounding the decision are described on page 25.

The Opening Gun

Metro-Goldwyn-Mayer sales forces converged upon Los Angeles where the first gun of the selling season will be fired with the opening of the company's annual sales convention on Sunday. From then until sixty days thence the production capital will be practically never without its quota of guests from the distributing branch of the business as one sales force supplants another in a sequence of conventions.

Convention plans of the several companies are revealed on page 49.

MPTOA Warns

The Motion Picture Theatre Owners of America issued a bulletin warning the trade that unless distributors cooperate with the organization in setting up conciliation boards the industry may expect a wave of anti-trust suits and efforts to obtain state and federal legislation of regulatory character.

Contents of the bulletins are conveyed on page 76.

Prosperity Notes

Indication that all is relatively well with the motion picture industry was seen in the governmental report of admission taxes for March, up $66,000 to $1,539,408. There was portent, too, in the Paramount report showing a net profit of $6,012,000 for the 53 weeks ended January 2nd.

Financial news of the week is marshalled on page 57.

French Tax Cut

The 10 per cent pauper tax on theatre receipts in France has been reduced to 8.75 per cent, the difference to be made up by a tax on radio broadcasting.

See page 28.

Censorial Warning

The New York state board of censors uttered a mild warning to exhibitors that shortening of the board seal affixed to films, legally prescribed as 36 inches long, constitutes a misdemeanor under state law. The suspicion attachable to persons displaying it in less than this length is that clipped portions may have been affixed to unapproved pictures.

There is a story about it on page 46.

"Wake Up and Live"

Exploited by the greatest radio build-up a motion picture ever had, most of it gratis, "Wake Up and Live" opened at the Roxy in New York to the biggest opening day business in the history of the house. Walter Winchell and Ben Bernie are in it and their programs have been plugging it, as the radio phrase goes, for weeks, with cast visitations to other national airshows, another radio phrase, and with the Winchell syndicated newspaper column throbbing daily puffs (or puffing daily throbs) from coast to coast. The incident seems to have a bearing on the hotly disputed exhibitor question as to whether radio is good or bad for the box office.

What Ben Bernie would call a bit of a story appears on page 40.

RKO Reorganization

Federal Judge William Bondy denied Isidor J. Kresel, attorney for Orpheum Circuit preferred stockholders, permission to intervene in the RKO reorganization proceedings because of technical deficiencies in the motion papers.

The week's news of the case is offered on page 52.

Topsy Turvy Time

Cities and towns across the country decided for and against daylight saving in about the same proportion as customary but there was a good deal of switching about, many which had tried it before letting it go this time and many which hadn't giving it a tryout.

Statistics may be scanned on page 75.

Exhibitors Set Dates

Exhibitor organizations got down to dates and places in their convention plans. The Motion Picture Theatre Owners of Virginia decided to get together at Virginia Beach on June 14. The Independent Theatre Owners of New York chose the Hotel Astor and May 5. The Allied Theatre Owners of New Jersey agreed that Atlantic City in September will be about right.

Plans are set forth on page 59.

The French Scene

The industry in France was alarmed by details of the plan for nationalization of the motion picture proposed by the Syndicate of Film Workers. The Syndicate represents the left wing of Premier Leon Blum's Popular Front government and Robert Jarville, general secretary of the Syndicate, is known as an avowedly militant communist.

Pierre Autre's Paris letter explains the consternation and embodies the text of the Syndicate's plan on page 26.

5,700 Chance Games

Claude Ezell, general sales manager for Affiliated Enterprises, Denver, owners of Bank Night, told New York listeners that the so-called chance game is being used by 5,700 theatres in the United States. He didn't say how many were using it when the wave as at crest. Incidentally, users of the device were experiencing difficulties of one kind or another in Colorado, Connecticut, Florida, Illinois, Missouri, Nebraska, Texas and Wisconsin.

The box score is on page 44.

Plan Radio Control

The film-radio committee of the Motion Picture Theatre Owners of America postponed from Wednesday to Thursday its scheduled conference on submitted plans for the setting up of controls to regulate the microphone activities of motion picture talent. The meeting was to be held in the New York office of Walter Vincent, committee chairman.

Participating personnel is listed on page 37.

Warner Plans

Return of Harry M. Warner and other executives of Warner Brothers from a tour of Europe during which the prospects of establishing theatres abroad were investigated was followed by announcement that no decision has been reached with respect to overseas expansion as yet. "We've been looking and talking, but there is nothing definite," they said.

Story on page 59. Picture on page 11.

Production at Peak

In part because a succession of sales conventions is about to bring to Hollywood the legions of portfolio and pen, studios pressed production crews engaged on fifty pictures, before the cameras, a peak load. The index was up from 49, 11 films being taken to cutting rooms as 12 went to the stages.

Gus McCarthy sums up the production situation on page 43.

This Week in Pictures

EXECUTIVES and 15-year employees of Fox Film, Ltd., London, celebrated the company's 21st birthday April 7th. Grouped here are W. Wesson, London branch manager; M. Williams, requisitionist; R. Sutton Dawes, sales director; M. Myers, salesman; D. Burgess, telephonist; and J. V. Parsons, circuit manager.

Lowell Thomas, Fox Movietone News commentator, radio broadcaster, world traveler, author and journalist, has been nominated for the presidency of the Advertising Club of New York. The camera caught him addressing the microphone and manifestly unaware.

Significant of the internationally noted trend toward screen use of classical music is the score of "Forever Yours", debut film of Beniamo Gigli produced by Alberto Giacalone and distributed by Grand National, in which the twelve-year star of the Metropolitan Opera Company sings, among other arias and original numbers, Il Trovatore, Rigoletto, L'Africaine, Mignon, La Favorita, Marta, Lohengrin, Faust, and Elisir d'Amore. A scene from the picture is reproduced.

AMONG those attending a dinner given by Selznick International at the Waldorf Astoria Hotel, New York, when "A Star Is Born" opened at the Radio City Music Hall were (left to right) Lowell Calvert, Pioneer Pictures; A. W. Smith, Jr., Warners; John Nolan, Comerford Theatres; George Schaefer, United Artists; Colvin Brown, Quigley Publications; and Jack Alicoate, Film Daily. →

Harry M. Warner, president of Warner Brothers, and members of his executive party returned to New York Monday on the 'Nomandie' after visiting Italy, France, England and the Scandinavian countries. Seen are (left to right) Sam E. Morris, Mrs. Morris, Mr. Warner, Mrs. Warner, Mrs. Joseph Bernhard and Mr. Bernhard. Mr. Warner studied theatre conditions and trade trends in the countries visited. Story on page 59. ↓

This landscape from the Bar-B-H rancho out in the purple sage includes two famous Times Square rangers: at the left, Buck (Si) Seadler, and ½ Pinto (Red) Kann, pals of a recent round-up. The picture has been edited. ↓

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FRESH from a studio conference on Grand National product are (left to right) Harold Lewis, studio manager; B. F. Zeidman, producer; Dr. Eugene Frenke, producer; Edward L. Alperson, president; Victor Schertzinger, producer-director; Sidney M. Biddell, executive aide to Mr. Alperson; Zion Myers, producer; and Arthur Kaye, studio executive.

←

Phil Reisman, RKO Radio vice-president in charge of foreign sales, is back from a world tour which included a visit to the Cinesound Productions studio in Australia where he was photographed on the set of "Tall Timbers" with Shirley Ann Richards, Australian star. Story on page 15.

→

Kenneth O'Brien, of the United Artists home office publicity department, was married to Katherine Keller at Del Mar, California, last week Saturday. The newlyweds will return to New York on a honeymoon cruise by way of the Panama Canal.

FIGHT ON FOUR FRONTS ON POLITICS IN FILMS

Elimination of Censorship in Kansas Demanded After the March of Time Cuts; Ohioans Attack Ban on Two Films

Controversies were brewing on several fronts this week over political censorship, actual and attempted, of motion pictures.

Loud repercussions were heard after the Kansas State censor board's censoring of an anti-New Deal sequence in March of Time. "Free speech" advocates refused to be placated by a reversal of the board's decision.

In Ohio the prohibition of two pictures brought charges of "whimsical" actions by the state censors.

The German government and municipal St. Louis were embroiled in arguments over attempted showing of the Soviet "Der Kampf," alleged to be anti-Nazi, the Germans winning the first skirmish when the mayor prohibited the showing.

American pacifists hit at the United States Government and certain Hollywood producers for employing U. S. military forces in filming and thereby creating "a steady stream of propaganda for increasing America's armament appropriations."

"Free speech" advocates have started a move in Kansas to effect elimination of state censorship, using as their principal weapon the national storm of protest that caused the Kansas Board of Review to reverse itself on its cersorship of March of Time's sequence on the New Deal's Supreme Court legislation in deleting from last week's release the words of Burton Kendall Wheeler, Senator from Montana.

This precedent in the political censoring of the motion picture quickly became a political football in a contest between foes and followers of the New Deal's Supreme Court legislation. After politicians and press attacked the state's action, Walter Huxman, Kansas Governor, requested the board to reconsider, and the board later announced it "was happy to make a new decision."

The "free speech" advocates found an ally in the Kansas City *Journal-Post,* which posed the proposition: "Kansas may well ask itself whether it needs a state board to say what it can and cannot hear in its motion pictures. It is a long jump from a Mae West bathtub scene to the expression of political opinion, but the board managed to negotiate it," said the newspaper, in explaining that the purpose in establishment of the board was to protect "the morals of Kansans from the supposedly evil designs of Hollywood."

The Kansas City *Star* noted that the "state organic law provides that 'the liberty of the press shall be inviolate,' while apparently freedom of speech on the screen could be—and was about to be—violated."

Meanwhile, "the Republicans have pounced on this newsreel fumble" by the Democratic Governor Huxman, according to the New York *Times,* which said that even New Deal newspapers in Kansas were criticizing the implication of the censor board's original ruling.

RADIO SHOWS GAIN IN ADVERTISERS' DOLLAR

While newspapers still continued to receive the main share of the national advertisers' average dollar in 1936, radio has been reducing the percentage steadily, the American Newspaper Publishers' Association was told in New York last week at its convention by its Bureau of Advertising.

The newspapers' part was 44 cents. Magazines received 33.6 cents, and chain broadcasting, 14 cents. In the previous five years the newspapers averaged approximately 45 cents of every dollar, while radio has risen consistently in this period from 5.3 to 14 cents of every dollar.

In 1936 chain broadcasting increased its revenue by 21.1 per cent over the previous year, or from $167,000,000 to $188,000,000.

Ohio Hits at Censorship

While Governor Huxman and his censors were in the middle of the political censorship battle in Kansas, Ohio took advantage of the occasion to attack censorship in its own state. Under the caption, "Vicious Censorship," the Cincinnati, Ohio, *Enquirer* said editorially that Kansas "is not alone" in this "grave offense" against free speech. "A short-sighted and irresponsible Ohio board has denied the people of Ohio the right to see two significant pictures," said the *Enquirer,* adding: "One was a collection of scenes from the war in Spain, and the other a study of Jewish life in the Soviet Union. Whether the persons responsible for these rulings at Columbus are stupid or merely propagandists themselves, is not clear. But it is clear that they have no sound principles of censorship to back up their whimsical decisions.

"This is a time when liberty must be sought for eagerly, when public officers must be held to an accounting for every inroad they make on the rights of citizens. Censorship to require that motion pictures conform to reasonably good taste is understandable. Censorship to prevent the spread of 'immoral ideas' is difficult to administer intelligently—even for an intelligent board—but undoubtedly warranted by public opinion.

"But censorship openly wielded for political objects is intolerable."

Ohio censors some time ago banned "Spain in Flames" and "The Greater Promise," and suits are pending in the Ohio Supreme Court to compel the board to release both pictures.

Political "censorship" by way of the boycott method appeared in St. Louis, where Reinold Freytag, German consul, protested to Bernard Dickmann, mayor, against the showing at the Municipal Auditorium of an anti-Hitler picture, "Der Kampi" ("The Struggle").

The film, made by the Soviet and released here by Amkino, had been advertised as a reply to Adolf Hitler's autobiography, "Mein Kampf" ("My Struggle"), and the German counsul protested it "was inflammatory and insulting." Mayor Dickmann prohibited the showing.

The German-American Club, the St. Louis Civil Liberties Committee and the St. Louis Communist Party thereupon entered the argument with protests against the Mayor's ban, and independently screened the picture in Hibernian Hall.

Pacifists Protest Against Use of U. S. Military Forces in the Filming of Universal's Picture "Wings Over Honolulu"

Protests Navy Personnel in Films

The latest move by a political group to censor the Government for aiding Hollywood producers was made on Monday by the National Council for the Prevention of War, in Washington, which took action in the specific instance of cooperation of the United States Navy with Universal Pictures in the making of "Wings Over Honolulu," now in work in California.

Quoting an article appearing in the April 10th issue of *The Army and Navy Register,* a "service" periodical, Albert Benham, director of the motion picture department of the council, released a bulletin calling attention to the fact that officers and enlisted men and the wives of some of the aviation personnel of the aircraft carrier Ranger actually took part in the making of "Wings Over Honolulu."

Mr. Benham at the same time urged that all members of his organization write letters of commendation to the Fox, Universal, Paramount and Hearst newsreels for the "peace sentiment" displayed in their pictures of the Army Day celebration, April 10th, but criticized Universal newsreel for its advertising of the feature "Wings Over Honolulu" in a newsreel showing navy planes taking off on a non-stop flight to Hawaii, in which Graham McNamee closes his descriptive narrative with the phrase "wings over the Pacific—wings over Honolulu."

Basis Complaint on Taxes

The *Army and Navy Register* article recited how, having forgotten to bring along a naval captain "in Honolulu makeup," H. C. Potter, Universal director of "Wings Over Honolulu," prevailed upon Captain Patrick N. L. Bellinger of the U. S. S. Ranger to take the part. Lieutenant Commander Valentine Schaffer, air operations officer at the naval air station at North Island, officers and enlisted men of the Ranger and some of the wives of the carrier's aviation personel also appeared in the picture.

"But this is not the important thing." Mr. Benham said he condemned the Navy's policy on the ground that it offers opportunity for Navy propaganda; means expenditure of taxpayers' money for private profit, and is unfair to professional film actors.

"Incidentally," he pointed out, "in view of the mounting taxes for tremendous military budgets, isn't it inconsistent with the plea for a larger and larger Navy that the time and services of officers and enlisted men of the Navy can be spared for 'emoting' for the movies?"

FILM MEASURES UP IN SEVEN STATES

Ontario Exhibitors Decide to Form General Committee on Legislative Matters

With state legislative sessions drawing to a close, the industry this week concerned itself with measures acted upon or proposed in seven states, and in Canada.

A law was passed in Indiana requiring annual theatre permits from the state fire marshal for theatres.

A proposed one per cent sales tax in Maine failed to pass.

Massachusetts appointed a special taxation committee to study the state's taxes.

In Missouri a substitute was drawn for the proposed two per cent sales tax measure.

The Keenan bill in New York, requiring one day of rest in seven for firemen in motion picture theatres, awaited Governor Herbert Lehman's signature, and distributors in New York City decided to drop their opposition to the city's sales tax on film rentals.

Defeat of Ohio's seven per cent sales tax bill was expected.

A measure regulating outdoor advertising was introduced in Wisconsin.

Plans for a general organization to handle motion picture problems in the Province of Ontario in Canada in connection with taxation and legislation especially, were considered this week at a meeting of nearly 100 Ontario theatre owners at the King Edward Hotel at Toronto under the auspices of the Toronto Board of Trade.

Headquarters of The Motion Picture Theatre Owners of America gave up hopes of a reduction of federal admission taxation this year, when President Roosevelt, in asking Congress for $1,500,000,000 for relief proposed a study of the existing tax structure with a view to developing new and additional taxes early next year.

Tax revenues for the current fiscal year, ending June 30, next, will be $604,000,000 under the estimates made last January.

Meanwhile, Senator Burton K. Wheeler, chairman of the Interstate Commerce Committee, was urged to seek legislation vesting supervision of motion pictures in the Federal Trade Commission instead of state regulatory bodies, in a letter from David Garrison Berger, attorney, now associated with Condor Pictures.

Other national legislation included the introduction of a new copyright bill by Senator Joseph F. Guffey of Pennsylvania, a companion measure to that introduced by Representative J. Burwood Daly, to protect interpreters' musical compositions. The new bill differs from other copyright measures in that it protects not the composition itself but the interpretation given composition by orchestra leaders, or actors.

A definite decision not to appeal from the court of appeals ruling that film rentals within the city of New York are subject to the two per cent municipal sales tax was reached by United Artists this week. The New York United Artists exchange was the defendant in the test case recently decided by the state's highest court with a unanimous decision in the city's favor.

The new Indiana law effective July 1, under which every place of amusement in the state will be required to obtain a permit annually from the state fire marshal is expected to double the revenue available to the marshal's department. The new rules also prohibit the crowding of aisles.

A special commission has been appointed in Massachusetts to examine the state's taxation and the new body immediately asked the legislature to defer action for another year on the proposal to limit real estate taxes to $25 per $1,000 of valuation. Adoption of this measure would have meant a marked increase in theatre real estate taxes.

Missouri Sales Tax Bill Reported

The Missouri Senate ways and means committee has voted out the two per cent sales tax measure passed by the house, with recommendations that it pass. Of interest to exhibitors is the amendment allowing retail merchants, which include exhibitors, three per cent for trouble and losses in collecting, if the tax is paid before due date.

According to present indications in the Ohio legislature at Columbus, the pending seven per cent increase in the admission tax will not be enacted and exhibitors are beginning to take a much more optimistic view of the situation.

Amended Roxy Plan Presented by Committees

Amendments to the present proposed plan of reorganization for the Roxy Theatre Corporation in New York were presented to Special Master Addison S. Pratt Tuesday. The amendments favor the bondholders and noteholders, with no provisions for the stockholders, and were the results of conferences between W. C. Michel, executive of Twentieth Century-Fox, and counsel for the various protective committees.

Under the amendments first mortgage bondholders are to receive four per cent on their bonds instead of three and one-half per cent for the first three years and four per cent thereafter as proposed under the original plan. Provisions for amortization have been changed to $65,000 annually for the first 10 years and $70,000 thereafter. This represents an increase from the previous setup which provided for an increasing schedule with a $65,000 maximum.

A new provision has also been inserted which prohibits the new company from declaring dividends except out of earned surplus after creation of a $110,000 annual depreciation reserve. Twentieth Century-Fox is to have complete control of the reorganized company according to the amended plan with "uncontrolled discretion" to select pictures for exhibition at the Roxy.

Holders of $1,548,000 sinking fund gold notes are to receive 7,740 shares of $3 dividend cumulative preferred non-voting stock. The preferred stock is callable at $102 with the right to participate before the common stock to the extent of $100 per share in the event of liquidation of the new company. The original plan provided for 15,480 shares of Class A stock for the noteholders.

William Hofmeister, 86, treasurer and director of a group operating in Baltimore under the trade name of Associated Theatres, died there last Friday, after a short illness.

Quigley Speaks at Princeton on Films and Public Opinion

PRINCETON, N. J., April 30.—Martin Quigley delivered a lecture yesterday (Thursday) at Princeton University on the subject of Public Opinion and Motion Pictures. The lecture was in connection with the course of studies based on the general question of what the student of public opinion and, more particularly, the leader of public opinion should know about the specific agencies of communication.

Mr. Quigley's lecture dealt principally with a discussion of the following motion picture trends as affecting public opinion:

1—The efforts on the part of special interests to make the films specifically a pleader of special interests.

2—Efforts on the part of pressure groups of various classifications to compel exhibition in theatres of subjects regarded as suitable to their purposes or, on the contrary, to prevent exhibition of subjects held to be undesirable.

3—The Legion of Decency as typical of an organization of public opinion under responsible direction.

4—The rising tide of nationalism as affecting international distribution of motion pictures and influencing and limiting the international exchange of ideas through the film.

Princeton's course on public opinion is under the direction of Professor Harwood L. Childs.

"Midnight Bathe Nudite" Chicago Stage Feature

The Balaban & Katz Chicago theatre on Friday of this week was to open "Casino Parisien" as its stage show, featuring a scene called "Midnight Bathe Nudite." The show is a French Casino production and is famous for nudity. It played the Morrison Hotel in Chicago for two months.

House Passes Ban On Salary Publicity

The House of Representatives in Washington on Tuesday passed the Doughton Bill repealing the Revenue Law provisions which require the annual publication of the names of officials and employes of corporations receiving salaries in excess of $15,000 a year. The bill has been sent to the Senate for concurrence.

First "Color Stand-In"

Jack Leeman, former teacher of French and English in Hollywood High School, this week laid claim to being the industry's first "color stand-in." He was selected to "stand-in" for Fredric March in a recent feature because his hair and facial coloring resembled the star's.

Rick Ricketson, division manager for Fox Intermountain Theatres, this week closed the Kit Carson theatre at La Junta, Col., and the Plaza, at Las Vegas, N. M.

Samuel Goldwyn

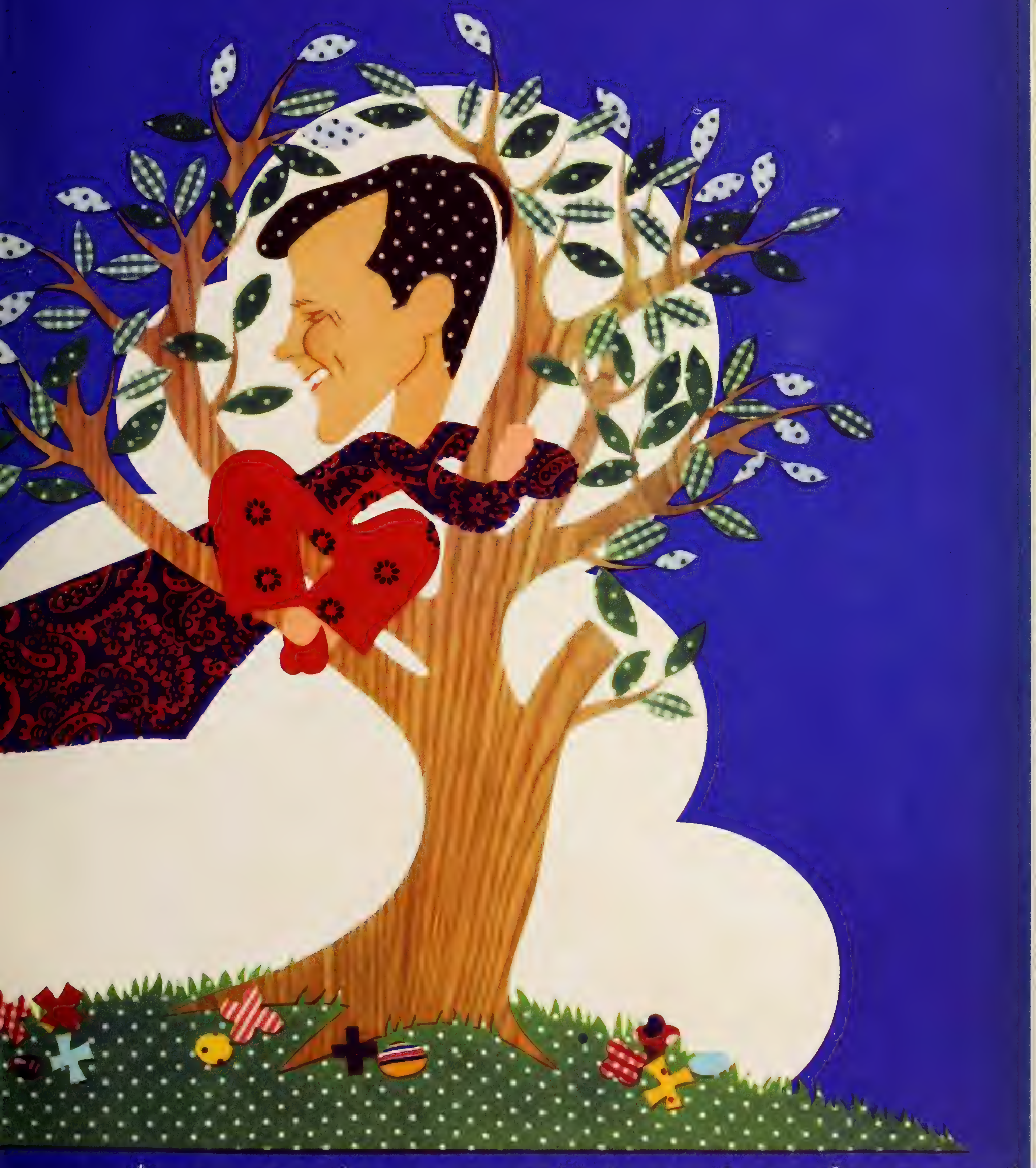
PRESENTS

WOMAN CHASES MAN

WITH

MIRIAM HOPKINS
AND **JOEL McCREA**
CHARLES WINNINGER · ERIK RHODES
ELLA LOGAN · LEONA MARICLE · BRODERICK CRAWFORD
DIRECTED BY JOHN BLYSTONE

She swung her romance with the greatest of ease



. . . . . kept after her man till he took to the trees !

IT'S DIZZY!
IT'S DAFFY!
IT'S DE-NUTS!

FROM THEIR FIRST FREE-FOR-ALL-FIGHT IN THE PARLOR, TO THEIR LAST ARGUMENT-PERCHED HIGH IN A TREE AT NIGHT, IT'S A FAST, FRANTIC, UPROARIOUSLY FUNNY FARCE ABOUT THE GENTLE ART OF MAN-HUNTING!

Samuel Goldwyn PRESENTS **WOMAN CHASES MAN**

RELEASED THRU UNITED ARTISTS

GOVERNMENTS AIM QUOTA ARROWS AT HOLLYWOOD

Film Blocs and Demands for Export-Quotas or Cash Equivalent All Devised As Impetus to the Home Industry

Surge of Political and Economic Self-Consciousness Erupts in Adverse Restrictive Measures and Direct Competition

Governments and motion picture industries abroad, large and small, are becoming acutely conscious of the political and economic importance of their home film product and are moving with determination to build their industries, both by restrictive measures and by entering into direct competition with Hollywood.

Methods already adopted, or proposed, range from the crowding out of American product, as in the case of the German-Italian-Japanese "international film bloc", to the government control of films that is proposed by the "Left Wing" Socialists in France, the 20 per cent "export quota" or "cash equivalent" now advanced as "protection" for England, and the new determination of the New South Wales Government to force American distributors into production in Australia under a stricter enforcement of existing N.S.W. quota laws.

Taking its cue from Lord Strabolgi's declaration that a "flourishing British film industry is of increasing importance," the House of Lords in London agreed last Thursday to continue the present quota law another ten years. However, a report from the joint conferences between the Cinematograph Exhibitors Association, the Kinematograph Renters Society and the Producers Film Group boils down to an entirely new proposal of whether, in return for a lower quota, the American companies could give British producers the equivalent in extra revenue by participating in a 20 per cent export quota, or paying the cash equivalent. Bruce Allan, from London, writes on the new turn in England's proposed restrictions on page 25.

Korda Says Market Is Open

On the other hand, Alexander Korda, one of England's outstanding producers and apparently more successful than any of his colleagues in marketing product in America, now urges British companies to win for themselves a place in the American market with quality product. He charges that restricted markets comprise one of the prime causes of the difficulties of some of the permanently established producing companies in England. Mr. Korda's views appear on page 22, including his advocacy of government help to the British industry through the proposals of the socalled Moyne Committee for a governmental commission to administer a revised Film (quota) Act, operate a flexible quota (yearly variable), and control a quality test of product presented for British Quota registration.

KANSAS THEATRE MARK FOR BULLETS

One Kansas theatre operator has been as close to labor trouble as he cares to come. In a fight between labor factions at Galena on April 11th stray bullets fired by one side struck the Maywood theatre, operated by N. W. Huston, while a matinee was being shown. Most of the audience were children. They fled by a side door and no one was wounded.

The French scheme to eliminate Hollywood and other foreign films has been drawn by Robert Jarville, secretary of the Cinema Workers' Syndicate—the "Left Wing" Socialists. It would effect a sweeping reorganization and complete nationalization of the industry, an idea that already is causing consternation among oldline French film leaders, who charge M. Jarville with "demagogy," adding that the 120 films now made annually in France scarcely recover their cost, yet the proposed project would require 450 to be made at home. Pierre Autré, from Paris, reports on the full text of the new plan, on page 26, and observes, "It is obvious that the French trade unions would like to make the French cinema a means of propaganda, as already has been done in Russia."

Further warning of more severe British restrictions on Hollywood product came last week from the unexpected source of a forum conducted by the Pacific Coast Section of the Society of Motion Picture Engineers in Hollywood. Explaining "economic aspects of the British film industry and its relation to the film industry of the United States," Gerald F. Rackett, a studio technician, told how "vigorous efforts will be made to establish the British film industry on a quota exceeding 20 per cent." Mr. Rackett's remarks appear on page 24.

Reisman Sees Dangers

American distributors in New York are speaking ominously of the growing quota restrictions abroad against Hollywood product.

The new quotas of New South Wales and of England with its new proposal of a 20 per cent export quota, or "cash equivalent," were cited as "serious sales problems" by Phil Reisman, foreign sales manager of Radio Pictures, Inc., on his return to New York on Monday from a four months trip around the world.

Germany's new "international film bloc" with Japan and Italy, aimed at Hollywood exports, was called a "menace" to American films by other distributing executives in New York.

The increase in the number and stringency of quota laws in practically all of the 12 countries he visited was cited by Mr. Reisman.

Of the New South Wales quota act, Mr. Reisman said that if its provisions could not be relaxed, the American companies, much against their wish, would be forced out of that market.

He added, however, that he believed a satisfactory solution could be worked out upon the early arrival in New York of a delegation headed by Frederick Daniell, which the New South Wales Government is sending to discuss the act's provisions.

Mr. Reisman estimated that American companies have lost approximately $3,500,000 in receipts in England under the quota requirements of that country, and said that the same companies would lose approximately $3,000,000 in 1939 if the Australian quota is enforced. In comparison, the American companies' profits from the Australian market is about $3,500,000 annually, he said.

The New South Wales quota, now in its second year, was not enforced against American companies last year because domestic production could not meet the demands for pictures, but efforts are now being made by the Government there to apply it. The act, covering a period of five years, imposes a seven and one-half per cent quota this year, graduated up to 15 per cent in 1939. It would require production in Australia of four pictures by RKO this year and from 50 to 70 by all other American companies, Mr. Reisman said.

He pointed out that other nations are considering similar restrictive laws which, if enacted, would mean that American companies would subsidize the film industry for each of them.

New Zealand Proposal

Mr. Reisman said that New Zealand is discussing establishment of a committee to regulate film rentals in that country.

"RKO Radio pictures, for one, will be compelled to withdraw from New South Wales if the law there is enforced," said Mr. Reisman, "because the Act would demand distributors to 'acquire' 5 per cent of their pictures from Australian studios at present, and 15 per cent in three years, and there is nothing like that quantity of good product available in Australia. So the New South Wales Government interprets the Act to mean that the American companies must produce a sufficient number of films over there to fill the quota.

"Obviously, such a program is impossible. With only two studios in Australia, equipment and talent are far too scarce, and the cost of transporting producing units from Hollywood is prohibitive.

"Enforcement would mean that we shall simply have to get out of business in New South Wales, for we would have to spend more money than our total profits on distribution there would cover."

Protests "Quality Clause"

The Act has a "Quality Clause" which Mr. Reisman considers particularly dangerous. It sets up a board to determine whether a picture has sufficient merit to be shown in the state.

"Even under the best producing conditions in Hollywood," he said, "there can be no guarantee that the finest equipment and talent will result in a satisfying picture. Things go wrong unaccountably. If only a few productions made in Australia were barred from distribution on the judgment of an official board as to their quality, the result would be calamitous."

Mr. Reisman, in an interview in RKO's home office in Rockefeller Center, made it clear that he was speaking for RKO Radio Pictures only, but said he did not see how any American companies could remain in business in New South Wales under the quota law.

"And that would mean serious losses for the state's exhibitors," he pointed out, "as there is very little product other than American going into Australia.

"RKO Radio will gladly help the Australians in the development of their own industry in

(Continued on following page)

FOREIGN MARKET RAISES BARRIERS

(Continued from preceding page)

every feasible way, even to the extent of distributing their pictures at cost," Mr. Reisman announced.

Emissary To Be Sent to U. S.

Mr. Reisman spent an afternoon in Australia with Premier Stevens of New South Wales, presenting the American case. Following that discussion that government delegated Frederick Daniell to visit the United States for further discussion of the law with American distributors.

"Every country in the world wants to produce pictures like Hollywood," the RKO foreign chief observed, "but they want America to foot the bills."

Mr. Reisman sailed for England last January, then traveled across Europe and through the Suez Canal to visit Bombay, Colombo and Singapore, then to Australia for stops at Perth, Adelaide, Melbourne and Sydney, to Auckland, New Zealand, the Fiji Islands and Honolulu, to San Francisco.

He reported theatre business good in all places he visited except on the European Continent. There, he says, the motion picture industry is suffering from the unsettled political and international conditions, which now are beginning to find new national expression in the building of home film industries.

Newspaper Flare-up

The New South Wales quota situation took on an even more serious color the other day when a serious newspaper flare-up in that country developed out of the determination of the N.S.W. Government to force American distributors into production in Australia and the equal determination on the part of American companies not to produce there.

The airmail brought from Melbourne, via London, reports that American distributors are threatening to withdraw from and completely cease operations in the Australia market.

The same dispatch brought an explanation of the government's attitude, clearly defined, by Premier Stevens, who said: "In introducing the quota legislation in 1935, the Government desired to encourage the film industry, and certain obligations were placed upon the distributors and exhibitors of imported film. Apparently some doubt existed in the minds of a number of distributors, and for this reason exemptions were granted in 1936. The granting of exemptions for 1936 is not to be construed as a precedent.

"The Government looks to the distributor to see that for this year and subsequent years the requisite number of Australian-made films is included in his distribution program."

The Act provides for a penalty not exceeding $500 for failure to comply with the quota regulations, unless the distributor can prove that the reasons for his non-compliance are beyond his control.

Insufficient Local Product

American distributors in Australia generally insist that they did their part in the first year in making an effort to fulfill their requirements, but that there was an insufficient number of local pictures available to enable them to comply. They hold that it is the local Australian producers' job to provide quota footage, not theirs.

The airmail dispatches on the Australian quota situation received in New York on Tuesday told how the American distributors in that country are citing Phil Reisman's lengthy explanations of the American distributors' position, which Mr. Reisman made while visiting Australia.

Mr. Reisman on his trip told the Australian press that, "By 1939 we should be losing anything up to $3,000,000 a year on our quota films produced in Australia. But the gross profits which go to America from the operations of American companies in Australia amount to only $3,750,000.

"You will ask whether we must necessarily suffer such big losses in quota productions—also, whether production in Australia would cost us as much as production in England. My reply is that the American companies have made a serious effort with their English quota pictures—they did not willingly lose $3,500,000 on British quota productions.

Lose Money on $25,000 Purchase

"For some of our English pictures we paid only $25,000," continued the Reisman Australian press interviews. "But even then we lost money. The cost of printing film, advertising and distribution can at times exceed the amount of receipts from film rental. You know, only 10 or 15 per cent of our Hollywood pictures, which are produced under the most favorable conditions possible, make money."

The Australian newspapers also quoted Mr. Reisman on the disastrous potentialities of the New South Wales "Quality Clause" which vests in a government board the power to decide the standard of quality of quota films. "The members of the board judging quality might be suffering from liver on the particular morning they saw the film, and thus might turn their thumbs down on our effort," he said, with the conclusion, "That would kill the picture."

"Sentence of Death"

"We have seen already how the board's adverse verdict on the Australian picture, 'The Burgomeister' has prevented that production from gaining a screening in any theatre. We cannot afford to face such a sentence of death. A single total loss like that would completely upset a company's balance sheet for the year.

"Apart from anything else, the American companies simply cannot send their top-line actors and technicians and writers all the way to Australia. Even for our home productions, we cannot find nearly enough first class talent. Supply and demand run up salaries to staggering figures.

Precedent to Other Countries

"The trouble with the quota in New South Wales is that, if we sacrifice ourselves for the sake of the local industry, it will establish a precedent. All the other Australian States will bring in quotas. What is to stop China from enforcing a quota, as well—and Brazil and South Africa and Peru? We have world interests to consider. Australia is only part of our field. We have already withdrawn from Czechoslovakia and Mexico because of exorbitant demands. Those countries found they could not do without us; and called us back again.

"We do not address the Government in a mandatory spirit," Mr. Reisman explained. "We assure the Australian people that we are willing, in any practical way, to help in the establishment of a local film industry. We will train Australian technicians in our Hollywood studios. We will submit to a tax on our earnings as a subsidy to Australian studios. But produce in this country we will not and can not."

This week's Australian dispatch brought word that most local newspapers there believe that the American distributors' threats of withdrawal are not taken seriously in official circles, and from Canberra, the seat of Federal Government in Australia, the press reported that the argument was advanced that because of the device of making copies from a master film which alone pays duty, American film exporters to Australia are in a much more advantageous position than almost any other foreign manufacturer.

The same source, however, failed to point out that while it is true that distributors pay eight pence a foot duty only on the master negative, the copies from it were made free of duty in order to establish an Australian film processing industry, which, since the lifting of the duty on duplicate prints, has flourished.

Germany's Agreements

Distribution executives in New York said this week that the series of reciprocal agreements recently negotiated and planned by the Nazi Government in Germany, in an "international film bloc" with Italy and Japan, are designed specifically to undermine the dominant position enjoyed by American product abroad, and that they are further intended to recoup the serious losses incurred by Germany's film exports within the last two years.

It was pointed out in distribution offices of New York companies that the latest arrangement between Germany, Italy and Japan, for cooperative motion picture activity, comes at the same time as the increase of the dubbing tax on imported product in Italy, although the arrangement is declared in Rome not to be aimed at American pictures.

Germany admittedly fired the first salvo, two weeks ago, in a new international motion picture trade "war," when it moved, in Berlin, to form a film bloc made up of the Nazi's "ideological" allies for propagandistic and "cultural" cooperation to fight their most powerful rival, Hollywood, and all "liberal" and communistic motion picture influences of the world.

Italy and Japan were the first two countries to actually ratify the new alliance with Germany; Austria and France have had motion picture trade pacts in existence with the Nazis for some time.

Italian Dubbing Tax

The increase in the Italian film dubbing tax, made effective on April 21, is not, as was first supposed, merely an increase from the previous 30,000 lire per film to 50,000 lire ($2,500). Actually the dubbing tax is a graduated levy and is based on the gross receipts in Italy of each picture. The minimum tax is 50,000 lire and applies to films which gross up to 2,500,000. On pictures grossing more than 2,500,000 lire the dubbing tax will increase 15,000 lire for every 500,000 lire of gross receipts exceeding 2,500,000 lire.

Thus, if a picture were to gross 4,500,000 lire the dubbing tax on that film would total 110,000 lire ($5,500) as compared to the previous dubbing tax of a straight 30,000 lire per picture. Italian law requires that all foreign product be shown in Italy in the Italian language, and that the dubbing must be done in that country.

Topnotch Films Hurt Most

It has been estimated that most of the pictures imported into Italy from the United States would fall within the 2,500,000 lire classification, and that approximately 10 per cent would come into the 4,500,000 lire group. Thus, the better American pictures are most heavily burdened by the dubbing tax. There is no maximum dubbing levy under the new Italian regulations.

Germany has recently concluded arrangements with Japan for cooperative effort and with Austria, which was placed in the position of acceding to the German demands in order to improve the market in Germany, "A STAR IS BORN" is the most beautiful picture I have seen in months and if I were giving out Academy awards that's the picture I would give it to.

—*Louis Sobol*
N. Y. JOURNAL

KORDA ENDORSES PLAN FOR GOVERNMENT HELP

U. S. Market Could Be Made "Well - Paying" by Real Effort, British Producer Says

Restricted markets and high costs of production are the prime causes of the difficulties of some of the permanently established producing companies in England, and "with a real effort" the British companies "could establish themselves in a modest but well-paying way," in the opinion of Alexander Korda, chairman and managing director of London Film Productions, Inc. The producer is now on his way to New York with prints of "Knight Without Armour."

Mr. Korda endorses the proposals of the socalled Moyne Committee for a governmental commission to administer a revised Film Act, operate a flexible Quota (yearly variable), and control a quality test of product presented for British Quota registration, he told *The Financial News* of London in a recent interview.

The expressed views of Mr. Korda were given a large significance in the British industry because he has been taking an important part in the discussions with a view to finding a national policy in regard to Flm Act revision, as demanded by the government. Participating in the conferences have been the Cinematograph Exhibitors Association, the Kinematograph Renters Society, and the Film Group of the Federation of British Industries, for the producers.

Praises Moyne Report

Furthermore, individuals close to the British scene predicted, Mr. Korda's views are likely to prove more or less identical with those ultimately to be expressed by the British production interests as an entity.

"Generally speaking I consider that the report of the Moyne Committee is an excellent and most intelligent document," Mr. Korda was quoted as saying. "I think that an active Government Commission would be a great help to the maintenance and protection of British film production. . . . In certain sections of the industry there is a misplaced and unjustified fear of the Commission."

Without commenting on the practicability or otherwise of the detailed supervision of industry operations implied by the provisions just mentioned, Mr. Korda saw Government aid as invaluable in any attempt properly to exploit the market resources of the British Empire.

"You can visualize," he said, "the consequences of the great moral and propagandist effect if the British film were to penetrate the entertainment of the Colonies and Dominions."

Next to Government aid, he said, the big need of the British industry was better financial methods. (One of the missions of the Films Commission would be to encourage financial aid for sound projection projects.)

"So far," said Mr. Korda, "there may be many millions invested in the cinema in this country, but there is very little money really put into the production of the film itself. The money put in is very often only for short term credits. It is obvious that no industry can be built on this basis. . . . It is a different speculation to try to make one or two films and risk the failure of one or all of them, than to finance year after year a certain output of pictures which does not depend on the success or failure of one of its films."

"Amateur Administration"

The heavy losses incurred in British production he put down to the fact that so many films have been made by persons who became producers "without any qualifications whatsoever save that they could promote finance for the making of the pictures." He ascribed the losses to "amateur administrations and inexperience, coupled with the most unwise form of financing, where the short-term loan often costs them 12 to 15 per cent per annum." Of this type of producers he remarked, "Apart from the present damage they have done to the whole of the film industry, their short-lived existence will not do any permanent harm."

The difficulties of the permanent, established producing organizations he ascribed chiefly to costs and to restricted markets. He defended these companies against the charge of extravagance, saying that technicians had to be imported in the first instance but that "the salaries of the top executives at the Denham, Elstree, Pinewood or Ealing are lower than those of executives of lower rank in the American industry."

There is, however, he added, loss of money in marketing. "It is imperative," he declared, "that sales and distribution methods should change. At present a British film producer pays about 30 per cent for distribution in this country. The cost of distribution for the big American companies is 9 to 11 per cent of their gross." Sometimes, he said, a British producer has made a loss on a picture while the distributor has made unduly large profits.

Calls U. S. Market Improving

On the American market for British films, Mr. Korda lent no support to the "boycott" theory. Conceding that a difficulty lay in the control of key theatres by American producers and in the cost of adequate distribution organization in America, he said that "the American market is getting better and better from the British film's point of view and, with a real effort, we could establish ourselves in a modest but well-paying way."

He blamed British producers for the fact that "there has never been a concentrated effort to use all the many means of propaganda and publicity which are such an overwhelming feature of American life, in an attempt to help the sales of British films." Despite these drawbacks, he said, London Films itself draws fifty per cent of its revenue from territories outside England.

Nazis Seek Ban On Fosdick Film

The German Government in Berlin this week was reported about to make an official protest to Washington against further exhibition of the motion picture known in New York as "Modern German Christian Martyrs," which was shown Monday in the Riverside Church. At the same time, the Associated Press reported from the German capital that Berlin theatres featured newsreel portrayals of American strikes with commentators pointing out the "serenity" of workers under the Nazi regime.

In what was probably preparation for the request to the American government to ban the pictures which feature Dr. Harry Emerson Fosdick appealing for $400,000 to aid German Christian refugees, the entire German press took up the cry against this film on the basis of the report of the semi-official German News Bureau featured under such headlines as "Scandal in New York Church."

The news agency report characterized the picture as "a new method of brazen Jewish propaganda in America" and charged it with falsifying remarks of National Socialist leaders.

The press comment, which runs along the usual identical lines, calls on the American people to repudiate this "Jewish agitation brought into Christian churches under false pretenses," and points to General von Steuben, Carl Schurz and innumerable unnamed Germans who contributed to America's development as witnesses that the German nation was not as pictured in the film.

Four Washington Houses for Warner

Warners will start immediate construction of four new theatres in the Washington, D. C., territory, to cost approximately $2,000,000, it was announced this week by John J. Payette, general zone manager.

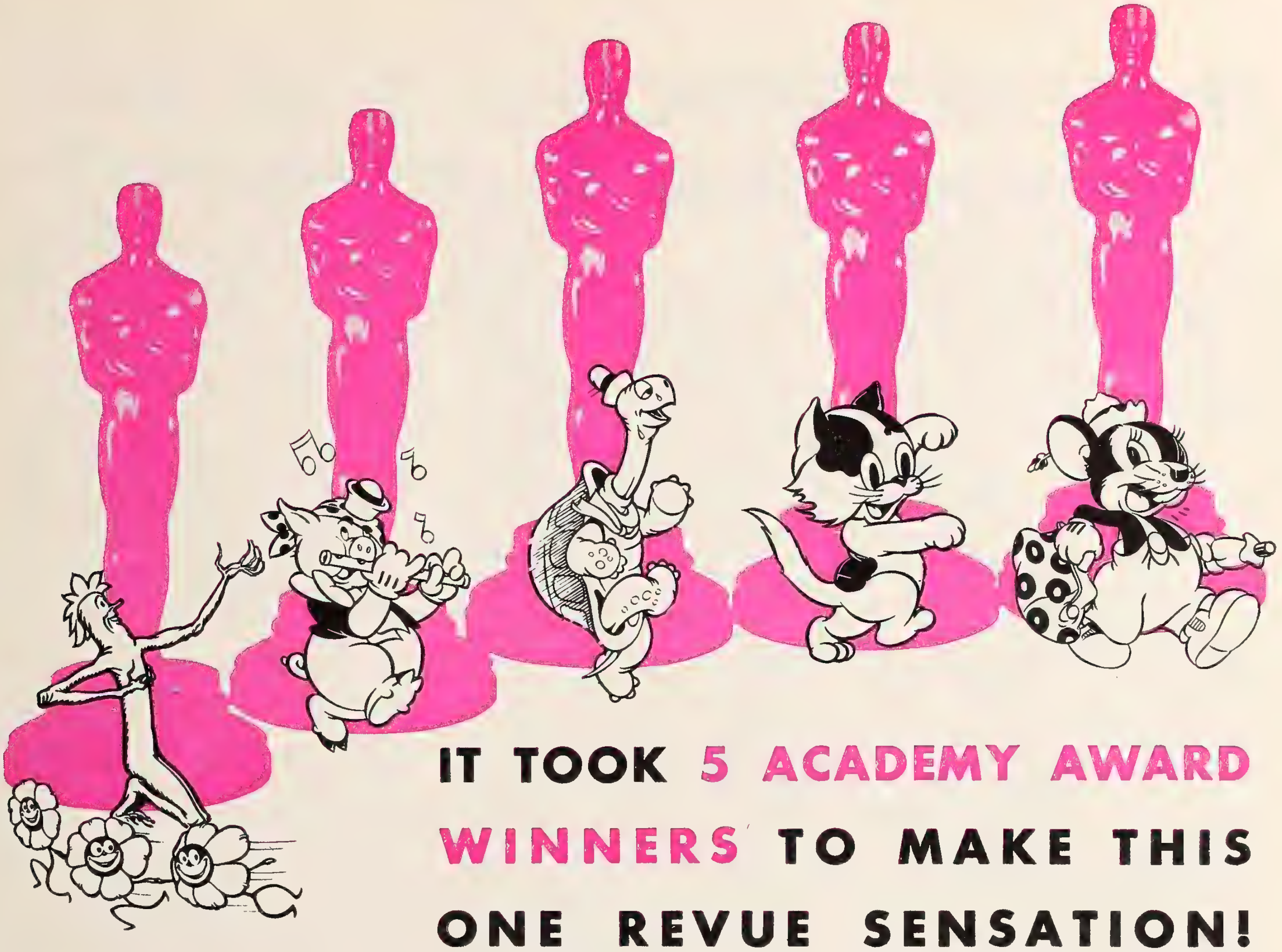
Neighborhood houses will be built in Tenleytown, Bethseda, Silver Springs and Northeast Washington. Each will seat between 1,000 and 1,500 and be equipped with air conditioning apparatus. Mr. Payette called the plan of the houses an extension of the building program announced in December, 1935. Since that time, four new theatres have been added to the circuit, the Penn, Uptown, Sheridan and Calvert, which will open May 6.

Indiana Society Elects President

Mrs. Ferd Lucas of Greencastle, Ind., this week was elected president of the Indiana Endorsers of Photoplays at the 22nd annual convention of the organization at Fort Wayne. She succeeds Mrs. Earl Peters of Fort Wayne, who had served five terms. The 1938 convention of the group will be held in Indianapolis.

Oregon Censors Report

The censor board at Portland, Ore., has turned down only three pictures of the 115 viewed during the past year, it was reported this week. In each case preponderance of the sex element was the reason ascribed.



IT TOOK 5 ACADEMY AWARD WINNERS TO MAKE THIS ONE REVUE SENSATION!

United Artists proudly presents

Walt Disney's
ACADEMY AWARD REVUE

IN FULL TECHNICOLOR

HERE ARE THE FACTS: Composed of "Flowers and Trees," "Three Little Pigs," "The Tortoise and the Hare," "Three Orphan Kittens" and "The Country Cousin"—each of which won a Motion Picture Academy first prize. Runs 43 minutes and is 3,870 feet long.

Released June 18th thru UNITED ARTISTS

SEVERE RESTRICTIONS COMING, SMPE TOLD

More Vigorous Competition from England May Be Expected, Says Gerald K. Rackett

Some pertinent disclosures on the subject of quota restrictions in England and their possible effect on Hollywood came unexpectedly the other day out of a forum on "Economic aspects of the British industry and its relationship to the industry in the United States", conducted in Hollywood by the Pacific Coast Section of the Society of Motion Picture Engineers.

Gerald K. Rackett, for one, warned that more severe restrictions are threatening. Mr. Rackett has studied the insides of the British producing industry, in his various studio technical capacities with Technicolor, from 1930 to 1936, and as manager of the technical bureau of the Associated Motion Picture Producers, in Hollywood.

Mr. Rackett's remarks follow:

"The rapid rise of British motion picture producing facilities and productions which characterized 1936, followed by the financial curtailment and critical reaction which the British industry suffered, now invites us to evaluate this situation and determine its future potentialities. This is timely also because 1937 sees the end of the Cinematographic (Quota) Act which has occasioned the British Moyne Committee to recommend quota legislation for the next period. These recommendations will include quota requirements which will markedly affect English markets for American pictures and will probably be the occasion of incursions into the American market of English pictures.

"A statistical study will show that in the United States there are upwards of 15,000 sound-equipped theatres as compared with 4,950 theatres equipped for sound in England, establishing an approximate box office ratio of three to one. Recent British estimates place the annual American box office take at £140,000,000 ($700,000,000) as compared with £35,000,000 ($175,000,000) in Britain, from which we deduce a further relationship of approximately four to one. Again we may observe that there are approximately 70 sound stages equipped in England as compared to 130 to 150 in the United States.

"All of this points clearly to the fact that we may not expect a continuation of the present 20% quota, for there are economic bases for assuming that this quota may be more soundly rated somewhere between 25 and 35%. The Moyne Committee has given consideration to an ultimate quota ratio of 50%, so it is certain that vigorous efforts will be made to establish the British film industry on a quota exceeding 20%.

"Beyond this, we should be cognizant of the fact that the talking motion picture is expanding English as a universal language. Foreign audiences viewing pictures with superimposed titles develop a desire to understand the original dialogue, and it may be expected that little by little marked expansion of the use of English will result from this. Of course, there are those countries whose tradition, religion and customs will not re-act to such a development.

"We may look forward, however, to an expanded audience for the English-speaking picture and to the two great English-speaking nations of England and America supplying the product therefor. We may expect more vigorous competition from English-producing units and more inter-related and inter-allied financial control of American and English companies with an exchange of creative, technical and administrative talent, which perhaps in the long view will unify their efforts towards securing world domination for the English language peoples. As engineers, then, we must be cognizant of this trend and exert our efforts in those directions which will best meet the expected competition, but without a vigor which will discourage the strength of a unified domination.

"There is apparent the British tendency towards substantial capital investment in fixed producing facilities but a timidness in the longer gamble of investing in production. There has been surprisingly little exploitation in the cartoon production field which is strange in view of a whole-hearted reception of the large American cartoon output.

"The releasing facilities in England are such that more than a year may elapse before substantial returns from the box office are felt for expenditures in production, while in the United States as much as 50 per cent of the cost of the picture may be returned in four to six months. Modifications of all of these conditions may be expected and the Engineers committed to a careful study of all of these factors in seeking the common denominator, or universal factor, which generally guides the Engineer in his planning."

1936 Unexposed Film Exports Hit $4,360,000

Motion picture films, sensitized, not exposed, reached a new high in exports during 1936, totaling a dollar value of $4,360,000, according to a special survey made by foreign commerce departments of the United States Chamber of Commerce in Washington. According to the report, there was exported in 1936, 284,319,000 linear feet.

Nathanson Going Abroad

N. L. Nathanson, president of Famous Players Canadian, will accompany Barney Balaban, president of Paramount Pictures, when he sails for Europe this week on the Normandie. Arthur Lee, Gaumont British vice-president, was scheduled to leave on the same boat but cancelled his passage. He leaves next week.

George Crane has joined C. King Charney, Inc., distributors of Agfa film, as sales contact. He will be located in Hollywood.

K. of C. Hits at Propaganda Films

Edward J. Shea, Bronx County deputy of the Knights of Columbus in New York, this week began an investigation of motion picture distributors who furnish communistic propaganda films to schools, organizations and theatres and in an interview with the New York *American*, he said:

"One local film distributor is known to provide films carrying radical propaganda to more than 400 schools and colleges. We propose to keep patriotic organizations everywhere informed in matters of this kind. The distributor in question is said to operate as a subsidiary of the Communist Party."

Through the efforts of Mr. Shea some of the New York theatres now showing "Spain in Flames," which depicts the Popular Front side of the Spanish Civil War, have deleted parts which Mr. Shea and other organizations considered objectionable.

Agriculture Department Announces New Films

The United States Department of Agriculture in Washington this week announced the availability of the following pictures:

"C. C. C. at Work—Lake States." A two-reel silent picture showing CCC activities in the National Forests of the Lake States, such as nursery operations, reforestation, recreational developments, disease control and fire detection and suppression.

"Home Demonstration Work—What It Is and Does.." A two-reel subject, available either with or without sound, illustrating the major activities in home demonstration work.

"Trout Stream Improvement." A sound one-reeler showing types of structures and control means used to restore trout streams, and the rearing and planting of trout. Step by step construction of various types of dams, deflectors, and covers in flat country streams are pictures, with reasons for use and effect on streams.

The pictures are available on both the standard 35mm. stock and on 16mm. film.

Panama Protests "Swing"

The Lions Club of Panama City has protested against the Paramount feature, "Swing High, Swing Low," which, they allege, is derogatory to Panama and offensive to Panamanians, according to a special cable to the New York *Times*. The organization plans to present a memorial to the Foreign Ministry requesting that the showing of all Paramount pictures be banned until "Swing High, Swing Low" is suppressed.

Change India Managers

G. R. Bijoor has succeeded K. T. Mudnaney as branch manager for Twentieth Century-Fox at Lahore, India. V. V. Nadkarni is the new manager of the Madras office.

GB Summons Upheld

Judge W. Turney Fox in superior court in Los Angeles refused to bar the serving of a summons on Gaumont British Pictures in the $65,000 suit filed by Constance Bennett.

EXHIBITORS ON SIDELINES WATCH BARGAINING OVER BRITISH QUOTA

Discussions Boil Down to Whether Americans, in Return for Lower Quota, Can Give Equivalent in Extra Revenue

by BRUCE ALLAN
in London

The most detailed information thus far made available of the proceedings in the joint discussions of the Cinematograph Exhibitors Association, the Kinematograph Renters Society and the Film Group, aimed at an agreed alternative to the Moyne Report, has come from the report of the CEA representatives to the General Council meeting of the association at Portsmouth.

Significant as an indication of the existing trade situation was the statement that the exhibitor representatives "found themselves present in an auditory capacity, as it was perfectly obvious that the line of solution desired by the British producers was one which either gave them an entry into the American market, or the cash equivalent thereto. Consequently the discussions that proceeded were mainly between producer and renter—and American renter in particular."

"In the end," said the report in another significant passage, "the discussion boiled down to an examination of whether, in return for a lower Quota, the Americans could give the British producers the equivalent in extra revenue."

Saying that they were keenly interested in these discussions, the CEA representatives also express the opinion that they represent "the first practical step which has been made towards a lower Quota than 20 per cent upon renters, which experience has proved for all practical purposes is impossible."

Concessions from Distributors

It is important to remember that the triangular conference followed upon two-sided discussions between the exhibitor and distributor organizations, at which the main points of debate were statutory arbitration, overbuilding, the standard contract and booking methods. The official CEA statement that it was hoped to present a joint CEA-KRS report to the Board of Trade registering an agreed settlement of these matters is also highly important. It indicates that exhibitors have obtained, or hope to obtain, very substantial concessions from distributors in regard to trading problems.

Just what influence that may have had in leading the CEA to adopt the role of ring-keeper in the Quota fight is a matter on which every individual can draw his own conclusions. Practically, the situation exists that the debate on the Moyne quota recommendations is between distributors and producers and that, if they come to an agreement, exhibitors will not interfere, provided always that the exhibitor gets what he hopes for from the earlier talks with the KRS. Essentially, according to those who should know, he wants statutory arbitration, and won't be happy till he gets it.

HOUSE OF LORDS VOTES 10 MORE YEARS' QUOTA

The British House of Lords after long debate has agreed to a motion that the quota should be continued for 10 years.

Walter Runciman, president of the Board of Trade, had declared earlier in the day, Thursday, in Commons that the Government had accepted the recommendation of the Moyne committee for the continuance of the quota.

Mr. Runciman said that he proposed to introduce the necessary legislation before the end of the year.

Lord Strabolgi in the upper House pointed to the present crisis, where floor space for 58 features is occupied by only 13. That number, he said, would not fill the present quota.

He said it is practically impossible for British producers to get their product into the United States, yet he declared American producers could not make profits without England's market.

He urged a trade agreement with the United States, including a 20 per cent British film quota there.

Lord Ponsonby spoke of the "nauseous, vulgar bathos" of American films and their bad influence on the language of children, who have learned to say "Yep."

Lord Templemore, speaking for the Government, said it "is determined to find means to meet the quickie problem."

If this reading of the situation is accurate, the new demands put forward by the Film Group are of great importance. That they should take the form of what is known here as reciprocity was not unexpected though it is perhaps somewhat surprising that a representative body should find a new policy on a point of major film politics like the Quota after it officially has made other recommendations to the Government.

So far as one can judge the situation without any official details of the proposals either of producers or distributors, it appears to stand thus:

The Film Group is willing to agree to a reduction in the British film Quota in the case of American companies who give a bona fide release to British films in America.

Its definition of American release implies definite bookings to American theatres of the British films involved. In the absence of guarantees to that effect, it wants American companies to purchase British films for America for a fixed amount.

What the Distributor Wants

The policy favored by the KRS has a superficial resemblance to, but a vital difference from, these proposals. Distributors want, in a nutshell, the right to spread their British production expenditure on a few expensive pictures or a larger number of inexpensive ones, at option. They want to be free of the footage obligation. American release is implied for the better pictures they make here, but is not guaranteed. In any case, these pictures will probably be made by the American companies concerned and not by British companies.

American Companies Regard Export-Quota Idea As Another Form of Hold-Up Principle of the Internal Quota

Americans Opposed

American companies are strongly opposed to the institution of a policy of "forced exports," as espoused by the Film Group.

They regard the export-Quota idea as just another manifestation of the hold-up principle behind the present internal quota.

In its extreme form, such a quota, in the opinion of many distributors, amounts to a request that American companies shall buy inferior British films at the pistol point and shelve them in New York instead of in London.

Compromise Awaited

It is possible that a compromise will still be arrived at between these policies and that, especially if exhibitor aid is forthcoming at the critical moment, distributors will carry their point about negative costs and escape their present strangling footage obligations without incurring the worse obligation of purchasing for America British films of purely problematic appeal in that market.

At the moment, producers appear to be firm for a policy with a distinct resemblance to the Kontingent operating in various Continental countries, where native film is a marketable commodity. It seems possible, at any rate, that export cover certificates would become a feature of the British trade under the Film Group scheme as it is understoood. It is important to remember, however, that no formal statement of the official reciprocity suggestions of the Group is so far available in writing.

Want U. S. Release Guarantee

From such accounts of the KRS-Film Group conversations as have become unofficially available, it appears that the results obtained from British films which have been released in America were frequently cited, and were declared to have been unsatisfactory. In other words, producers are not satisfied with a formal American release. They want a release with a guarantee, and they appear to want the guarantee to include booking of the film by major American circuits—that or "a cash equivalent."

This, in principle, appears to be the situation after the first contact between KRS and Film Group. Sitting on the sidelines, the CEA remembers that the Board of Trade wants an agreed trade policy, and there is no danger whatever of forgetting that its own members want many things, but, it must be repeated, most of the things they want may be obtained by statutory arbitration.

Parks Joins MPPDA

Thomas Parks has been appointed to succeed Andrew Pentland, who resigned last week as assistant to Frederick L. Herron, head of foreign department of the Motion Picture Producers and Distributors of America, Inc. Mr. Parks is new to the industry, but has had considerable experience as foreign representative for various American interests.

FRENCH FILM LEADERS ALARMED AT PLAN FOR GOVERNMENT CONTROL

120 Films Made Annually in France Scarcely Recover Cost, Yet Project Would Require 450 Made at Home

by PIERRE AUTRE
in Paris

Now that the motion picture industry in France has learned details of the plan of the Syndicat Des Travaillers du Film (Syndicate of Cinema Workers), which is one of the sections of the French General Trade Unions (Confederation Generale du Travail), for a sweeping reorganization and complete nationalization of the business, there is consternation in all branches here.

The plan, drawn by Robert Jarville, general secretary of the Syndicate, is reproduced in this issue. It appeared in the daily newspaper *Le Peuple,* official organ of the trade unions.

Many say that Mr. Jarville, in his proposal to "save" the industry "by taking it from the hands of its present masters", has been more interested in demagogy than in really serious work.

All in the industry agree that it at present is impossible for France to produce 450 features a year, because no matter whether the State or private concerns should make them it would be impossible to recover the cost.

If this result were achieved, however, it at once would stop nearly all imports of films, and that has always been in the mind of the trade unions.

The Franco-American trade treaty does not agree with what is planned by the Syndicate.

It is obvious that the trade unions would like to make the cinema a means of propaganda, as already has been done in Russia.

The Syndicate, in agreement with the "Left" organization, named "May 1936" and "Cine Liberte," is preparing a film which will be the "first experience of a vast program for renovation of production."

The film, temporarily called "La Marseillaise," which is to be made by Jean Renoir, well known for his extreme "Left" ideas, has as its theme the 1789 French Revolution.

The picture is to be financed in a new manner. The $150,000 capital will be obtained from the people, by means of 1,500,000 subscriptions at 2 francs each (10 cents). The Army and owners of castles and national and historical monuments will lend their help. The CGT already has deposited 50,000 francs to cover the first costs and the Syndicate also has deposited 20,000 francs.

The subscribers will be paid back their 10 cents when they go to the cinemas to see the film.

Doubt is expressed in film circles as to whether the picture really will be produced.

A few weeks ago a large meeting was held in Paris, organized by the Syndicate of the Cinema Workers, and the "Comite de Coordination du Film" (Film Coordination Committee), bringing together the extreme left cinema organizations, "Cine Liberté" and "Mai 1936."

There were twelve speakers, among them

(Continued on page 28, column 3)

Text of Workers' Syndicate Plan For National Control of Films

Following is the text of the plan proposed by the Syndicate of Film Workers for nationalization of the industry in France, as it appeared in "Le Peuple", newspaper of the Syndicate.

The insecure state of wage earners in the cinema industry and the urgent necessity of putting before the people the motion picture expression, the direct means of propaganda and of culture, has brought us to consider a complete reorganization of the bases of production. Thus, the plan which we put forward is inspired by concern for uniting the particular interests of the workmen, and of the technicians of the factories, studios and laboratories, with the general interest of the nation, which cannot leave the future of the cinema in the hands of adventurers who are ready to use the cinema to propagate theories contrary to the emancipation of the working world.

Consequently it is necessary to consider, fearlessly, the creation of a national cinema, placed under public control, and at the service of the people.

By "plan of economical construction" is not to be understood a certain number of onerous measures destined to invigorate, for a length of time which methods now used would render short, the actual system of production.

It is by breaking definitely with the original rules and by taking the film industries out of the hands of their actual masters that we shall save it.

There is no better solution than to place the cinema under the control of the public which is the first concerned in its development.

The nationalization will be placed under a tripartite administrative council, composed of delegates for the producers, for the patrons, and for the political powers.

I. REORGANIZATION

The essential problem consists in knowing whether the actual production equipment would be sufficient to assure the necessary activity in a film industry readjusted to the possibilities of a normal market, taking into consideration that the making of each film would allow work for two sets for two months.

Work in the laboratories depends less on the number of buildings than on the hiring of a large number of workers.

Means of Production

The film industry in France is characterized by the geographical concentration of the means of the production in the Paris area. A small proportion is to be found in the vicinity of Nice and at Marseille.

This inventory shows 43 sets, most of them large or medium.

Therefore French production could be at the rate of 20 films per month, or 240 films per year.

But annual production has been declining all the time, in spite of the development of the market value of French production.

Actually, the number of films made in France is only half of that which could be produced without having to build new studios. The home market roughly reaches 450 films a year.

Reorganization of the industry ought to rest on the following essential principles:

1. Nationalization of the means of production.
2. Creation of a nationalized production.
3. Control of free production.
4. Control of distribution of films.
5. Control of exhibition.
6. Creation of a State Institute of cinematographic technic.

II. NATIONALIZATION

Means of Production

Formal solution rests in total nationalization of laboratories and studios, after having taken them from their present owners and making the indemnities stretch over several years, with deduction of annuities from the profits of this administration.

One could not pretend to extract, at the start of an impoverished industry, the circulating capital necessary for national production. It is thus necessary to place these means of production in the hands of private concerns which would dispose of them to clients.

Special conditions of payment ought to be allowed to those who would present to the administration committee, scenarios likely to enrich artistic culture.

Cooperative production units of the workmen and technicians would be greatly helped if it were possible to reduce to a minimum the cost of renting studios and the price of labor.

Nationalization ought to allow for construction of a factory which would manufacture positive and negative film.

Nationalized Production

An annual State credit should be allowed for production under the responsibility of a tripartite administrative committee.

This would allow us to place on the market films costing half the price of pictures produced by private concerns.

It would have to break with certain customs, which bear more resemblance to "the laws of the jungle" than to a normal economy.

Nationalized production ought to serve the ideological and technical evolution of the cinema:

(1) By the making of pictures expressing the real thoughts and aspirations of the people.

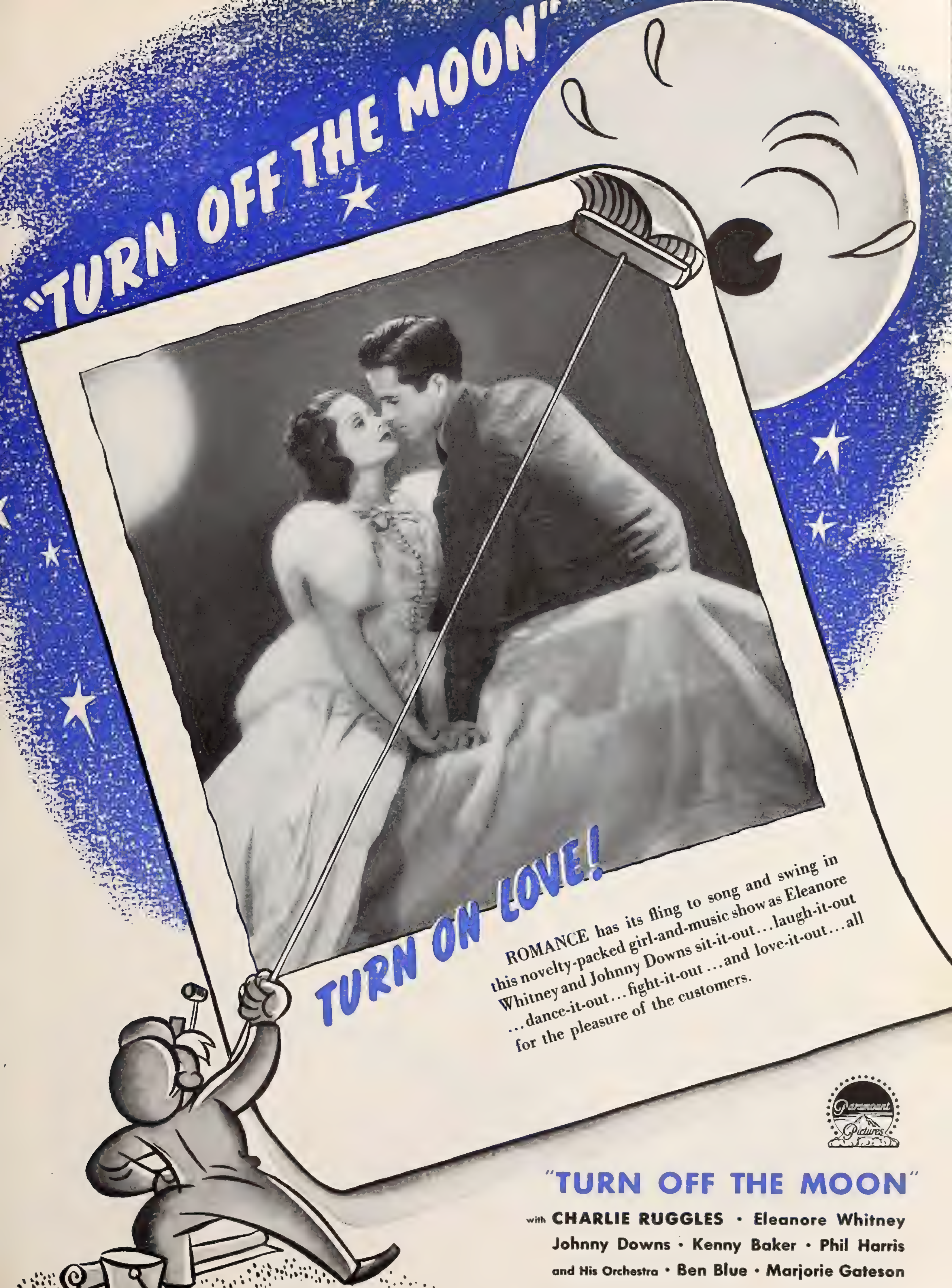
(2) By the making of research pictures, which would include technical novelties, out of which would be born a new era of the screen.

Nationalized newsreels must be produced. The private companies now operating, by their subjective methods of presenting facts, have a considerable importance in the political life of the country.

Control of Private Production

In order to be able to remove motion pictures from the influence of hostile forces for social progress, it is necessary to exercise a serious control, even before the starting of work on the

(Continued on page 28, column 1)



ROMANCE has its fling to song and swing in this novelty-packed girl-and-music show as Eleanore Whitney and Johnny Downs sit-it-out... laugh-it-out ...dance-it-out... fight-it-out ...and love-it-out... all for the pleasure of the customers.

"TURN OFF THE MOON"

with **CHARLIE RUGGLES** • **Eleanore Whitney**
Johnny Downs • **Kenny Baker** • **Phil Harris**
and His Orchestra • **Ben Blue** • **Marjorie Gateson**
A Paramount Picture • Directed by Lewis Seiler

WOULD ELIMINATE FOREIGN PRODUCT

Text of Workers' Plan for Control

(*Continued from page 26, column 3*)

scenario. The administration committee would estimate the classification of the film in question, would ask for what modifications it would deem necessary, and would give permission to start "shooting."

Special facilities for the making of films would be effected, in certain cases, by an agreement for reduced taxes.

The tripartite administrative committee, after the film is completed, would have to verify whether it agrees with the scenario already authorized.

Control of Distribution

The actual system of distribution abroad as well as in France is greatly responsible for the downward trend of the cinema.

One must fight against the practice of guarantees or of scandalous discounts, which are the reasons of the higher cost price.

There should be created a system of control of sales abroad and of distribution in France as of the greatest importance, with a central office under the tripartite administrative council.

This system ought rapidly to supplant private concerns.

Control of Exploitation

The indignant protest of exhibitors each time the question of control over their receipts has arisen, for example, in reference to authors' rights, indicates sufficiently clearly that this control is indispensable for the "cleaning up" of the industry.

This control would be exercised also over the ways of exploitation of enterprises, conditions of program renting and of the launching of films.

Institute of Technics

There can be no real construction of a national cinema unless one immediately sets up effective technical operation, both new agencies and improvement of those existing.

This double task necessitates establishment of a State Institute of Motion Picture Technics, independent of any existing institution, an institute which will blend theoretical study with practical work.

Classes ought to be held in quarters common to laboratories and to the sets, so that the pupils may be in permanent contact with the reality of the subject.

A "students' fund" will be created to allow the pupils to pursue their researches. They will be given a trial in the making of nationalized productions.

This institute will also be under the control of the tripartite administrative council.

The Administrative Council

A council composed of delegates of the producers, patrons, and the political powers will take over administration of this nationalization.

On this tripartite council will sit:

(A) For the producers, that is, the workmen and the technicians, delegates appointed by the General Film Workers' Syndicate.

(B) For the patrons—delegates appointed by the big organization, "Ciné Liberté" and May, 1936.

(C) For the "collectivity," delegates chosen by the political powers, from lists presented by the main State concerns.

TAX ON THEATRES' RECEIPTS REDUCED

The pauper tax of 10 per cent of gross receipts paid by all theatres in France has been reduced in Paris to 8.75 per cent. The difference will be made up by a special tax on radio broadcasting advertising.

A similar reduction was obtained in Nice some time ago, but all other exhibitors continue to pay the 10 per cent tax.

The tripartite administrative council will have the general management of the industry.

It will judge the scenarios.

It will make out the plan of the nationalized production.

It will direct the Institute of Cinematographic Technics.

The delegates for the producers and for the patrons will be revocable by their electors.

The administrative council will work in union with the production council.

The production councils, more especially charged with the organization and the direction of the work, will be elected by the workers of each enterprise. The production councils also will be charged with aiding the council of industry in its own work, notably in the examination of completed films.

Transitory Period

The nationalization ought to have as its first stage the nationalization of the GFFA (Gaumont).

The bankruptcy of Pathe cinema justifies the same intervention of the unions for the preservation and utilization of the facilities of this company.

Each of these companies has developing and printing factories, studios, and involves production, distribution and exploitation.

The tripartite administrative council will function in this field also.—Robert Jarville, General Secretary of the Syndicate of the Film Workers Industry.

$75,000 Fee for Steuer

In a unanimous decision the appellate division of the New York supreme court upheld a ruling of the lower court that Max D. Steuer should have a fee of $75,000 for his services as counsel in behalf of the Knickerbocker Theatres Corporation which several years ago were in litigation over leases with the Greater New York Vaudeville Theatres Corporation.

Temple Contract Renewed

The Twentieth Century-Fox studio has exercised its option on the continued services of Shirley Temple who is beginning her fourth year with the company. She recently completed "Wee Willie Winkie," her 14th picture for Twentieth Century-Fox and next month she will begin "Heidi," her first for the new season.

Paul Benson has left New York for Hollywood, where he will open his own publicity office.

French Workers Making Own Film

(*Continued from page 26, column 1*)

Henri Jeanson, a dialogue and script writer; Marceau Pivert, representing "Mai 1936," and a member of Premier Léon Blum's office, with special regard to cinema and radio; Jean-Paul Dreyfus, technician formerly at the Pathé Cinéma Studios; Germaine Dulac, wellknown woman director; Jean Renoir, director who will make "La Marseillaise"; Robert Jarville, author of the Nationalization plan; Pierre Renoir, actor and brother of Jean Renoir; Vaillant Couturier, a Communist deputy, who spoke in the name of the Communist Party, and Léo Lagrange, of the Ministry of Recreation.

It was announced that if "La Marseillaise" is a success, new propaganda pictures of the "Popular Front" will be produced with the proceeds of this first one.

Many in the industry see potential harm to exhibition in the plan, as strong protests would be expected from the part of the patronage which does not agree with the present Government.

The Coordinating Committee is working on the script of "La Marseillaise" under the supervision of Jean Renoir.

One will note that foreign pictures are not mentioned in the plan for nationalization, but in another issue of the CGT organ *Le Peuple*, Mr. Jarville has arrived at a conclusion which constitutes the greatest menace that foreign film ever have faced in France.

First, there is a protest against the fact that all negative raw film used by French producers is not made in France but comes from foreign factories: America (Eastman Kodak), Germany (Agfa), and Belgium (Gevaert).

The only factory making raw film is Kodak-Pathé, which makes only positive raw film and has been practically sold by Pathé to an American concern: Eastman Kodak.

While even 120 French pictures a year do not easily recover their cost, it is true that production costs are lower in France than in America and England.

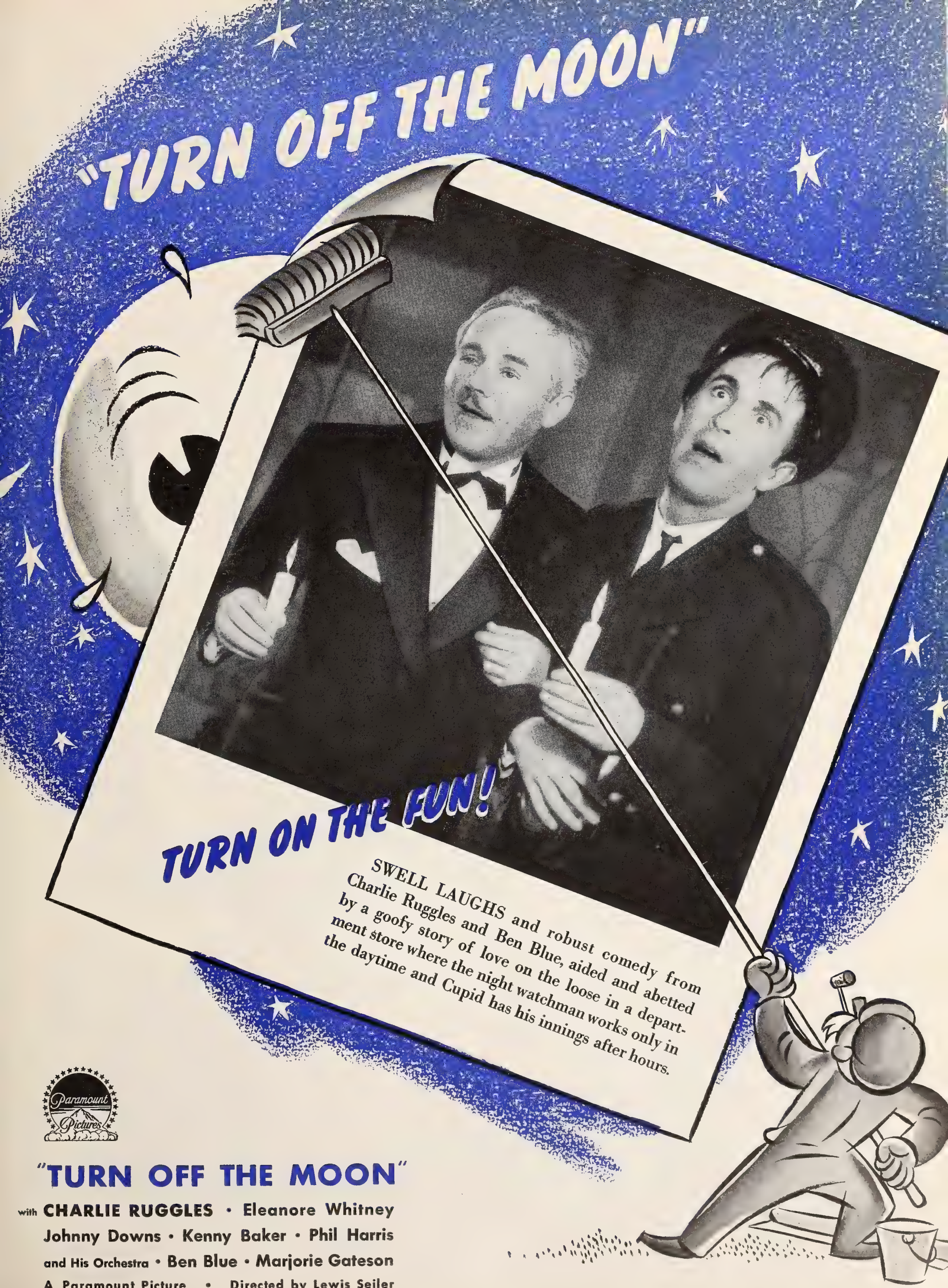
One of the best French productions in a long time, "Pépé le Moko" (reviewed in Motion Picture Herald issue of March 20), did not cost more than $100,000. The same picture wold have cost five or seven times this price in England.

It seems that Mr. Jarville would like to apply to France the procedure followed in U.S.S.R., to allow practically no foreign films, or to reduce the number sharply as has happened in Germany.

French producers think the competition of foreign pictures is absolutely necessary. In the previous year, they have wanted only a comparatively slight limitation of pictures imported, so that exhibition of French pictures would not be impeded. But they always have agreed that with a maximum of 150 French films a year, there is much room for the best foreign pictures.

Further nationalization is essentially a matter of political maneuvering and one must not forget the wide power now held by the General Trade Unions, which represent now more than three million workers.

It is wellknown that the present government, the "Front Populaire," presided over by Mr. Blum, is more or less under constant pressure by the General Trade Unions, especially the extreme left—communist—of the Syndicates and Trade Unions. Mr. Jarville is known as a communist "militant."



SWELL LAUGHS and robust comedy from Charlie Ruggles and Ben Blue, aided and abetted by a goofy story of love on the loose in a department store where the night watchman works only in the daytime and Cupid has his innings after hours.

"TURN OFF THE MOON"

with **CHARLIE RUGGLES** • **Eleanore Whitney**
Johnny Downs • **Kenny Baker** • **Phil Harris**
and His Orchestra • **Ben Blue** • **Marjorie Gateson**
A Paramount Picture • **Directed by Lewis Seiler**

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A Star is Born

(UA-Selznick)

Romantic Melodrama

For weeks David O. Selznick's publicity department has been assuring everyone that no one would be disappointed in the entertainment and commercial values of "A Star is Born." The audience, divided about equally between professionals and lay customers, which saw the public preview in Grauman's Chinese theatre, was emphatic in placing its stamp of approval upon the production. Reactions of the patrons, to many of whom the theme is intimately familiar, indicated that they considered it of the class and character and appeal that should make it a front runner in any theatre.

Hollywood stories are not new to the screen. Many times the public has not been as favorably responsive as the sponsors of such pictures anticipated. In the case of "A Star is Born," however, there is ample reason to expect that theatre goers, whether they are patrons of big city picture palaces or get their entertainment from the screens of rural houses, will be as enthusiastic for "A Star is Born" as Mr. Selznick himself.

With Technicolor amplifying the production's glamour, and evidence that money, time and brains were liberally applied in making the film, the picture's predominant charm is its human interest story. Presenting a new Janet Gaynor, who should emerge from this picture a greater star than ever before, and Fredric March, and featuring a long list of accomplished players, among them Adolphe Menjou, May Robson, Andy Devine, Lionel Stander and Guinn Williams, the show is entertainment all the way.

In a country town "Esther Blodgett," played by Miss Gaynor, dreams that one day she will be a great picture star. Her family ridicules the idea, but "Grandmother Lettie" (May Robson) is sympathetic, and gives the girl the money to come to Hollywood. Here she meets "Danny McGuire," assistant director, played by Andy Devine, who gets her a job as waitress at a swank party where the glamorous star, "Norman Maine," played by Fredric March, falls in love with her. He persuades "Oliver Niles," producer (Menjou), to give her a screen test. A success immediately, a star is born. Simultaneously "Norman Maine," whom she has married, hits the skids. Happy for his wife's success, but saddened by his own passing into oblivion, "Maine" commits suicide. Disconsolate, she wants to retire from the screen. "Grandma Lettie" arrives to provoke the announcement that she will continue her career.

While audiences follow the story thread, they are taken for visits to many famous Hollywood spots, into studios and on location to see how pictures are made, and much of the important action takes place at the Santa Anita race track in Beverly Hills, at the Hotel Ambassador, in the Biltmore Bowl for the occasion of the Academy Awards, in a small theatre for a preview, in the Hollywood Legion Stadium, at Malibu Beach and in the forecourt and interior of the Chinese theatre.

But the glamour of Hollywood is secondary to the appeal of the motivating story. That and the names of Miss Gaynor, March, Menjou, Miss Robson, Devine and the other principals look to be the angles to concentrate upon in stimulating interest. Much can be promised for it.

Previewed in Grauman's Chinese theatre, Hollywood.—GUS MCCARTHY.

Distribution by United Artists. Produced by David O. Selznick, Selznick International Pictures, Inc. Directed by William A. Wellman. From the story by William A. Wellman and Robert Carson. Screen play by Dorothy Parker, Alan Campbell and Robert Carson. Photography by W. Howard Greene. Special effects by Jack Cosgrove. Music by Max Steiner. P. C. A. Certificate No. 2986. Running time, when seen in Hollywood, 110 minutes. Release date, April 30, 1937. General audience classification.

CAST

Esther Blodgett—Vicki Lester	Janet Gaynor
Norman Maine	Fredric March
Oliver Niles	Adolphe Menjou
Lettie	May Robson
Danny McGuire	Andy Devine
Libby	Lionel Stander
Anita Regis	Elizabeth Jenns
Pop Randall	Edgar Kennedy
Casey Burke	Owen Moore
Theodore Smythe	J. C. Nugent
Aunt Mattie	Clara Blandick
Esther's brother	A. W. Sweatt
Miss Phillips (clerk)	Peggy Wood
Harris	Adrian Rosely
Ward	Arthur Hoyt
Posture Coach	Guinn (Big Boy) Williams
Otto Friedl	Vince Barnett
Academy Awards speaker	Paul Stanton
Billy Moon	Franklin Panghorn

As Good as Married

(Universal)

Comedy Romance

Smart showmen will do well to draw a ring around this picture on their program schedules, as it may be expected that the company will do considerable pointing with pride to "As Good as Married." It has reason to do so, for, like "Three Smart Girls," the show is audience entertainment every foot of the way. Likewise, it is a showman's show that gives managers plenty reason to become enthusiastic in their copy, and in expectation of favorable comment from customers a lively campaign is in order to get as many persons as possible to the first presentations.

The picture is gay comedy romance, to which farce sophistication has been deftly applied. Good dialogue and situations which make possible good performances on the part of stars and featured players plus high class production embellishment, combine to give a formula story a unique character. Experiencing income tax and woman troubles, philandering architect "Alexander Drew," played by John Boles, decides that becoming married is one way of beating both bugaboos. He makes a marriage of convenience, which both understand is simply a business proposition, with his secretary, "Sylvia Parker," played by Doris Nolan. But the women won't let him. It's all right with him, but he can't stand having the rival architect, "Fraser James," played by Walter Pidgeon, flirting around with "Sylvia." His jealousy becomes indignation when "Sylvia" makes him the victim of his own game. The treatment convinces him that he really loves his office wife.

Gay and airy, so geared that the laughs keep cropping up regularly, the film has appeal for classes and masses. Its farce smartness, handled by a director, Edward Buzzell, who specializes in giddy, semi-nonsensical entertainment, prevents the story from going high brow or seriously dramatic. It can be billed as a laugh show.

Previewed in Warner's Beverly theatre, Hollywood. The audience, composed of a scattering of Beverly Hills socialites and others whose daily occupations do not require the donning of overalls or smocks got real interest out of the film. Even the dignified folk indulged in wholesome, hearty laughter.—G. M.

Produced and distributed by Universal. Executive producer, Charles R. Rogers. Associate producer, E. M. Asher. Directed by Edward Buzzell. Screen play by F. Hugh Herbert and Lynn Starling. Original story by Norman Krasna. Photographer, Merritt Gerstad. P. C. A. Certificate, No. 3138. Running time, when seen in Hollywood, 80 minutes. Release date, May 9, 1937. General audience classification.

CAST

Sylvia Parker	Doris Nolan
Alexander Drew	John Boles
Fraser James	Walter Pidgeon
Wally Burnside	Alan Mowbray
Cherry	Tala Birell
Alma Burnside	Katharine Alexander
Laura	Mary Phillips
Quinn	Ernest Cossart
Ernie	David Oliver
Jessup	Harry Davenport
Lila Danforth	Esther Ralston
Poochie	Dorothea Kent
Jean Stanford	Esther Christian
Arthur Watson	Walter Byron

Woman Chases Man

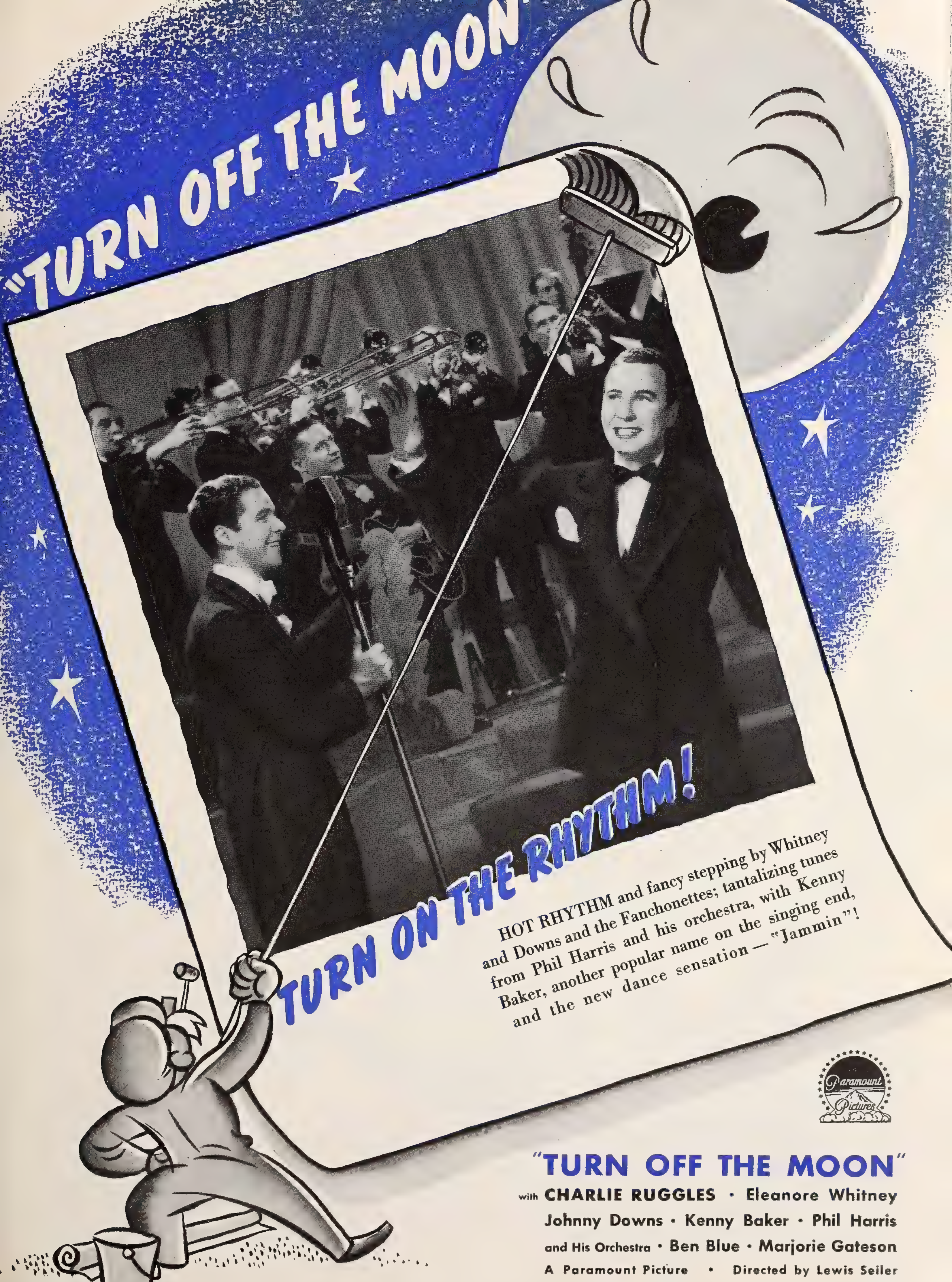
(United Artists - Goldwyn)

Comedy

An entirely different sort of picture from Samuel Goldwyn, the audience which saw the preview agreed with the producer's advance opinion, quoted in the HERALD two weeks ago, that "Woman Chases Man" is "nonsensical comedy, for laughing purposes only." Comedy is the essence. Sometimes it's broad humor that verges on slapstick. As often it is suave comedy, lively.

In promising a different kind of picture, Mr. Goldwyn also promised a different Miriam Hopkins and Joel McCrea. Neither let him down. Miss Hopkins has followed in the pathway blazed by Carole Lombard in "My Man Godfrey" and later by Irene Dunn in "Theodora Goes Wild," to become a comedienne of high rank. Similarly, McCrea has shed his dramatic character to be revealed as a fun maker. Aided and abetted by Charles Winninger, Erik Rhodes, Ella Logan and Leona Maricle, the leads quickly swing into the spirit of the piece.

The story is gay. Occasionally it becomes



HOT RHYTHM and fancy stepping by Whitney and Downs and the Fanchonettes; tantalizing tunes from Phil Harris and his orchestra, with Kenny Baker, another popular name on the singing end, and the new dance sensation — "Jammin"!

"TURN OFF THE MOON"

with **CHARLIE RUGGLES** · Eleanore Whitney
Johnny Downs · Kenny Baker · Phil Harris
and His Orchestra · Ben Blue · Marjorie Gateson
A Paramount Picture · Directed by Lewis Seiler

so funful, in contrast with what is expected of Mr. Goldwyn, that it seems as though some one who had specialized in comedy all his life had made it. Thus it provides an element of surprise that has definite amusement and commercial value.

Once "B. J. Nolan," played by Charles Winninger, and "Virginia" (Miss Hopkins), both of whom have grandiose real estate ideas but no money with which to develop them, understand each other, they make things exciting for "Kenneth Nolan" (McCrea) and amusing for audiences. With "Virginia" as the spearhead, they combine brain power to wheedle "Nolan's" tight fisted son (McCrea) out of the necessary finances. The action has complications that add to the gayety. To effect the illusion that "Nolan, Senior" is rolling in wealth, "Virginia" mans the family mansion with two ex-movie theatre ushers as maid and butler and serves the arriving "Kenneth" and his chiseling guests played by Rhodes and Miss Maricle, with a dinner cooked in a backyard barbecue. Not dense by any means, "Kenneth" gradually becomes aware that some funny business is being practiced on him. But when Mr. Cupid stings him, and the ensuing action has the cast hung in a tree like Christmas tree ornaments, the chisening guests are foiled and the boy succumbs to "Virginia's" "reasoning" to assure successful development of Nolan Heights.

Selling the picture should not be difficult for anyone. Besides the pair of established names to work with, the novelty of the idea and the fact that the film is radically different from anything the producer has attempted in some time look to be the angles on which to concentrate. Assure audiences of an all-laugh show and word-of-mouth comment should do much.

Previewed in the Village Theatre, Westwood. Laughter started immediately and continued all the way through. Many times it drowned out the dialogue.—G. M.

A Samuel Goldwyn production. Distributed by United Artists. Associate producer, George Haight. Directed by John G. Blystone. Story by Lynn Root and Franklyn Fenton. Screenplay by Joseph Anthony, Manuel Seff and David Hertz. Art director, Richard Day. Set decorator, Julia Heron. Costumes by Omar Kiam. Cinematographer, Gregg Toland. Sound technician, Frank Maher. Musical direction by Alfred Newman. P. C. A. Certificate No. 3,292. Running time, when seen in Hollywood, 70 minutes. Release date, May 7, 1937. General audience classification.

CAST

Virginia Travis	Miriam Hopkins
Kenneth Nolan	Joel McCrea
B. J. Nolan	Charles Winninger
Henri Saffron	Erik Rhodes
Nina Tennyson	Leona Maricle
Judy	Ella Logan
Hunk	Broderick Crawford
Mr. Judd	Charles Halton
Window Washer	Roger Gray
Doctor	William Jaffrey
Taxi Driver	George Chandler
Secretary	Mary Frances Gifford
Process Server	Alan Bridge
Process Server	Monte Vandegrift
Process Server	Jack Baxley
Process Server	Walter Soderling
Man in Subway	Al K. Hall
Man in Subway	Dick Creamer

Dance Charlie Dance

(Warner - Bryan Foy)

Comedy

That old entertainment standby, the country yokel outslicking the city slickers, is given another and pleasing airing in this picture. Modernized in development of the theme, but with the basic comedy premise practically untouched, the film is based on George S. Kaufman's play, "Butter and Egg Man," which First National has had in storage since it was made as a picture nine or ten years ago. Played with spirit by Stuart Erwin, Jean Muir, Glenda Farrell, Allen Jenkins, Addison Richards and Chester Clute, the photoplay has the elements of appeal to urbanites and ruralites.

Hick from the sticks, "Andy Tucker," played by Stuart Erwin, is more anxious to get into the showbusiness than the fly-by-night producers, played by Allan Jenkins and Charles Foy, are to get out of it. These two worthies have a play featuring "Bobbie Benson," played by Collette Lyons, which they very well know is destined to be a flop. Past masters in the gentle art of hoodwinking suckers in a manner that makes them like it, they make "Tucker" a willing victim despite the interference of "Fanny Morgan" (Glenda Farrell) and the advice of "Mary Mathews" (Jean Muir). The trio take their opus to a wayside town for a tryout. It is so bad the producers gladly give "Tucker" an option to buy their interest. But after hornswoggling "Gussett" (Chester Clute) in the same manner that got him into the show business, "Tucker" takes the play back to New York. Again the performance is terrible, but the critics write it up as a travesty, with the result that the S.R.O. sign is always hung up. Making a barrel of money, "Tucker" sells the piece back to the original producers for three times as much as he paid. Then he retires to the country, taking "Mary" with him.

Once audiences get into the spirit of the thing they should derive much enjoyment from it.

Previewed April 19 in the Warner Hollywood theatre. The patrons were more enthisiastic than often in the case of many more pretentious films.—G. M.

Produced and distributed by Warner-First National. Associate producer, Bryan Foy. Directed by Frank McDonald. Screen play by Crane Wilbur and William Jacobs. From the play "Butter and Egg Man," by George S. Kaufman. Music and lyrics by M. K. Jerome and Jack Scholl. Photography by Warren Lynch. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 3035. Running time, when seen in Hollywood, 65 minutes. Release date, to be determined. General audience classification.

CAST

Andy Tucker	Stuart Erwin
Mary Mathews	Jean Muir
Fanny Morgan	Glenda Farrell
Alf Morgan	Allen Jenkins
Gordon Fox	Addison Richards
MacArthur	Charles Foy
Alvin Gussett	Chester Clute
Jennie Wolfe	Mary Treen
Bobbie Benson	Collette Lyons
Charlie	Tommy Wonder
Ted Parks	Frank Faylen
Tim	Robert Homans
Richard Milton	Harvey Clark
Jane Arden	Olive Olson

Make Way for Tomorrow

(Paramount)

Melodrama

Up until now, Paramount hasn't done much talking about this picture. But after what happened Wednesday night, April 21, in the Fox Wilshire theatre, it is safe to predict that the company will undertake an advertising and publicity campaign that should cause those whose business it is to be interested in what the production organization is doing to wonder why the company chose to remain so silent.

There may be many possible reasons for the company's comparative mumness. On paper the idea of "Make Way for Tomorrow" may not have looked so attractive. The recent production record does not reveal over-enthusiasm of the public in such stories. Without big stars in the cast, it is a general belief that a picture seldom gets anywhere, and there are no great stars in "Make Way for Tomorrow." There is no love element, as that element is generally understood, nor are there exciting production effects. There is a fine musical accompaniment, but only in one sequence does it seem possible that anyone will remember that there is any music.

"Make Way for Tomorrow" is only honest, human interest melodrama with a powerful emotional appeal. It got under the skins of the adamant sophisticates—and there were a lot of them in the house—just as completely as it affected those whose emotions are more easily stirred. There was, alternately, hearty laughter and the nose blowing and coughing that are commonly resorted to as devices to conceal crying.

Time and fortune have not been kind to the old couple. They must seek shelter, unwanted, in the homes of their children. The mother is taken into the home of her eldest son; the father goes to live with an older daughter. The lot of each is far from happy. Like all mothers-in-law who try to do the right thing, but always succeed in doing the wrong, the old lady is in constant though subdued conflict with her daughter-in-law. The old man would rather be any place but in the home of his daughter, and she makes arrangements to unload him onto a sister who lives in California. Son and daughter-in-law plot to send the mother to a home for the aged.

In New York the old couple are brought together for what everybody knows will be the last time they will ever see each other on this earth.

Rich in human melodrama and pathos, the picture is also rich in homey, human humor. First entertainment, it is secondly a sermon more powerful than idealistic concepts of sociologists and welfare workers.

Victor Moore and Beulah Bondi are cast as the old couple. In support are Fay Bainter, Thomas Mitchell, Porter Hall, Barbara Read, Maurice Moscovitch, Elizabeth Risdon, Minna Gombell and Ray Mayer. All more than know their way around. In any analysis the production is a happy combination of story telling, directing and acting ability.

Only once before, when Carl Laemmle, Sr., previewed "Be Mine Tonight," has this writer seen a production executive given such a wholehearted reception as that which was given Adolph Zukor after the show. Maybe Mr. Zukor found a parallel in the picture.—G. M.

Produced and distributed by Paramount. Produced by Leo McCarey. Directed by Leo McCarey. Assistant director, Harry Scott. Screen play by Vina Delmar. Based on a novel by Josephine Lawrence. And a play by Helen and Nolan Leary. Film editor, LeRoy Stone. Art directors, Hans Dreier and Bernard Herzbrun. Photographed by William C. Mellor. Sound, Walter Oberst and Don Johnson. Musical direction, Boris Morros. Original music by George Antheil. P. C. A. Certificate No. 3236. Running time, when seen in Hollywood, 90 minutes. Release date, April 30, 1937 General audience classification.

CAST

Barkley Cooper	Victor Moore
Lucy Cooper	Beulah Bondi
Anita Cooper	Fay Bainter
George Cooper	Thomas Mitchell
Harvey Chase	Porter Hall
Rhoda Cooper	Barbara Read
Max Rubens	Maurice Moscovitch
Cora Payne	Elizabeth Risdon
Nellie Chase	Minna Gombell
Robert Cooper	Ray Mayer
Bill Payne	Ralph Remley
Mamie	Louise Beavers
Doctor	Louis Jean Heydt
Carlton Gorman	Gene Morgan

You Can't Buy Luck

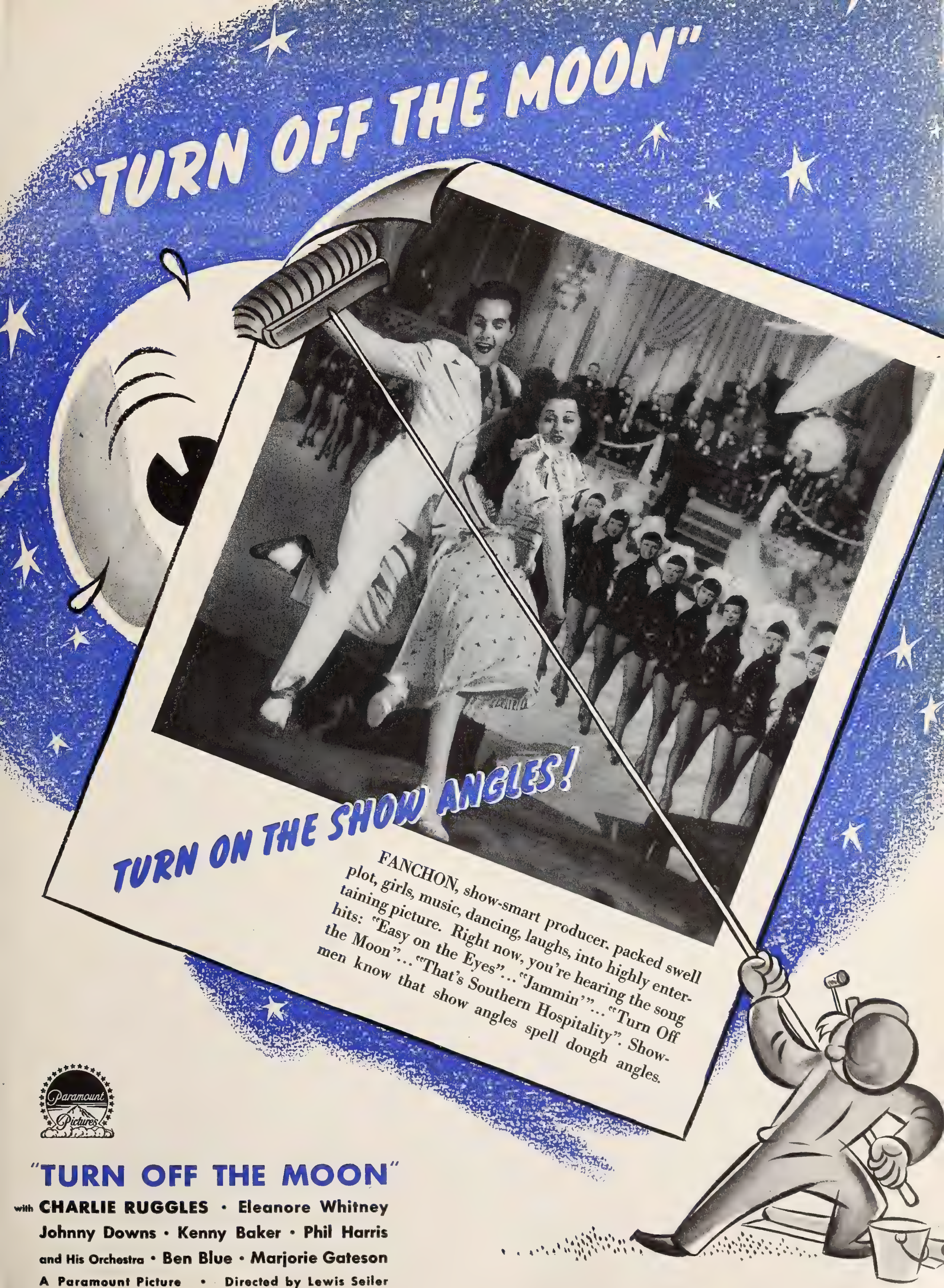
(RKO Radio)

Romantic Melodrama

Not one but several entertainment ideas, calculated to give the picture wide appeal, are included in the production. RKO-Radio has considered it a Class B film, but if audiences who see it accept it in the same manner as did the crowd at the Hillstreet Theatre, Los Angeles, its popularity is quite likely to upset the early estimates.

Usually films that include many different entertainment elements are pretty much jumbled up. This one isn't, as all the jumbling is for a purpose. In the beginning it looks like a race track picture and there are several bits of action to bear out the illusion. Gambler "Baldwin," played by Onslow Stevens, believes that if he has the good will of everybody, he will have luck in his betting. Worldly wise "Jean" (Maxine Jennings) is his rabbit's foot. When it rains on a day that an orphanage is planning a May party "Baldwin's" horse loses, and because he thinks the kids were sore at him for bringing clouds when they wanted sunshine, he makes up for it by giving them a circus-vaudeville show. Then, as a legitimate romance develops with "Betty" (played by Helen Mack), the film takes on a dramatic aspect as "Baldwin" informs "Jean" that he is through with her. "Jean" is murdered. Circumstantial evidence convicts "Baldwin." Escaping the police, he and "Betty" combine efforts to uncover the real murderer, "Paul," played by Vinton Haworth.

Fast moving and understandable all the way, the picture blends its melodrama with comedy, and action with suspense. The work of the


"TURN OFF THE MOON"
TURN ON THE SHOW ANGLES!

FANCHON, show-smart producer, packed swell plot, girls, music, dancing, laughs, into highly entertaining picture. Right now, you're hearing the song hits: "Easy on the Eyes"... "Jammin'"... "Turn Off the Moon"... "That's Southern Hospitality". Showmen know that show angles spell dough angles.

Paramount Pictures

"TURN OFF THE MOON"

with **CHARLIE RUGGLES** • Eleanore Whitney
Johnny Downs • Kenny Baker • Phil Harris
and His Orchestra • Ben Blue • Marjorie Gateson
A Paramount Picture • Directed by Lewis Seiler

leading and supporting players is convincing. At no times are there any theatrics. Everything that happens might have happened in real life. As such, the film is worthy of the attention of those whose entertainment tastes vary widely.

Previewed in the RKO Hillstreet Theatre. Audience reaction surprised even the publicity man in charge.—G. M.

Produced and distributed by RKO Radio. Directed by Lew Landers. Assistant director, Sid Fogel. Screen play by Martin Mooney and Arthur T. Horman. Story by Martin Mooney. Art director, Van Nest Polglase. Associate, Howard Campbell. Costumes by Edward Stevenson. Photographer, J. Roy Hunt. Recorded by Earl A. Wollcott. Edited by Jack Hively. P. C. A. Certificate No. 3143. Running time, when seen in Hollywood, 60 minutes. Release date, May 7, 1937. General audience classification.

CAST

Baldwin	Anslow Stevens
Betty	Helen Mack
Paul	Vinton Haworth
Jean	Maxine Jennings
Frank Brent	Paul Guilfoyle
Bond	Frank M. Thomas
McGrath	Richard Lane
Spike	Murray Alper
Mrs. White	Hedda Hopper
Ben	Dudley Clements
Alice	Margaret Fielding
Mr. White	George Irving
Clerk in 5 and 10	Barbara Pepper

Lefthanded Law

(Universal)

Western Melodrama

The things that Buck Jones is generally expected to do are done with zest, appropriately and repeatedly in this account of the taming of bad men and, of course, the winning of a good girl. There is hard, fast riding, plain and fancy gun play, a bit of bronco busting and a deal of man-to-man slugging. The customary billing based primarily on the Jones personality and performance would appear to be in order, possibly with a shade of emphasis on this as an especially coherent Jones medium.

The star is cast as an express company investigator sent into New Mexico to round up a gang held responsible for stage coach robberies, cattle rustlings, bank hold-ups and kindred deviltries. The rancher chiefly harassed by the gang has a daughter and the investigator takes time out occasionally to win her affection. The gang turns out to have four leaders and he meets and disposes of these in one-two-three-four fashion. This involves quite a bit of shooting and a measure of manual combat. When he has done the last of the bandits to death he arranges to marry the girl.

Reviewed at the Arena theatre, New York, where an audience manifestly favorable to this sort of entertainment signified complete approval by applauding, stamping feet and cheering in the prescribed places.—W. R. W.

Produced by Buck Jones. Distributed by Universal. Directed by Lesley Selander. Screen play by Frances Guihan. Story by Charles W. Martin. Edited by Bernard Loftus. Photographed by Allen Thompson and William Sickner. P. C. A. Certificate 2988. Release date, April 18. Running time, 63 minutes. General audience classification.

CAST

Alamo Bowie	Buck Jones
Betty Golden	Noel Francis
One-Shot Brady	Matty Dain
Sam Logan	George Regas
Tom Willis	Robert Frazier
Sheriff Grant	Lee Phelps

Mademoiselle Docteur

(Films Trocadéro - United Artists)

Woman Spy Story

After "Pepe le Moko," reviewed in the issue of March 20, "Mademoiselle Docteur" gives new evidence of the capability of French studios to turn out productions of quality.

"Mademoiselle Docteur" is a spy story based on the real life of a German spy, Anne—Marie Lesser—who died a few years ago in a sanatorium in Switzerland. The life of the same spy was the subject of "Stamboul Quest," made by MGM and starring Myrna Loy.

"Mademoiselle Docteur" was made in France by the wellknown German director, G. W. Pabst, who made "Modern Hero" in Hollywood, but is known, above all, for his "Beggars Opera," and the silent "The Street Without Joy," both of which were made in Germany.

The action of "Mademoiselle Docteur," the first film made by Pabst since his return from the States, takes place in the Great War, in Paris, in Switzerland, and chiefly in Salonika. "Mademoiselle Docteur" is sent to Salonika to reestablish communications between the Secret Service at Berlin and the German spies in Greece. Posing as an American journalist, she falls in love with a French officer. To try and catch her the French use a "double agent," a Greek, Coudoyan, who is spying for Germany as well as for France. She tries to steal some important documents, but is denounced by Coudoyan's girl friend. She goes mad and we see her finally in a sanatorium in Switzerland after the war.

The picture is full of quick action, thrills and suspense, and the atmosphere of Salonika during the war has been admirably captured. The scenery is well photographed, the lighting is good, the bombardment of Salonika by German planes most realistic. The musical accompaniment by Honnegger is also worthy of mention.

The German star, Dita Parlo, has the title role. Pierre Blanchar is "Coudoyan," and Pierre Fresnay the French officer, with whom "Mademoiselle Docteur" falls in love, Louis Jouvet, a German spy, and the new French player, Viviane Romance, plays a chorus girl.

"Mademoiselle Docteur" should have a real international appeal.

Reviewed at the Marignan Theatre, Paris, on the first evening of its run. The audience of both paying patrons and journalists and other guests applauded loudly.—PIERRE AUTRE.

Produced by Films Trocadéro (Paris). Distributed in France, North Africa, Belgium and Switzerland through United Artists. Executive producer, Romain Pines. Directed by G. W. Pabst. Unit executive, C. Geftman. Original story by Georges Nevaux and Mrs. I. Cube. Screen play by Jacques Natanson. Photographed by Schuftan and Portier. Art director, Pimenoff. Music by Arthur Honegger. Produced at the Pathe-Cinema Studios (Joinville) and recorded on RCA High Fidelity. Running time, 105 minutes. Adult audience classification.

CAST

Mademoiselle Docteur	Dita Parlo
Coudoyan (Ajian)	Pierre Blanchar
Captain Carrere	Pierre Fresnay
Gaby	Viviane Romance
Simonis	Louis Jouvet
Colonel Bourget	Roger Karl
"The Man with Melons"	Jean-Louis Barrault
Mathésius	Charles Dullin
Commandant Jacquart	Georges Colin
Captain Louvier	E. Ferny
Alexandre	Lupovici
American consul	Jacques Henley

The Gold Racket

(Grand National)

G-Man Melodrama

Fashioning its plot from routine but nevertheless thrill action material, the expose of gold smuggling activities offers the spectator some 60 minutes of rapidly paced G-Man drama. Attuned primarily to that element of the audience whose screen preference runs to melodramatic themes, the story naturally has appeal chiefly to the youthful and the adult male patrons. A love story, supplied by what may be designated as a G-woman, has been added to perk up feminine interest.

The forces of law and order are represented by Conrad Nagel and Eleanor Hunt in the roles of Government agents. The leads make an energetic and capable team. Some song and comedy is provided by Fuzzy Knight. Frank Milan, Charles Delaney, Warner Richmond, Ed Le Saint and Karl Hackett have roles as a collective manace to the wellbeing of the principals.

"Alan O'Connors," working with "Bobbie Reynolds," has traced a gang of gold smugglers to their headquarters near the Mexican border. By using the musical ability of "Bobbie," "O'Connor" places his partner in the job of a cafe entertainer and thus is able to work on one gangster's evident weakness for the fair sex. After a series of situations of the fist and gun fight variety, the culprits are caught and the young couple temporarily suspend their sleuthing for a romantic fadeout.

The closely fashioned story advances through its paces so rapidly that plot weakness is overlooked.

Screened at a private showing for the New York trade press.—JOSEPH F. COUGHLIN.

Condor production. Released by Grand National. Directed by Louis J. Gasnier. Original story by Howard Higgin. Screen play, David S. Levy. Cameraman, Mack Stengler. Sound, Frank Hynes. Art Director, Frank Sylos. P. C. A. Certificate No. 3140. Running time, 65½ minutes. Release date, April 10, 1937. General audience classification.

CAST

Alan O'Connor	Conrad Nagel
Bobbie Reynolds	Eleanor Hunt
Scotty	Fuzzy Knight
Steve	Frank Milan
Joe	Charles Delaney
Doc	Warner Richmond
Dixon	Ed Le Saint
Lefty	Karl Hackett

Thank You Madame

(American Tobis)

Operetta

Operetta may not be precisely the word for this, but it's the one that seems most appropriate for quick definition and for billing purposes. The story is an original by Otto Longhi written around the singing of Jan Kiepura, the scene is Vienna, and music of both popular and classical character provides plot and purpose and principal appeal. The Kiepura voice carries the interest and it is of record that when Kiepura cuts loose, as the saying is, the persons who paid to get in to hear him are glad they did. This score gives him a theme song in the popular vein, which he delivers in a manner to suggest the possibility of its catching on in a big way, and he has a tremendous opportunity, of which he makes the most, in a long finale showing the opera, "Turandot," staged in the Vienna Opera house.

The story traces the rise of the principal character, played by Mr. Kiepura, from taxi driver to opera star. Through a road accident for which he is imprisoned, unjustly, he meets the wife of a celebrated singer, the woman really responsible for the incident. To compensate him for suspension of his license, she takes him into her home and finances the training of his voice. He becomes enamored of her and, ultimately, estranged from his flower girl sweetheart. When his benefactor has brought about his triumphant introduction as an opera star, he learns that she has done so in order to discipline her temperamental husband and returns to his sweetheart. (There are other story phases and characters affording comedy elements.)

The film is elaborately staged and English titles translate the dialogue without dimming the musical content. Continuity is abrupt and subtle by turns, in the Continental manner. Technical handling is competent and a sprightly tempo is maintained throughout.

Reviewed at New York press screening.—W. R. W.

A Broadcast picture, distributed by American Tobis. Production manager, Franz Hoffermann. Supervision, Ernst Mosich. Directed by Carmine Gallone. Screen play by Ph. Meyring from an original by Otto Longhi. Musical conductor, Willy Schmidt-Gentner. Song, "In the Sunshine," by D. von Buday. Art direction, Julius von Bordosy. Edited by Oswald Hafenrichter. Assistant director, F. M. Zoidl. Photographed by Franz Planer. No P. C. A. certificate. Release date, April 26. Running time, 85 minutes. General audience classification.

CAST: Jan Kiepura, Friedl Czepa, Luli Deste, Fritz Imhof, Anton Pointner, Teho Lingez, Alfred Neugebauer.

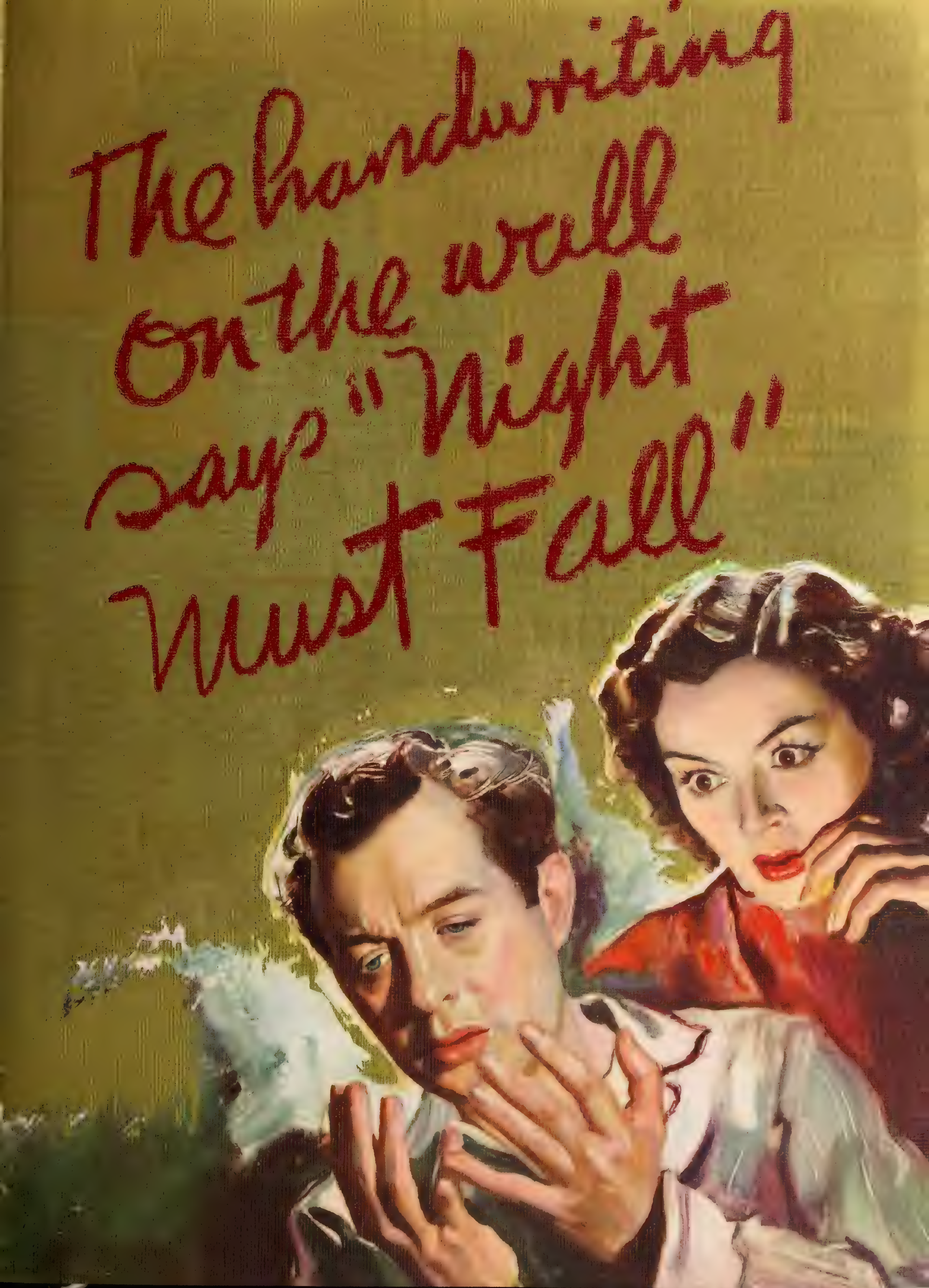
The Gang Show

(Wilcox - G.F.D., London)

Boy Scout Musical Comedy

The origin of this Herbert Wilcox production is somewhat unusual. Five years ago troupes of Boy Scouts in London put on a revue, under the direction of Ralph Reader, at the Scala theatre. Their object was to raise

(*Continued on page 37*)


The handwriting
on the wall
says "Night
Must Fall"

He will
steal dramatic
acting honors
this year!
And watch his
box-office draw
leap!

Night Must Fall

To exhibitors who graciously took our word for it and advertised "Night Must Fall" as the next Big M-G-M sensation we gratefully say, "Thanks and you'll be happy you did it!" The industry knows now how right we were! This picture is the talk of every Film Row because it's another instance of M-G-M's showmanship alertness! And here's what your patrons are getting: a big international stage triumph; a star (Bob Montgomery) who wins new box-office stature by a terrifyingly daring change of characterization; a startlingly unique and different thrill-entertainment; a great M-G-M production under the expert guidance of Hunt Stromberg, the consistent hit-producer of "Great Ziegfeld", "After the Thin Man", "Maytime" and countless more. We repeat *again* and *again*: Sell your patrons with all the showmanship skill at your command because:

"NIGHT MUST FALL" *(and so must your house records!)*

THE CAST: **Robert Montgomery** • **Rosalind Russell** • Dame May Whitty • Alan Marshal Merle Tottenham • Kathleen Harrison • *Produced by* Hunt Stromberg • *Directed by* Richard Thorpe • Based on the astonishing international stage success • An M-G-M Picture

LITHO USA

(*Continued from page 34*)

funds for Scout activities and the show was so successful that it has become an annual event.

Translated to the screen, story continuity has been added to the song, dance and humor of the original and Reader becomes leading player as well as producer. The appeal remains largely that of a high-spirited amateur show. Presented in London at a charity performance attended by the Duke and Duchess of Gloucester, the film faded out from a mass Scout chorus on the screen to a stage full of the genuine article singing the same number. That gives a line on the exploitation angles.

A young song-writer, who is also a Scout troop-leader, tries unsuccessfully to sell either his numbers or his personality to London theatrical managers and agents. He falls in love with the secretary of one of the managers and, when his troop asks him to produce a stage show to raise the rent of their meeting place, he persuades the girl, left in charge of the theatre while the owner is in Paris, to substitute the Scouts' "Gang Show" for "Faust" for one night only. The manager, returning unexpectedly, is kept out of the wings until the show has become a definite success.

Reader sings and writes some good numbers. The Scouts put vigor and enthusiasm into their contributions, and there is talent in their ranks. Ensembles are of fair standard, with the note of boisterousness predominating.

It will be interesting to watch the reception the picture gets at the Scouts' Jamboree at Washington, whither the producer is due with a print.

The audience at the London premiere, which included a large percentage with Scout affiiations, received it enthusiastically—Bruce Allan.

Produced by Herbert Wilcox Productions. Distributed in England by General Film Distributors. Founded on the Ralph Reader stage production. Directed by Alfred Goulding.

Cast

Ted James	Ralph Reader
Marie	Gina Malo

Stuart Robertson, Richard Ainley, Percy Walsh, Leonard Snelling, Syd Palmer, Sandy Williamson and members of the Scout "Gang" appearing in Scala Theatre and Albert Hall productions.

Navy Blues

(Republic)

Comedy, Romance

Here is an unpretentious production into which have been incorporated all available elements, despite a weak story, to bring forth a very entertaining and pleasing combination of comedy, romance, and a touch of intrigue. There are sparkling dialogue, some comedy situations appealing as well as funny, and an engaging climax.

While the title implies that this is another sea-going adventure with the men of the Navy, that is only true in so far as it refers to the adventures of four sailors on shore leave. Turning in a performance that shows signs of making a name for himself Richard Purcell has the male lead. Mary Brian capably handles the feminine lead. Warren Hymer, Joseph Sawyer, Edward Woods, Chester Clute and Lucille Gleason contribute good characterizations.

"Rusty" (Richard Purcell), self-styled lady killer of the Navy, makes a bet with three of his buddies that he can date any girl they pick out. The girl they choose is Doris Kimball (Mary Brian), sedate and spectacled librarian. "Rusty" spends his first day shore leave at the library with Hammersmith's Algebra. He accompanies "Doris" home, but finds he has competition in "Julian" (Edward Woods). "Rusty" borrows the algebra book and promptly forgets about it.

When "Rusty," who has been passing himself off as a candidate for Annapolis, is exposed as being over age, he changes his story, inferring that he is connected with Naval Intelligence. "Julian" turns out to be a member of a criminal ring, whose code is in Hammersmith's Algebra, which "Rusty" unknowingly has placed in his locker aboard ship. Meanwhile "Doris" has spruced up and with her spectacles removed is quite a different person. "Rusty" is kidnapped by "Julian," manages to escape and foil their plan to assassinate a visiting prince. "Rusty" wins his bet.

Reviewed in projection room in New York.—Paul C. Mooney, Jr.

Produced and distributed by Republic. Associate producer, Burt Kelly. Directed by Ralph Staub. Original screenplay by Gordon Kahn and Eric Taylor. Supervising editor, Murray Seldeen. Photography by Jack Marta. P. C. A. Certificate No. 3,188. Running time, 68 minutes. Release date, April 19, 1937. General audience classification.

CAST

Rusty	Richard Purcell
Doris	Mary Brian
Biff	Warren Hymer
Chips	Joseph Sawyer
Everett (Julian)	Edward Woods
Gateleg	Horace MacMahon
Wayne	Chester Clute
Mrs. Wayne	Lucille Gleason
Goldie	Ruth Fallows
Dr. Crowley	Alonzo Price
Lawson	Mel Ruick
Spencer	Carleton Young

The Wave

(Garrison)

Mexican Melodrama

Quite a lot of writing about this film has been done by the by-line critics in what may be termed the intelligentsia division and a lot of useful quote copy is thus available. It is hailed in these appraisals as an artistic achievement, a social document, a distinguished film and so on. Advertising copy might also describe it as the first of a series of films to be produced by the Mexican government. Probably it is as well not to wax too eloquent in describing it as entertainment; it is not precisely what is commonly understood by the general public when that word is used. The dialogue is in the native tongue, with English translation titles provided.

The picture sets forth the case of the fishermen of Alvarado, a village in the state of Vera Cruz, who are represented as underpaid and exploited by the politically allied company which buys their catch. One group of fishermen essays what might be called a strike and seeks by physical means to persuade another group to do likewise. In the fight that follows one of the strike leaders is killed and his death converts the dissenters to his way of thinking. The two groups then amalgamate and at that point the picture ends, leaving the plain customer used to Hollywood pictures wondering what may have happened after that. (In the opinion of the aforementioned intelligentsia, of course, that wouldn't be important.)

The film is plainly produced and excellently photographed, with a good deal of attention to artistic effects and emphasis on the slow, steady tempo of action and story. A program note says the project was initiated by Carlos Chevez, a Mexican composer and conductor, which no doubt accounts for some striking uses of musical background. Paul Strand, an American, is credited with the camera accomplishments.

Reviewed at the Filmarte theatre, New York, where a mature matinee audience of the type that would be attracted by reviews stressing the artistic aspect of the film appeared pleased.—W. R. W.

Produced by the Mexican government. Directed by Fred Zinneman and Gomez Muriel. Production, story and photography by Paul Strand. Treatment, Henwar Rodakiewicz. Editor, Gunther von Fritsch. Music, Sylvestre Revueltas. English titles by John Dos Passos and Leo Hurwitz. No P. C. A. certificate Release date, April 20. Running time, 60 minutes. General audience classification.

CAST: Natives of Alvarado.

Renews Marquee Bond

The Publix, Lucas and Jenkins Theatres, Inc., at Macon, Ga., this week renewed its surety bond with the city for maintenance of marquees over downtown sidewalks. The bond is demanded as coverage in case of injury.

Lest We Forget

(All Large Exchanges and National Screen Service)

Will Rogers Tribute and Charity Appeal

In an appeal for contributions on behalf of the Will Rogers Memorial Hospital, and at the request of Major Leslie E. Thompson and Will Hays, a simple and sincere eulogy is paid to the beloved memory of the late star in "Lest We Forget." Gary Cooper and Harry Carey speak of the grand character Will was; Allan Jones sings a song of the hills, and Robert Taylor makes the direct plea to the audience for generous support of this worthwhile charity. Included to warm the memories of his vast legion of fans is a collection of shots clipped from some of Rogers' notable pictures.

The pictorial message has been carefully prepared. Frank Whitbeck is responsible for an effective continuity and expert direction. A striking musical accompaniment is credited to Dave Snell. Through cooperation of Jules E. Brulatour and National Screen Service, 5,000 prints will be distributed gratis to show in the week starting Friday. The players donated their services and the studios additionally provided production personnel. The entire subject is worthy in every degree of the great name which it commemorates and will make its exhibition a solemn and touching event. Running time, one reel.

MPTOA Group Confers on Radio

The Motion Picture Theatre Owners of America film-radio committee was to hold its first meeting Thursday afternoon in the offices of Walter Vincent, committee chairman, in New York. Out of town members of the committee were not available for the meeting originally scheduled for Wednesday.

The committee was to study complaints of radio competition received from exhibitors and consider plans which have been submitted for regulating the appearances of motion picture stars on radio programs and the use of motion picture material in broadcasts. Neither the production nor broadcasting representatives were asked to attend the meeting, Mr. Vincent said.

Members of the committee, in addition to Mr. Vincent, are Lewen Pizor, Philadelphia, Samuel Pinanski, Boston, and Arthur Lockwood, Middletown, Conn.

15 Films Classified by National Decency Legion

Of 15 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, nine were approved for general patronage, three were listed as unobjectionable for adults, two were classed as objectionable in part and one was noted as condemned. The new pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Big Business," "Der Gipfelstrumer" (German), "Good Old Soak," "Guns in the Dark," "The Hit Parade," "Inkognito" (German), "Maria Mover" (Hungarian), "Motor Madness," "Way Out West." Class A-2, Unobjectionable for Adults: "Kimiko" (Japanese), "King of Gamblers," "Der Letzte Walzer" (German). Class B, Objectionable in Part: "You Can't Buy Luck," "A Star Is Born." Class C, Condemned: "Elysia."

THE CUTTING ROOM

Sing and Be Happy

(20th Century - Fox)

Comedy Romance with Music

Twentieth Century-Fox, which has had quite a bit of success with pictures having radio broadcasting as a thematic background, again is calling upon that medium as substance for a production.

The story is an original screen play by Lou Breslow, John Patrick and Ben Markson. Music and lyrics are by Sidney Clare and Harry Akst. James Tinling is directing. The yarn concerns a girl clever at writing ad slogans and a boy who is a combination band leader, airplane enthusiast, radio crooner, gag man and all around play boy. Their parents are business rivals. To be near the girl, the boy goes into the advertising business. Both agencies are up for a big air contract. The program the girl plans to broadcast had been stolen by a snake in the grass who turns it over to the boy's father. When they are about to go on the air, the discovery is made that the programs are the same. The boy's stunt of scuttling his program almost drives his father to nervous prostration, but it saves the girl and of course is just the thing that convinces her that she should marry him.

The boy is Anthony Martin and the girl is Leah Ray. They were featured in "The Holy Terror." Miss Ray also has been in "One in a Million" and "Wake Up and Live." Martin's other appearances include "Sing Baby Sing" and "Pigskin Parade." Other players in the cast are Joan Davis, Dixie Dunbar, Helen Westley, Allan Lane, Berton Churchill, Andrew Tombes, Chick Chandler and Edward Cooper.

Release date: June 18.

Taxi War

(Columbia)

Action Melodrama

The title establishes the atmospheric character of the production. A taxi war, the events leading up to it, the fury of its outbreak and the incidents it precipitates are the backgrounds for a melodramatic romance. The hero is a fellow whose fist swinging gets him into trouble and into jail. Paroled, he discovers that the man who caused all his trouble not only has usurped his position with the taxi company and fired all his old friends, but has moved in on his girl as well. Organizing the independent cab owners, the hero is again in open and lusty conflict with his nemesis. Bloody warfare ensues. But a new girl has come into his life. She inspires him to concoct a plan that will stop the bitter warfare, reveal the heavy as a killer, win for the hero a pardon and reinstatement in the company.

The story is an original screen play by Harold Shumate, who specializes in action melodramas. It is being directed by C. C. Coleman, who in the past several months has handled many of Columbia's secondary productions.

Don Terry and Rosalind Keith, whom Columbia is grooming for bigger things and who were together recently in "White Heat," are the featured players. The heavy is Ward Bond. Other players who have important roles are George McKay, Lucille Lund, Wade Boteler and John Tyrrell.

Release date: June 10.

The Thirteenth Chair

(MGM)

Mystery

Going over its list of properties filmed earlier, MGM came upon "The Thirteenth Chair." Deciding that it was a good story with a good title, the studio felt that all that was necessary was the selection of a good cast. How correct the company was in that decision remains to be seen. At any rate, for the modernized presentation of Bayard Veiller's story and play, the company assigned George B. Seitz to direct and named for important roles Dame May Whitty, in the just previewed "Night Must Fall," Lewis Stone, Madge Evans, Elissa Landi, Henry Daniell, (Robert Taylor's rival in "Camille"), Thomas Beck, Janet Beecher, Ralph Forbes, Charles Trowbridge, Matthew Boulton, Holmes Herbert, Heather Thatcher, Robert Coote, Elsa Buchanan and Neil Fitzgerald.

It's not a big budgeted picture nor was it allotted a lengthy shooting schedule, but it's one in which each player knows what he has to do and how to do it, and Mr. Seitz is seeing to it that all go to their work with vim and gusto.

Here is what the characters have had to do. Take a clueless murder and try to force a confession from the culprit by scaring all the suspects. The thirteen sit in a room to which there is no ingress or exit. All hold hands; a medium goes into a trance, and another murder is committed. Then the police are called in and what previously was a ghost-pointed mystery now becomes an exposition of practical and scientific crime solution. The customary complications, fears, menaces are all included. And of course there is a love story threaded into the mystery melodrama.

Release date: May 14.

Ever Since Eve

(Warner)

Comedy Romance

Marion Davies and Robert Montgomery are starred. Patsy Kelly, Frank McHugh, Marcia Ralston, Louise Fazenda, Barton MacLane and Allen Jenkins are featured. The support includes Frederick Clark, William Davidson, John T. Murray, Pierre Watkin and Harry Hayden.

The story is comedy romance. Montgomery has the role of an author whose weakness is women, particularly blondes. Disguised as a brunette, the secretary, played by Miss Davies, gets a job with the author. Trouble is in the offing for both when the author's jealous girl friend, played by Marcia Ralston, discovers the secretary's ruse. The girl quits. But he has to have her back to finish the book. Thinking he is talking to her blonde chum, the undisguised brunette sends the author on a wild goose chase that brings much excitement. He is happy to discover that the secretary is a blonde when the book is finished.

The yarn is an original by Gene Baker and Margaret Lee. Four writers, Lawrence Riley, Earl Baldwin, Lillie Hayward and Jerry Wald, combined their talents in preparing the screen play. Lloyd Bacon is directing.

Release date: July 15.

In the Mexican Quarter

(Tentative Title)

(RKO Radio)

Melodrama

The story used in this production originally appeared in *Cosmopolitan* Magazine several years ago. The screen play is by Lionel Houser, whose recent credits include "She's Dangerous" and "I Promise to Pay." It is being directed by Lew Landers, maker of "You Can't Buy Luck" and "The Man Who Found Himself."

Although much of the action takes place on a cattle ranch across the Mexican border, the story is not essentially a western. It tells how a Texas cattle man befriends a young tenderfoot who saved his life. After extricating the lad from financial and romantic troubles, the pioneer cattle man and the boy combine forces to clean out a gang of racketeering rustlers.

Harry Carey, making his third picture appearance for RKO-Radio in the past six months, and John Beal, seen in "We Who are About to Die" and "The Man Who Found Himself," are teamed in the leading roles. The girl is Armida, lately better known on the radio and in night clubs. She was seen, however, several years ago in "Under a Texas Moon" and "Under the Pampas Moon." A newcomer, Marjorie Lord, wellknown New York stage actress, makes her screen debut, but the others of the cast are experienced and known film players. Included are J. Carroll Naish, George Irving, Dudley Clements, Walter Miller and Paul Fix.

Release date: May 28.

Right Guy

(Columbia)

Melodrama

A race track picture without a horse race should be, at least, novel. The theme of "Right Guy" concerns itself, however, with gambling, in particular, crooked gambling.

A member of a state racing commission is the hero. Dedicated to the purpose of ridding legitimate racing of the menace of gangster gambling, he learns that the smart crooks have brought in a ringer to "take the suckers for a ride." Romance compensating the melodrama, the gamblers kidnap the secretary with whom the commissioner is in love. Her safety is the price of his loyalty to duty. Things happen at a fast pace in the climax when the commissioner hits upon a plan of freeing the girl and also breaking up the gambling ring.

Paul Kelly is the commissioner and Jacqueline Wells, whom Columbia is building for bigger things, is the girl. The Number One gangster is Robert Emmett O'Connor. Other players are George McKay, C. Montague Show, Wade Boteler, Edward Earle and John Turell.

It is from an original by Richard Wormser. Harold Shumate, long with Columbia and adept in transcribing action pictures, did the screenplay. D. Ross Lederman, who has handled many stories which Shumate prepared, is the director. His recent credits include "I Promise To Pay," "Speed Mad" and "Lady Of New York."

Release date: May 14.

SCREEN ACTORS AND CASEY OPEN DISCUSSIONS UNDER WAGNER ACT

IATSE Proceeds with Vertical Union Activity; Studio Utility Employees File Complaint with Labor Board

The spectacular growth of the labor problem in general and unionism in particular in recent weeks has focused the attention of producers on the question of whether discussions and negotiations begun this week in Hollywood will be the deciding factor in labor's long struggle for a strong position in motion pictures or whether they presage a situation similar to that which has rocked other industries of the country in the last year.

Two threats of strikes rumbled on the Hollywood horizon over the week-end, from the Painters' Union which voted to walk out May 28th unless their demands for a union shop are met and from the Studio Utility Employees' Union which also approved a strike but did not set a date.

Attorneys for producers indicated that the film business is interstate and not intrastate commerce and that consequently the companies must negotiate under the terms of the recently validated Wagner Labor Relations Act. This they proceeded to do.

Pat Casey, delegated by the producers to handle all negotiations, met with representatives of the Screen Actors' Guild and the Painters this week for the first of what was expected to be a long series of conferences with studio employee organizations, totaling close to 50, both well established and recently organized, and including studio workers of all classifications from culinary help, plumbers, machinists and stationary engineers up to the white collar workers, art directors, publicity men, and others.

The Guild, before its representatives met with Mr. Casey, found that the negotiations might be delayed if the producers insist that it prove that it represents a majority of artists in each studio.

Rivalry of Unions

In the background there remained the possibility that the industry may be made the battlefield for a struggle between the American Federation of Labor, now strongly entrenched because of the affiliation with it of the large motion picture unions, and the Committee for Industrial Organization, with which many of the newer organizations may decide to cast their lot.

In the theatre and exchange fields the AFL affiliate, International Alliance of Theatrical Stage Employees, was continuing its intensive organization drive among all types of employees not previously unionized. It has been reported that this drive would finally take the form of vertical unionism and that it was being conducted with the consent and cooperation of producer and major circuit heads. It was pointed out this week, however, that even though the companies might favor IATSE unionization rather than CIO control because of previous amicable relations with the IATSE, the law prohibits the fostering of particular unions by employers.

ACTORS' GUILD HEADS SET FOR REELECTION

All officers of the Screen Actors' Guild have been nominated for reelection May 9th. They are: Robert Montgomery, president; James Cagney, first vice-president; Joan Crawford, second vice-president; Chester Morris, third vice-president; Noel Madison, treasurer; Murray Kinnell, assistant treasurer; Kenneth Thomson, executive secretary, and Boris Karloff, assistant secretary.

Nominations to fill 11 *vacancies on the board of directors are: J. Edward Blumberg, Lucille Gleason, Porter Hall, Russell Hicks, Mr. Karloff, Victor Kilian, Mr. Kinnell, Ralph Morgan, Jean Muir, Mr. Madison, Erin O'Brien-Moore, Irving Pichel, Edwin Stanley, Gloria Stuart, and Franchot Tone.*

After gaining a temporary victory in obtaining producer recognition for negotiations, a split in studio union ranks is threatened as a stumbling block for labor. The Studio Utility Employees' Union, with a membership of approximately 500, last week filed a jurisdictional complaint against the IATSE with the National Labor Relations Board. The argument concerns the classification of laborers and grips, over which the IATSE was attempting to exercise jurisdiction, according to the complaint. The matter was submitted to the NLRB after conferences between Mr. Casey for the producers; Joseph Marshall, acting for the labor group, and Dr. Towne Nylander, Los Angeles regional director of the NLRB.

The problem of the SUE group is to convince both IATSE and the producers that the new organization is separate and distinct from any other and capable of handling its own affairs. Support of SUE was pledged by Mr. Marshall, international vice president of Hod Carriers, Building and Common Laborers Union who promised that he would provide man power for picket lines in the event of a strike.

As an off shoot of the recent producer-labor conference in New York at which the requests of the Screen Actors' Guild and the Painters' and Scenic Artists' group for inclusion in the basic agreement between the studios and five IATSE unions was deferred, a new union federation boasting approximately 16 unions with AFL affiliation was formed. The Actors' Guild is a member.

Members of the Painters' Union, with whom are associated scenic artists, makeup men and hairdressers, approved affiliation with the new Federated Crafts at the same meeting at which they voted to strike. The union, whose representatives also conferred with Mr. Casey this week in a first attempt to work out a mutually satisfactory agreement, was not so fortunate in winning allied support as the SUE. The Transport Workers Union decided not to recognize picket lines if the painters and their affiliates strike.

Several years ago, painters, paperhangers, scenic artists and makeup men solidified their strength by combining in one union. Later the salaries of makeup artists moved to a higher plane than that of their union brothers and this group drifted, although no definite break was recorded. At the New York conference the painters refused to become a part of the basic studio agreement unless the makeup artists were included. Mass meetings on the Coast followed and the federation, which includes many other crafts, resulted. The Studio Utility Employees this week were reported considering joining the new federation.

Action of Producers in Naming Casey to Meet with Crafts Seen as Move to Forestall Any Inroads by CIO

Seen as Strategy Against CIO

In spite of differences between the federation, representing the strongest groups not now included in the basic studio agreement, and the IATSE unions, it was the consensus of union and guild heads that all labor unions now concerned in the situation would cooperate fully in the event of any major quarrel with the producers.

The action of the producers as a unit in delegating Mr. Casey to handle all negotiations with the various crafts, thus opening the door to any organized group wanting to confer, was seen in Hollywood as a definite step to forestall any inroads by the CIO. Any deals Mr. Casey makes will be endorsed and accepted by the producers. Where the craft representatives cannot agree the matter will go to the producers as a committe of the whole of the Producers' Association or to subcommittees to be appointed later.

Following the conferences on Monday and Tuesday of this week which were viewed as having delayed any crisis Mr. Casey said, "As these demands are matters concerning crafts and producers,they will not be made public until after the meetings have progressed further toward completion."

IATSE Cooperation Denied

That vertical unionization of unorganized motion picture employees of all classifications by the IATSE was being fostered by the companies either through promises of cooperation or through less tangible encouragement was denied this week by Mr. Casey's New York office and by representatives of the major affiliated circuits.

C. C. Moskowitz, executive of the Loew circuit, said: "To my knowledge there was no discussion of vertical unionizing of studio workers, or any other workers, at the meeting here in New York recently. I am sure there was no mention of theatre unionization at that time. If those matters were ever discussed at any other time by Mr. Browne (president of the IATSE), or Mr. Casey, they were not brought to my attention. I know nothing of any promise of cooperation made by this organization, either."

Frank Phelps, of the theatre department of Warner Brothers, substantiated Mr. Moskowitz's version of the meeting as well as a similar denial made by Mr. Casey's secretary in New York. "I know of no mention of a promise by our company or any other company of cooperation with the IATSE on a vertical unionization plan," Mr. Phelps said. "Our relations with the IATSE have been cordial, and although there might be an attempt to unionize the exchanges I don't look for it. If such a move was made, however, I am sure that we would not oppose it."

Reports of organization moves this week indicated that the IATSE was proceeding with vertical unionization with or without active company cooperation in at least some of the

(Continued on following page)

CASEY CONFERS WITH ACTORS' GUILD

(Continued from preceding page)

centers which its drive has encompassed. In St. Louis John P. Nick, IATSE vice-president, announced that he was heading a move to organize all theatre and exchange employees into one union on vertical lines. Exchange Employees Local 16, organized about two years ago, would be assimilated in the group, he said.

Approximately 50 per cent of the exchange employees in New York have agreed to join a labor organization, it was claimed by officials of Local 306, IATSE operators' union, under whose supervision the drive to organize exchange and theatre employees is being conducted. Joseph Basson, president, and Frank Ruddock, vice-president, are in charge.

AFL membership applications circulated in Kansas City were signed by over 100 exchange workers, IATSE officials in that city said. An organization meeting and election of officers was set for this week. Cleveland shippers, inspectors and poster clerks who originally voted to join the packers' and wrappers' union asked for an auxiliary charter to Local 160, the IATSE operators' union. IATSE representatives called a meeting of Philadelphia exchange employees to discuss organization this week.

Schism in Laboratory Union

Following the signing of a new one-year contract between Consolidated Film Industries for its Fort Lee, N. J., laboratory and Local 699 of the film technicians' union, a direct affiliate of the IATSE, members of the technicians' union broke away from the alliance and formed a new group, the Film Technicians' Independent Union. During the strike which preceded the signing of the contract the Fort Lee workers at first moved for affiliation with the United Theatrical and Motion Picture Workers of America, an avowed CIO group, but later applied for membership in the IATSE local and the new contract was closed within 10 days thereafter.

The latest action was taken last Saturday at a regular IATSE meeting when certain demands of the technicians were refused by union officials. The new group claimed a total of 600 members, representing, they contended, a majority of the technicians working in the eastern plants. The insurgent group complained to Richard Walsh, vice-president, of undemocratic leadership and the vote on a new, independent organization followed.

Vito Marcantonio, former Congressman, who was named business counsel for the group, said the union had no quarrel with the film companies and was not planning a strike. He added that the union would move for recognition and collective bargaining rights. Officers besides Mr. Marcantonio include John H. Rugge, president; John Race, vice-president; Murray Stern, secretary, and William Vermont, treasurer.

The agreement with Consolidated provides for wage increases up to a maximum of 42 per cent for some employee classifications and for a reduction of seven and one-half hours a week in the working schedule, according to Mr. Walsh, who represented the union in the negotiations. The new wage schedules range from a minimum of $22 for a 40-hour week for apprentices to a maximum of $88 for eye-timing.

Claim Official Authorization

The United Theatrical and Motion Picture Workers, under which the Fort Lee workers were organized, this week claimed official authorization for the sponsorship of any and all CIO unionization of the motion picture industry. The claim was made by the group's national secretary, Bernard Deckoff, in New York.

According to Mr. Deckoff, any individual or organization applying for a charter under the CIO must do so through his office because his group was the first to seek recognition from the CIO. Purported proof of this was offered in a letter from John Brophy, CIO director, photostatic copies of which adorned the Deckoff office walls and which said, in part: "I wish to advise that your application for a charter from CIO has been received and in due time will be acted upon by the executive officers of the CIO."

UNION AGENT FINED FOR IMPERILING 1,700

Joseph Kelban, business agent and delegate of Local 306, Motion Picture Operators' Union, convicted of endangering the safety of persons in a public place, was fined $200 in special sessions court in Brooklyn, N. Y., last Saturday.

On December 12th Mr. Kelban demanded $500 from the management of the Folly theatre, Brooklyn, claiming that the money was due in wages to members of the union. When the request was refused, the agent, according to witnesses, pulled a switch and threw the theatre into darkness. More than 1,700 persons were in the house at the time.

Mr. Deckoff also said that various individuals who have applied to the CIO for admission and for charters have all been referred to his office. Applications from over 500 employees alone from New York City have been received during the past few weeks, he continued, and more come in daily.

Over 80 cities in the United States are reported to be covered by the organization and many more units located in other towns were expected to be taken into the fold soon by the United Theatrical and Motion Picture Workers when the official recognition from the CIO was expected.

Edward Hirschberger, national president of the motion picture workers' union, was in Washington this week conferring at CIO headquarters.

Mr. Deckoff said that his union had been in operation, but "very quietly," for some time. "We did not need any publicity nor did we want any," he said. "We know what we have and we felt that we were correct in going right ahead with our work without recognition from the press.

"However, we have nothing to hide and we would like the fact published that we are the official motion picture and theatrical unit of the CIO and that any other organization claiming CIO recognition is making false claims."

Paramount Authorized To Sell Properties

Paramount Pictures, Inc., was authorized last week by Alfred C. Coxe in federal court to sell or mortgage its property and assets free and clear of prior liens. Authorization was required because an order made in June, 1935, while Paramount was being reorganized, was regarded as a cloud on the title of real property which Paramount owned.

"Wake Up and Live" Breaks Roxy Record

"Wake Up and Live," according to Twentieth Century-Fox, hung up a new attendance record last Saturday when 33,145 persons paid admissions at the Roxy in New York to see the picture. The previous record was established by the same company's picture, "The Cock-Eyed World" on August 7, 1929, when 32,861 admissions were registered.

Old Australia Sound Action Is Dismissed

Justice Julius Miller in the New York supreme court has granted a motion made by Warner Brothers Pictures, Inc., and co-defendants to dismiss a suit instituted against them September 16, 1930, by D. Davis and Company of Australia. The defendants were served with a summons in 1930 but never were served with a complaint so they were unaware of what the suit demanded. Brunswick, Balke-Collender Company and the Brunswick Radio Company were the co-defendants.

Visual Education Meet Scheduled for Chicago

The National Conference on Visual Education and Film Exhibition will hold its seventh annual meeting at the Francis W. Parker School in Chicago June 21-24.

Preview Goldwyn Picture

James A. Mulvey, vice-president of Samuel Goldwyn, Inc., in New York, was host Tuesday night at an informal dinner at the Lafayette Hotel and a preview screening later of "Woman Chases Man" at Loew's Sheridan Square theatre. Among those attending were George J. Schaefer, Sam Rinzler, Ed Swazey, Max Fellerman, Don Mesereau, Chester Bahn, Jack Harrower, Terry Ramsaye, A-Mike Vogel, Floyd Stone, Joseph Gallagher, Ben Shlyen, Abe Bernstein, Barry Baremore, Peter Harrison, Charles Lewis, W. G. Van Schmus, A. W. Smith, Jr., Charles Leonard, Harry Gold, Harry Buckley, Linton Wells, Monroe Greenthal, Sam Cohen, Myer Beck, Burt Champion, James Ivers, Lynn Farnol, James A. Cron, J. W. Jerauld, Leo Justin, Jack Schlaifer, Guy Eysell and John Wright.

Win "Zombies" Appeal

The court of appeals at Albany, N. Y., on Tuesday granted the motion of Producers' Laboratories, Inc., and AmerAnglo Corporation for leave to appeal to that court in connection with the judgment which American Securities Corporation obtained against Academy Pictures, Producers' Laboratories and AmerAnglo. The contention was that the defendant's film, "Revolt of the Zombies," conflicted with the plaintiff's "White Zombie." The appellate division had sustained the judgment.

the Fred Astaire-Ginger Rogers RKO Radio Picture, "Shall We Dance"

(I've Got) Beginner's Luck

Refrain (not fast)
p-mf
For I've got be-gin-ner's luck. The first time that I'm in lov

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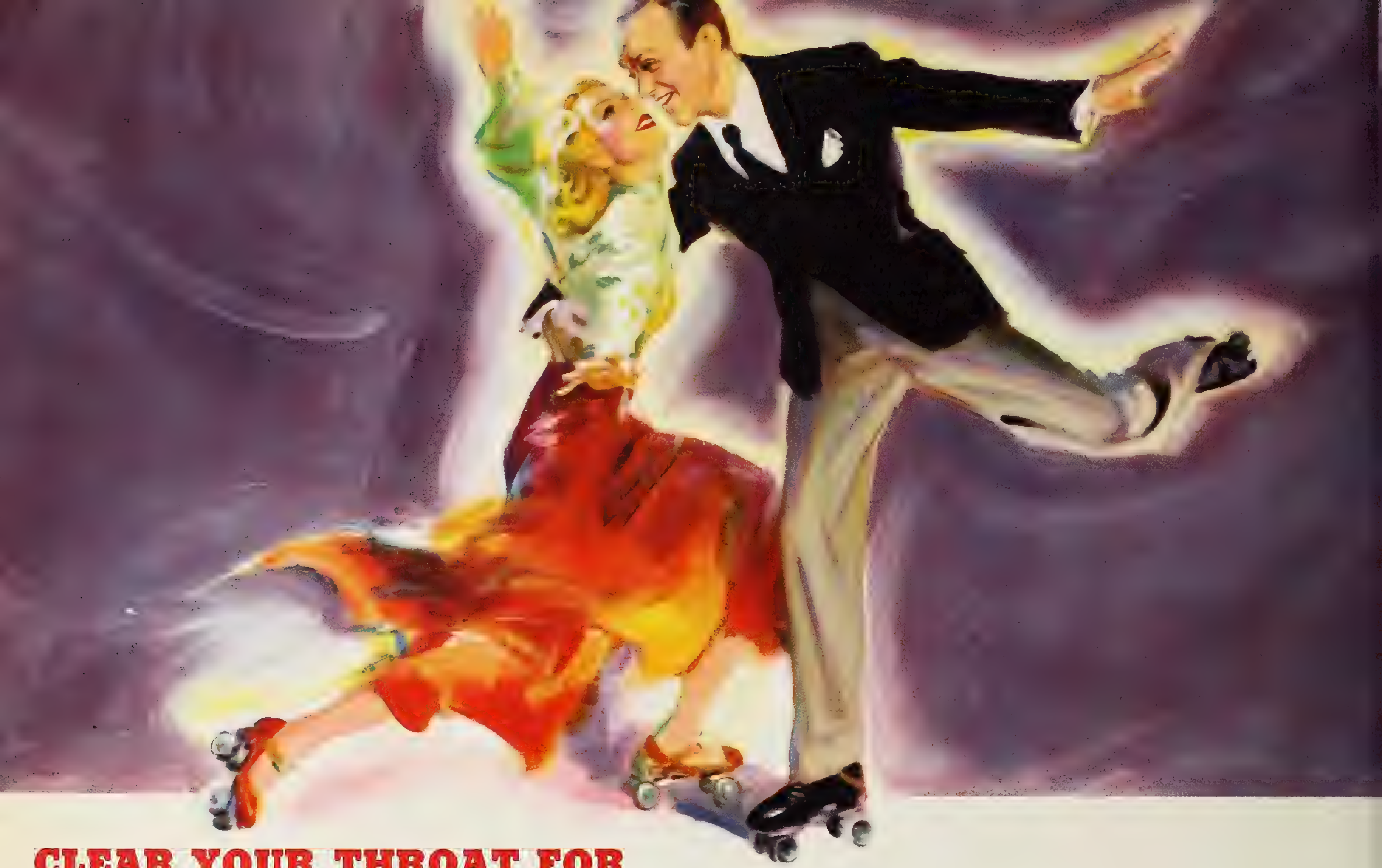


CLEAR YOUR THROAT FOR CHEERING! HERE THEY COME ON ROLLER SKATES!

Foot-free Fred and flame-haired Ginger...in their gayest, gladdest show! . . . With one of the greatest comedy casts ever assembled...And fifty of Hollywood's hand-picked glamour girls!

★

6 GREAT GERSHWIN SONGS

"Let's Call the Whole Thing Off"—"Slap That Bass"—"I've Got Beginner's Luck"—"They All Laughed"—"They Can't Take That Away"—"Shall We Dance."

RKO RADIO PICTURES

FRED ASTAIRE
GINGER ROGERS

in

SHALL WE DANCE

with

EDWARD EVERETT HORTON ★ ERIC BLORE
JEROME COWAN ★ KETTI GALLIAN
WILLIAM BRISBANE and HARRIET HOCTOR

Music by GEORGE GERSHWIN ★ Lyrics by IRA GERSHWIN
Directed by Mark Sandrich ★ Pandro S. Berman Production

LITHO USA

THE HOLLYWOOD SCENE

Studios Speed On

Production continued at high pitch during the week. Twelve pictures started. Eleven were completed. The total number of pictures in work, as well as the number started and finished, is in excess of the quota for the same week last year. Two reasons account for the seemingly abnormal pace. Studios are doubling up in order to make up for time lost during the late winter months when sickness and inclement weather caused delays in the schedules. Also, as sales convention season nears, production is hurried to clean up the remaining items on the 1936-1937 schedules.

Much as some people might like to have the impression created, the veiled threat of labor unrest has nothing to do with the activity. Strikes, either by professional, technical or labor crews, are not seriously contemplated in Hollywood.

Columbia Starts Three

Columbia's three starters are of pretty much routine caliber. In "Taxi War," which C. C. Coleman is directing, Rosalind Keith, George McKay, Don Terry, Lucille Lund and Ward Bond will be seen. "Texas Cyclone" will feature Charles Starrett and Barbara Weeks with Hal Taliaferro, Al Bridge, Dick Curtis and Jack Lipson. Leon Barsha is directing. With John Brahm directing, Douglas Montgomery, Otto Kruger and Jacqueline Wells are the leads in "Professional Juror."

Under its own sponsorship, Paramount started "Exclusive." Fred MacMurray, Frances Farmer, Charles Ruggles, Lloyd Nolan, Fay Holden, Ralph Morgan and Irving Bacon are the important players. Alexander Hall is the director. The second picture, a Harry Sherman production, "Rustler's Valley," which Nate Watt is directing, features William Boyd, George Hayes and Muriel Evans with Russell Hayden, Stephen Morris, Lee Cobb, Oscar Apfel, Claudia Coleman and John Beach.

Two new pictures are under way at Republic. "Rhythm in the Clouds" will present Patricia Ellis, Warren Hull, David Carlyle, Joyce Compton, Zeffie Tilbury, Richard Carle, William Newell and Esther Howard. John Auer is directing. In "Doomed at Sundown" Johnny Mack Brown, Iris Meredith, Warner Richmond, Mary McLaren, Dick Curtis, Earle Hodgins, Charles King, Frank LaRue, Al St. John and Steve Clark will be seen. Sam Newfield is directing.

Warners Launch Two

Warners also started two. Leslie Howard and Olivia De Havilland are featured in "A Gentleman After Midnight" with Eric Blore, Spring Byington, Bonita Granville, George Kane, Patrick Knowles and Mary Treen in support. Archie Mayo is directing. The second production is "Varsity Show." It will present Dick Powell, Lee Dixon, Fred Waring and his band, Rosemary Lane, Priscilla Lane, Scotty Bates, Johnny Davis, Polly McClintock, George MacFarlane and Ferne Buckner. William Keighley is the director.

After several delays MGM finally got "Saratoga" going. Clark Gable, Jean Harlow and Lionel Barrymore are the principals. Jack Conway is directing.

Monogram accounts for the twelfth picture on the schedule. With Aubrey Scotto directing, "Blazing Barriers" will present Frank Coghlan, Florine McKinney, Edward Arnold, Jr., Irene Franklin, Guy Bates Post, Addison Richards and Mary Hayes.

OFFER 5,000 PRINTS OF ROGERS MEMORIAL FILM

The greatest day-and-date opening in the history of the screen was anticipated for "Lest We Forget," the Will Rogers subject to be used in soliciting funds for the Memorial Hospital at Saranac Lake, N. Y., when facilities of the National Screen Service and eight major distributing companies were tendered to handle the 5,000 prints of the film offered theatres for release on Friday. The picture is reviewed on page 37, column 3.

Eleven Films Completed

Four companies, each of which completed two pictures, and three which turned in a singleton respectively, are credited with the 11 finished features. Universal's two are "The Road Back" and "Black Aces," a Buck Jones production. The sequel to "All Quiet on the Western Front" will present John King, Richard Cromwell, Maurice Murphy, Slim Summerville, Andy Devine, Larry Blake, John Emery, Henry Hunter, Noah Beery, Jr., Barbara Read, Jean Rouverol, Louise Fazenda and Etienne Girardot. James Whale directed. Jones is starred in his own show with Kay Linaker, Fred MacKaye, W. E. Lawrence, Robert Frazer, Raymond Brown, Robert Kortman, Eddie Cobb, Frank Campeau, Charles LeMoyne, Charles King and Arthur Van Slyke. Les Selander directed.

Radio finished "Sky High," formerly "All Is Confusion," a David Loew production. Joe E. Brown is starred with Florence Rice, Guy Kibbee, Vinton Haworth, Marlan Briggs, Anthony Nace and Benny Burt. Edward Sedgwick directed. In "Mexican Quarter," tentative title, which Lew Landers directed, Harry Carey, John Beal, Armida, Marjorie Lord, J. Carroll Naish, George Irving, Leona Roberts, Walter Miller, Dudley Clements and Paul Fix will be seen.

Paramount Finishes Two

First of the finished Paramount pictures is "Hotel Haywire." Leo Carillo, Mary Carlisle, Lynne Overman, Collett Lyons, Benny Baker, John Patterson, George Barbier and Spring Byington are included in the cast. George Archainbaud directed. Second, a Harry Sherman production, "North of the Rio Grande," will present William Boyd, George Hayes, Russell Hayden, Stephen Morris, John Rutherford, Bernadene Hayes, John Beach, Walter Long and Lee Cobb. Nate Watt directed.

Both of the completed Warner pictures promise to be in the big feature classification. Important personalities in "The Singing Marine" are Dick Powell, Doris Weston, Hugh Herbert, Allen Jenkins, Lee Dixon, Jane Darwell, Marcia Ralston, Guinn Williams, Veda Ann Borg, Jane Wyman, Eddie Acuff, Larry Adler, Berton Churchill, Robert Barratt and Pierre Watkin. Ray Enright directed. "The Deep South," which Mervyn LeRoy produced and directed, will present Gloria Dickson, Claude Rains, Otto Kruger, Edward Norris, Allyn Joslyn, Linda Perry, Lana Turner, Cy Kendall, Donald Briggs, Elizabeth Risdon, Leonard Mudie, Claudia Coleman, Eddie Acuff, Trevor Bardette, Clinton Rosemond, John Ridgely, Clark Roth, E. Allyn Warren, Elisha Cook and Sybil Harris.

Condor completed "Marked Money" for Grand national. The cast includes Vince Barnett, Frank Milan, Wilma Francis, Wheeler Oakman, Charles Delaney, Philip Dunham, Syd D'Albrook, Pat Gilam and Nat Carr. Louis Gasnier directed.

MGM's contribution to the completed roster is "The Thirteenth Chair," which George B. Seitz directed. It will present May Whitty, Madge Evans, Lewis Stone, Elissa Landi, Thomas Beck, Henry Daniell, Janet Beecher, Ralph Forbes, Holmes Herbert, Heather Thatcher, Charles Trowbridge, Robert Coote, Elsa Buchanan, Lal Chand Mehra, Neil Fitzgerald and Louis Vincenot.

Last picture on the list is "Love Under Fire," 20th Century-Fox. Don Ameche and Loretta Young are featured with Sig Rumann, Katherine DeMille, Frances Drake, Walter Catlett, Borrah Minevitch, E. E. Clive, Harold Huber, Don Alvarado, Clyde Cook, Dan Collette and Joseph Shildkraut. George Marshall directed.

Plan Profit Sharing

For years various persons in Hollywood have toyed with the "profit sharing" production plan. About 1930, when David O. Selznick and Lewis Milestone were contemplating unit production, "profit sharing" was discussed as a part of the setup. Later, when Mr. Selznick had become associated with RKO-Radio and dropped the idea, Mike Levee, who had severed his connection with Paramount, spent some time endeavoring to organize talent and finances along a mutual plan. He, in turn, dropped the idea to become an artists' manager.

Now Dudley Murphy, the veteran director, has formed Associated Artists of America as a subsidiary of Associated Artists of London, England. The idea of A. A. is that producers, players, writers and directors participate in the financing of the pictures with which they are associated and, in addition to receiving a salary, will participate in the profits derived from the productions.

Production of prestige and class pictures is the intention of Associated Artists. Already financed, Mr. Murphy has interested Leslie Howard in the scheme and he will be seen in two forthcoming productions. His first will be "Bonnie Prince Charlie," a Hugh Walpole story, scheduled for production next September. Mr. Howard is also slated to do one production annually taken from the New York Theatre Guild's properties. In the first of these Theresa Helburn will be associate producer.

Set for production in July, "This King Business," starring Nancy Carroll, will be A. A.'s initial film. The story is by Dashiell Hammett, author of "The Thin Man."

EIGHT MORE STATES ACT ON CHANCE GAMES

Barred by Illinois Court; "Bank Night" in 5,700 Theatres, Says Chicago Sales Manager

A fresh series of legal or legislative attacks on chance games were noted this week in Colorado, Connecticut, Florida, Illinois, Missouri, Nebraska, Texas and Wisconsin. Despite these developments and the complete elimination of the practice by large New York circuits, Claude Ezell, general sales manager for Affiliated Enterprises, Inc., of Denver, owners of the Bank Night plan, claimed in New York this week that the game is being used by 5,700 theatres. Where circuits or independent houses have dropped the system, others have picked it up, he said.

In Illinois, the games were outlawed entirely by the supreme court.

In Missouri, exhibitors are making a concerted effort to eliminate them from theatres.

When the case of Helen Slagle, who had sued the Construction Progress Exposition at Denver for possession of an automobile, claiming she held the lucky ticket, was taken to the Colorado supreme court this week, the court ruled that holders of "lucky numbers" on admission tickets have no legal right to the gift prizes offered. The only legal question involved, the court said, was whether there was a complete gift, and it found that "there was no gift, for a gift presupposes an effectual delivery."

The appeal of the case of the State of Connecticut against David Magliora, operator of the Rialto theatre at Windsor Locks, has been placed on the current docket of the supreme court in Hartford. The Windsor Locks town court fined Mr. Magniora and enjoined him from running Bank Night in his theatre because of the proxy card system used, which, though not part of Bank Night, was considered a lottery by the state.

Outlaw Bill in Florida

A bill which would outlaw Bank Night, Bingo, Screeno and all other games, including cards, in Florida, has been introduced in the House of Representatives there by Carl Gray of Bay County. Violation would mean a fine of $100 to $500, or imprisonment from 90 days to six months.

The state supreme court at Springfield, Ill., ruled that Bank Nights were lotteries and refused to restrain local authorities from interfering with them. The ruling was handed down in an appeal by the Iris Amusement Company, Balaban and Katz and others from an adverse ruling by Judge Niemeyer in the supreme court some time ago. The defendants, however, announced they would appeal the decision to the United States circuit court of appeals. State's Attorney William D. Roberts said, nevertheless, that he would push pending Bank Night cases against the Orpheum theatre at Springfield.

In New Orleans, however, another form of chance game made its appearance when the Coliseum theatre introduced the "Upsandowns Derby," invented by an anonymous exhibitor and his projectionist. The owners of the Coliseum have a financial interest in the game.

Although the majority of independent exhibitors in Kansas City want to eliminate giveaways, the refusal by two theatre operators to go along with the others have blocked the movement. Two committees, composed of E. E. Webber, C. H. Potter, Robert Rhoades and E. S. Young, named by the Independent Theatre Owners to determine the sentiment of independents toward elimination have reported that with the exception of Rube Finkelstein of the Belmont and Jay Means of the Oak Park and Bagdad all exhibitors want giveaways eliminated. Exhibitors favoring the move even went so far as to agree to give Mr. Finkelstein the 20 weeks he said he wanted to run off his contracts, but the Belmont operator refused flatly.

Charles Warden, nearby Jasper County's attorney, ruled that the games are in violation of the state's lottery laws and that he will issue warrants for theatre owners using them. As a result, Fox Midwest has discontinued Bank Night in Joplin and Carthage after appealing to Circuit Judge Wilbur J. Owen in vain for a restraining order to prevent the attorney from acting.

Nebraska Decision Waited

Meanwhile, District Judge Messmore at Beatrice, Neb., took under advisement last Saturday the Nebraska Bank Night test case and promised an early decision. It was indicated by both parties that the case would be taken to the state supreme court immediately, regardless of the decision. The single point at issue is the determination of whether a consideration is given for eligibility to win. The attorney general has contended that the patron's time, the effort at registration for Bank Night and his presence at the theatre constitute a consideration.

Bank Night, Jumbo and other similar cash awards will be discontinued at Nogadoches, Texas, the county attorney announced this week as he ruled that the drawings are in violation of the state's antilottery laws.

A discovery hearing before Court Commissioner George E. Ballhorn of Milwaukee, Wis., is being sought to solve the question as to how much time should be allowed for a Bank Night winner to claim his reward. The plaintiff in the action is Victor E. Neuhaus, who claims he was the winner of $450 in a drawing at the Wisconsin Amusement Enterprise's Tower theatre and was unable to make his way to the stage within the allotted three minutes and was therefore denied the money. It was indicated that if and when the trial takes place the court will be asked to rule on whether three minutes is a reasonable interval to allow claims to be presented on the stage.

David L. Loew Productions has signed an RCA sound licensing agreement for a number of features using the company's new system. Release will be through RKO Radio.

SHORT PRODUCT PLAYING BROADWAY

Week of April 24

CAPITOL	
The Public Pays	MGM
Gilding the Lily	MGM
Hollywood Party	MGM
CRITERION	
Foreign Sports	RKO Radio
Porky's Duck Hunt	Vitaphone
The Jam Session	Vitaphone
MUSIC HALL	
The Worm Turns	United Artists
PARAMOUNT	
Chicken a la King	Paramount
RIALTO	
Music by Morgan	Paramount
Scrambled Legs	Columbia
RIVOLI	
The Worm Turns	United Artists
ROXY	
Alpine Climbers	United Artists
His Pest Girl	Educational
Stranger Than Fiction, No. 36	Universal
STRAND	
She Was an Acrobat's Daughter	Vitaphone
Cradle of Civilization	Vitaphone

Koenig Resignation Reported at 20th-Fox

Reports in Paris this week indicated that Ernest Koenig, manager in France for Twentieth Century-Fox for the past two years, had tendered his resignation to the company to take effect with the start of the European sales convention of the organization there Wednesday. All of the company's branch managers and leading salesmen from England, the Continent and the Near East were to attend the meeting as well as Sidney R. Kent, president; Walter Hutchinson, in charge of foreign distribution; Frank Harley, manager in England; Stanley S. Crick, manager in Australia; Jason S. Joy, Truman Talley, head of the newsreel, and Les Whelan, assistant to Mr. Hutchinson.

The Twentieth Century-Fox foreign department in New York on Wednesday, in the absence of Mr. Kent and Mr. Hutchinson, said that it had not been notified of Mr. Koenig's resignation.

Allied Union To Seek Gotham Suit Dismissal

Harry Glover, as president of the Allied Motion Picture Operators' Union in New York, and others named as defendants in an action filed by the Gotham Amusement Corporation, along with the operators of six other independent houses, will ask Justice Ferdinand Pecora in the New York supreme court this week to dismiss the action.

In the present complaint, the plaintiffs ask for a judgment declaring that a contract executed between Allied and the Independent Theatre Owners Association on August 21, 1933, be permitted to run to its date of termination. They also ask that a contract in which Gotham agreed with Allied that the Allied-ITOA contract should bind them be held enforceable.

ASIDES and INTERLUDES

by *JAMES P. CUNNINGHAM*

ROB WAGNER, Ye Olde Editor of *The Script,* breezy magazine for California movie folk, has risen in rank from a "three-finger" film critic to a "one-finger" reviewer in one generation.

In Hollywood theatre lobbies on preview nights, one will note a little group of studio publicity gents who hand tickets and credit sheets to the various listed critics. As the critic passes through the wicket, one of these press agents is likely to hold up one, two or three fingers, which is a signal to the pretty usher gal under the spotlight inside. One finger means that the critic is the berries and must be given a good center aisle seat; two fingers mean that he is okay but not very darned important, so he is taken to the side; three fingers means that he is a critical leper from some small paper and that a seat up top side or near the fire exit will do.

For a long time Rob Wagner was a three-finger critic. And if he wasn't discommoding the pigeons in the topmost gallery, he was down front on the sides where Patsy Kelly looked like Slim Summerville and Slim looked like a stick of spaghetti. Then, suddenly, Wagner became a two-finger critic, entitling him to at least see the preview from the *bourgeoise* sections. Now Rob rates one-finger. So, with head high and chest out, he automatically walks down the center isle to the seats of the mighty, where he can not only breathe the same air as Louella Parsons and Louie B. Mayer, but actually sit right beside Shirley Temple or Gypsy Rose Lee.

▽

Unruly prisoners at the reformatory in Granite, Oklahoma, were refused meals for a while as punishment. That idea did not work, and so Fred Hunt, Warden, denied them reading material, again without corrective success. Next he prevented their attendance at the weekly movie shows. But even that "last resort" failed to make the "bad actors" behave, perplexing the Warden no end, until he hit upon the idea of dressing them in pink bloomers and "Mother Hubbard" aprons, forcing rouge on their cheeks and otherwise causing them to be prettied up.

Warden Hunt no longer has a problem with unruly inmates, for the howls of glee by fellow inmates have stung the unruly pink-bloomer-boys deeper than the loss of all food, movies and reading matter together, forever.

▽

Historians will recall these days as the era of The Three S's—Sit-downs, Supreme-court and Strip-tease.

▽

The labor movement in motion pictures has reached Mexico—and, as we expected, with a bang!

Theatre employees in Mexico City have already presented demands on owners—they want a 20 per cent share of annual profits—and a free first-aid kit.

▽

The newsreels could give us a rest from the bellowings of some of those bloated politicians, for a shot of that old, old gentleman in Kentucky who, surrounded by reporters on his birthday, was asked to what he attributed his longevity. He replied he was not sure yet—but was dickering with several patent-medicine factories.

WHEN Lucile Gleason was in India a couple of years ago, she picked up a Myna bird and named it "Jimmy," after her husband, Jimmy Gleason, Hollywood actor and writer. But Lucile didn't like the bird and so gave him to the Frank Cravens—he's another Hollywood actor and writer, and the Gleasons' neighbors out on Beverly Hills.

"Jimmy" the Myna bird talks like a parrot. Since he's been with the Cravens, seeing a lot of Hollywood movie folk, he has grown a bit fresh, and upon several occassions has embarrassed the Cravens terribly. A friend went to their house to tell about the death of her husband, and just as she was relating the scene wherein, in his last hours, she had pleaded with her loved one not to leave her, this black crow from India—out of sight of the widow—burst into a raucous "Haw-haw-haw-haw!"

On another night, Frank Condon dropped into the Cravens for dinner, and when he saw a black bird with red spots behind its ears dip his soft beak into his champagne glass and take a long, long drink, he pushed the glass away and said he didn't care for any more. "When you begin to see ravens on the rim of the wine glass," he shuddered, "it is time to stop.

"Jimmy" the Myna bird escaped from the Cravens' house the other day, and when found by police, after a storm, several days later, in Hollywood, looking much the worse for wear and tear, he croaked to the coppers, "Now what the hell did I do?"

▽

Wasn't it last Christmas that the newsreels showed where the fall of Madrid was only a question of a few hours?

▽

London's House of Parliament Cinematograph Bill, which proposes to prohibit films showing anything resembling cruelty to animals, is serious. If enacted, the law would not only prohibit the purported shooting of horses or other animals, but also would bar even the shooting of rubber animals by "trickster" producers.

▽

Plans for the Pacific Coast Tourist Trailer Convention, May 28th to June 6th, at Huntington Beach, California, call for the first great trailer parade ever held and the first crowning of America's number one trailer queen.

This ought to soothe the hurt feelings of those newsreel executives who couldn't join their colleagues at the Coronation in London.

▽

Cropping out among the month's oddities in the use of motion pictures is the engagement of a pastor solely on the merits of a film he made for the purpose.

Facing the necessity of choosing a new pastor, the First Baptist Church of Fremont, Nebraska, inclined towards the Reverend Winfield Edson of Oakland, California, who seemed to possess all the qualifications. But the Fremont parishioners did not want to engage him without seeing him—and railroad fares are high.

So they instructed the Reverend Edson to have a motion picture made of himself and family and send it to Freemont. This was done, and the minister was hired forthwith.

PASSERSBY got the itch, and nearby theatre owners got the competitive hebie-jeebies the other day in New Orleans when a flea circus parked at Tulane Avenue and Carrollton Street, in a traveling tent show. All traveling tent shows give exhibitors the heebie-jeebies.

"My fleas feed me, so I feed them," declared the flea trainer de luxe who conducts the flea troupe. So that no flea should go hungry, each one is allowed to park on the trainer's left forearm three times a day, to nibble breakfast, dinner and supper from a bulging muscle that would delight even a cannibal.

Each little flea has its own bedroom, a dog-fur-lined jewelry case, the lining made of choice fox-terrier. These boudoirs are shaken daily.

The smash act of the circus flea is the football game. Flea No. 1, when given a "football" the size of a pinhead, proceeds to kick it a distance of 12 to 15 inches; flea No. 2, given the same ball, lies on his back and juggles it with his feet in midair. Sally, Irene and Mary, three lady fleas, do the hoochie-koochie in paper skirts on top of a miniature drum. Hercules, finer and fatter than the others, pushes the "world's smallest merry-go-round" in a dizzy spin. Other fleas ride tricycles or tread treadmills, and one pushes a little wheelbarrow—faster than a WPA worker.

The fleas' prowess has been duly recorded by our own sports editor, J. W. Leigh, New Orleans, who fleetingly remarked, in the mail: "I am passing the 'itch' on to you."

▽

Marlene Dietrich told the Associated Press the other day that she would like to be a man—because they are smarter than women.

"Men have superior minds," she chortled. "I can think of no advantage in being a woman that compensates for man's superiority." . . .

Except, of course, the advantage of getting $368,000 a year from Paramount Pictures.

▽

Because Mae West hasn't appeared on the screen since "Go West, Young Man," six months ago, and because there have been no indications from Paramount of anything else following that appearance, a lot of astute motion picture students have concluded that the li'l lady is on the road back. Well, they're all wrong. The buxom Mae not only hasn't lost standing, but has actually made progress in the past few days. On an invitation from the tobacco-chewing ironworkers and city officials, Miss West, last Thursday, was the first woman to walk across the San Francisco Bridge; the next day she received an invitation from Eugene W. Biscailuz, sheriff of Los Angeles County, to ride with a bunch of cowboys in the Golden Gate Fiesta, on May 27, and only last Friday she starred as a witness in Los Angeles for Clark Gable in an extortion case.

▽

Dan Doherty, of Fox Movietonews, with seven children; Jim Cron, *Motion Picture Daily* advertising manager, boasting of five children; Joe Breen, of Hollywood, with six, and Joe Kennedy, father of nine, might view with considerable forethought Benito Mussolini's new plan, whereby cash is loaned to residents in Italy and reduction of the principal is made with the arrival of each new child.

AMPA ELECTS, HOLDS AD AWARDS AND BANQUET

Ralph Rolan Named President; Winners of Advertising Exhibition To Be Honored Saturday

The Associated Motion Picture Advertisers, Inc., this week concluded the activities of its old administration with the second annual exhibition of motion picture advertising and publicity, elected new officers on Thursday, and will start the new regime at a banquet Saturday evening at the Hotel New Yorker, in 34th Street.

A regular organization nominating committee, composed of Paul Lazarus, Jr., Warner Brothers; Paul Benjamin, National Screen Service; James P. Cunningham, MOTION PICTURE HERALD; Vincent Trotta, Paramount; Edward Finney, Grand National, and Kenneth O'Brien of United Artists, selected the only slate of new officers presented, as follows:

For president, Ralph Rolan, March of Time; vice-president, Paul Lazarus, Jr.; secretary, Lester Thompson, MPPDA; and treasurer, Paul Benjamin, National Screen Service. With no opposition, the new officers were named to their posts unanimously at Thursday's regular luncheon-meeting, at the Edison hotel.

Retiring are Gordon White, as president; Ralph Lund, secretary and vice president, and Herbert S. Berg, treasurer.

Advertising Exhibit Held

Home office advertising and publicity departments, advertising agencies and accessory companies in the east cooperated with the AMPA in staging its second annual exhibition of advertising and publicity, held during the week on the second floor of Loew's State Building, in Times Square.

All American motion picture producing or distributing companies were eligible to submit material, also any person doing such work for an American company. Materials submitted as exhibits for awards must have been so used within the calendar year of 1936.

Herbert Berg, of Paramount, acted as director of the material placed at the exhibition, and awards will be presented on Saturday evening at the AMPA annual dinner dance, to be held in the Hotel New Yorker's grand ballroom.

The press book award goes to the company. All other awards go to the individuals creating the copy.

Committee and Judges

The committee in charge of the arrangements for the exhibition included: Vincent Trotta, general chairman; Paul Gulick, chairman of the judges committee; Hap Hadley, chairman of the exhibition committee; Ralph Lund, chairman of the advertising committee; Al Sherman, chairman of the publicity committee, and the following members: Charles Einfeld, S. Barret McCormick, John C. Flinn, Morton Blumenstock, Gordon White, Hy Daab, Marvin Kirsch, Ray Gallagher, Al Selig, Charles Alicoate, Paul Lazarus, Jr., A-Mike Vogel, Tess Michaels, Milton Weiss and Lillian Stevens, serving as secretary.

The awards judges were as follows:

Leonard London, art director, Outdoor Advertising, Inc.
Heyworth Campbell, advertising art consultant.
Lucian Bernhard, poster designer, Stylist.
Deane Uptergrove, president, Art Directors Club.
Adolph Treidler, dean, American Poster Artists.
C. E. Millard, Pioneer Theatre Poster Artists
Ed Kuykendall, president, MPTOA.
Harry Goldberg, Warner Brothers Circuit.
W. G. Van Schmus, Radio City Music Hall.
Harry Brandt, theatre operator.
Spyros P. Skouras, theatre operator.
Arthur Mayer, Rialto Theatre, New York.
Oscar Doob, Loew's Theatres Corporation.
Isador Rappaporte, Hippodrome, Baltimore.
Charles Hayman, theatre operator.
John Dowd, RKO Theatres Corporation.
Irving Lesser, Roxy Theatre, New York.
Leon Netter, Paramount.
William F. Rodgers, general sales manager, MGM.
G. C. Bacheller, vice-president, Frank Presbrey Co.
Edward Golden, gen. sales manager, Monogram.
George W. Weeks, gen. sales manager, Gaumount British.
A. W. Smith, gen. sales manager, United Artists.
J. R. Grainger, gen. sales manager, Universal Pictures.
Edward J. Peskay, gen. sales manager, Grand National.
Gradwell Sears, sales manager, Warner Brothers.
Neil F. Agnew, gen. sales manager, Paramount Pictures Corporation.
Abe Montague, gen. sales manager, Columbia Pictures Corporation.
J. J. Millstein, gen. sales manager, Republic Pictures Corporation.
Jules Levy, vice president and general sales manager, RKO Pictures Corporation.
H. B. LeQuatte, president, The Advertising Club.
Henry R. Luce, editor, Time Magazine.
J. P. Cunningham, vice president, Newell-Emmett Company, Inc.
Karl Egge, advertising director, Bloomingdale Brothers Inc.
G. C. Bacheller, vice-president, Frank Presbrey Company.
Howard Black, advertising director, Life Magazine.
Lester Thompson, MPPDA.
Fulton Oursler, editor, Liberty.

Collegians Participate

Participating at the exhibit, running from Monday through Friday, were—besides motion picture executives and advertising workers—members of the faculty and students of colleges and schools in the New York area which have art or advertising courses, also several hundred members of the art profession and schools in which motion picture study courses are given.

Mr. Lund, as AMPA secretary, reported on Tuesday that reservations for the Hotel New Yorker banquet already had exceeded 600. Plans called for the presence of film personalities and entertainers.

The announcement and presentation of the advertising awards will be made following induction of the new officers. Gordon White, as retiring president, will introduce the two principal speakers, Charles Presbrey, of Frank Presbrey Advertising Agency, and David Sarnoff, president of Radio Corporation of America.

The entertainment will be in charge of Henny Youngman, Broadway master of ceremonies, assisted by Sid Gary, radio baritone; Arthur Boran, comedian; Zeke Manners and his hill billies, and Hal LeRoy, dancer.

Theatres Warned On Censor Seals

Following discovery of several cases in which the seal of the New York State board of censors had been cut to less than half its original length, officials of the board this week pointed out that tampering with the seal is a misdemeanor under state laws. None of the cases brought to light so far has been prosecuted, the board having been satisfied that the shortened seals were the result of carelessness on the part of either exchange employees or projectionists.

It is possible, officials of the board said, for seals to be cut in half and thus used on pictures not approved by the censors but such cases are rare and usually discovered. Most of the cases investigated, it was said, are found to be old pictures in which the leader has been broken and spliced many times or to result from carelessness on the part of exchange employees in splicing the seal into the reel.

The regulation seal is 36 inches long and runs about three seconds.

Thomas McGrath Dead

Thomas McGrath, 79, veteran actor, died last Thursday at Lenox Hill Hospital in New York from a complication of diseases. His long stage career included roles in such productions on Broadway as "Abie's Irish Rose," "Sherlock Holmes" and others with William Gillette.

Blanche Sharp

Mrs. Blanche Sharp Handyside, known for many years to theatre and vaudeville audiences as Blanche Sharp, died last Thursday night at the Hospital for Ruptured and Crippled where she had been a patient for the past six weeks. Miss Sharp played the Keith and Orpheum circuits and was managed by Charles Frohman. She also appeared in Channing Pollock's play, "The Fool," in 1922.

Lucy Beaumont

Lucy Beaumont, who had played mother roles for many years in Hollywood productions and appeared last year on Broadway in "The Bishop Misbehaves," died at her home in New York Sunday. She was born in England in 1869 and was already a veteran of the English stage when she came to America in 1914. Her last motion picture role was in "Maid of Salem."

Abraham Greenberg

Abraham Greenberg, 76, veteran theatre operator at Camden and Atlantic City, N. J., died at his home at the seashore resort last Thursday. He had been affiliated with the Stanley Theatre Company of Atlantic City but retired a year ago.

Joseph St. Peter

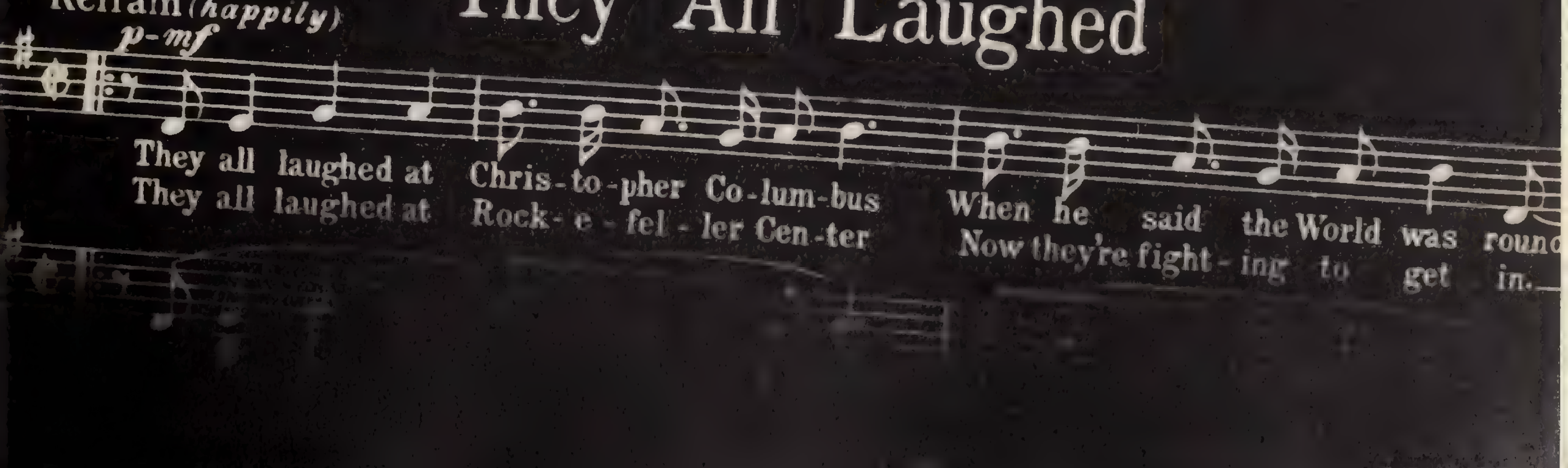
Joseph St. Peter, 54, former state senator and motion picture theatre owner, died in the Swedish Hospital at Seattle last Saturday after a six months illness.

Daniel L. Weaver

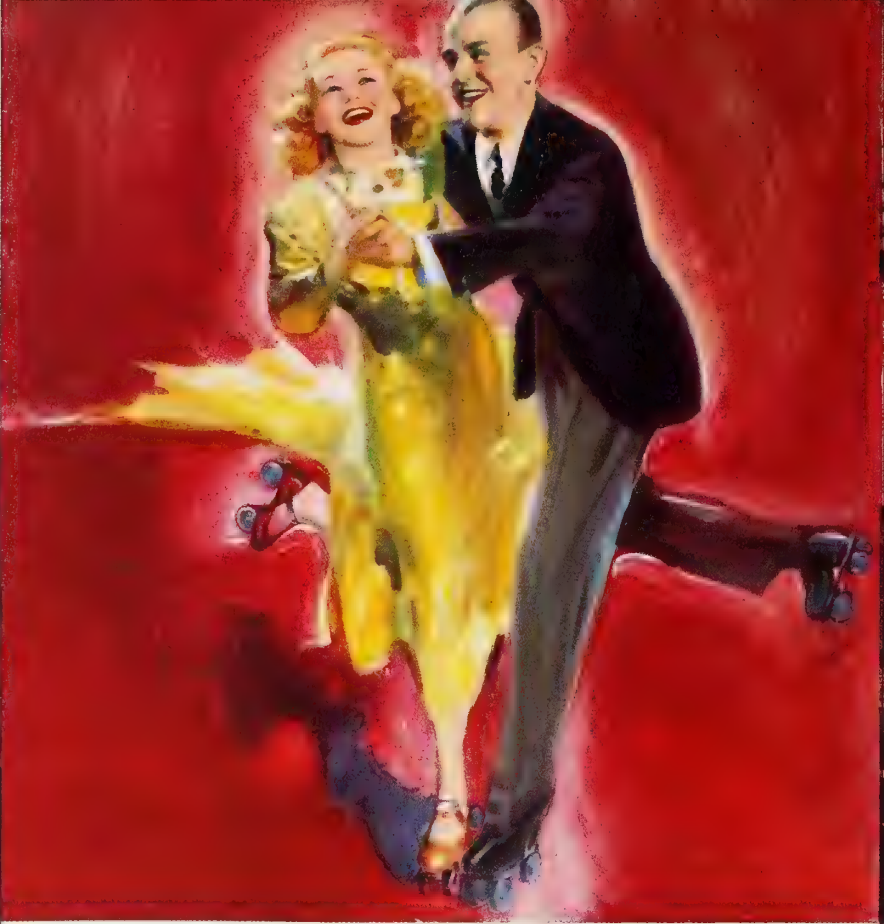
Daniel L. Weaver, 66, Montana exhibitor, died at Spokane, Wash., Monday.

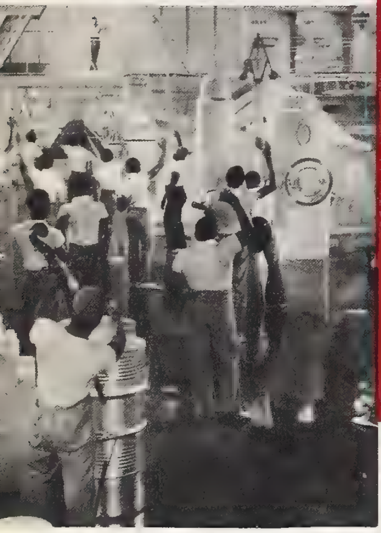
n the Fred Astaire-Ginger Rogers RKO Radio Picture, "Shall We Dance"

They All Laughed


Refrain (happily)
p-mf
They all laughed at Chris-to-pher Co-lum-bus When he said the World was round
They all laughed at Rock-e-fel-ler Cen-ter Now they're fight-ing to get in.

© Chappell & Co., Inc.





FRED ASTAIRE
GINGER ROGERS

in

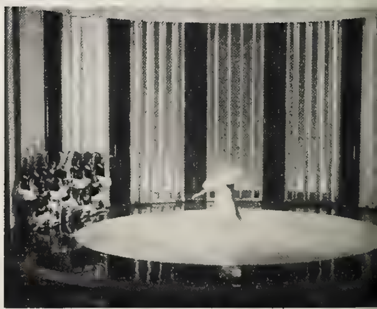
SHALL WE DANCE

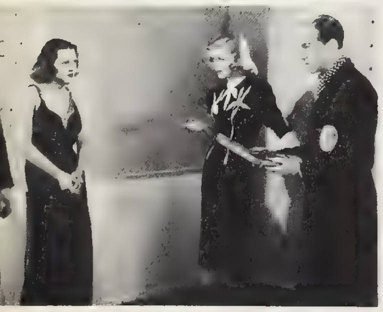
with

EDWARD EVERETT HORTON ★ ERIC BLORE
JEROME COWAN ★ KETTI GALLIAN
WILLIAM BRISBANE and HARRIET HOCTOR

Music by GEORGE GERSHWIN ★ Lyrics by IRA GERSHWIN
Directed by Mark Sandrich ★ Pandro S. Berman Production

RKO RADIO PICTURES





SWEET SWING AND RED-HOT BLUES! THEY'RE HEAD OVER HEELS IN RHYTHM!

Refreshing as an April shower! . . . Exciting as a fire! . . . The world's gay dancing sweethearts, stepping to town higher, brighter than ever in their grandest show of all! . . . Fred and Ginger surrounded by the screen's biggest comedy cast . . . and three-score of Hollywood's hand-picked glamour girls! . . . **AND THOSE GERSHWIN SONGS!** . . . "Let's Call The Whole Thing Off"—"Slap That Bass"—"I've Got Beginner's Luck"—"They All Laughed"—"They Can't Take That Away"—"Shall We Dance."

NEW SELLING SEASON LAUNCHED AS PRODUCT PLANS ARE SPEEDED

Programs Highlights for 1937-38 Announced; Many Large Circuits Are Signed; Independents Waiting, Says Allied

Independent Producers Prepare for Ambitious Supply of Pictures; Monogram Meets with Franchise Holders May 7th

Discussions of what the new season will bring have advanced to the door of the convention halls of distributors' sales conventions.

Home office and exchange delegations of Metro-Goldwyn-Mayer, the first in the parade this year, converged this week on Los Angeles where the sales meeting will open on Sunday in the Ambassador hotel. Next Friday Monogram will open its first annual session in Chicago and the middle of May will bring the Grand National delegates to Los Angeles in the second convention for that city. Universal, Twentieth Century-Fox, Republic, Paramount, United Artists and RKO Radio will follow in that order with all but United Artists convening on the coast. Columbia, Warner Brothers and Imperial are the only companies for which plans have not been announced.

Only the highlights of the programs for the 1937-38 season have been revealed but sales forces have been unusually active for so early in the year and many of the larger circuits have signed for new product. The smaller circuits and independent theatres have been more reticent in their buying, credit for much of this being claimed by Allied States Association of Motion Picture Exhibitors which has repeatedly requested its members not to listen to the blandishments of salesmen until after the Allied convention in Milwaukee, May 26th.

A recent Allied bulletin reported that of 170 theatres checked, only 13 had contracted for "product approximating their requirements for the ensuing year." The statement added that 14 houses had signed with one company each, 23 with two or three companies each and 120 had contracted for new product. A total of 21 exchange centers were represented in the survey.

Large circuits were reported this week to be making every effort to enter into long-term product deals. Such arrangements, it was pointed out, would obviate the need of long conferences each year and continued discussions through the summer months.

Last year National Theatres concluded a three-year arrangement with MGM and a two-year pact with Paramount. Film buyers for the circuit are now discussing new deals with Warner Brothers, United Artists and Columbia and were reported to have closed with Twentieth Century-Fox and RKO Radio.

Although the circuit has offered Warner Brothers a two-year arrangement, Gradwell L. Sears, general sales manager, has not committed himself to an agreement beyond next year's product.

Loew circuit executives have been holding a series of meetings with United Artists and Paramount sales heads on long-term deals. The circuit has 10-year franchises with both distributors which expire this summer.

Last season Nate J. Blumberg and John J. O'Connor of the RKO circuit completed arrangements with Warner Brothers for a four-year pact for the distributor's entire product in the circuit's houses in Greater New York.

MGM OPENS SEASON OF SALES MEETINGS

Metro-Goldwyn-Mayer, convening Sunday at the Ambassador Hotel, Los Angeles, will start the annual spring parade of sales sessions. Other companies, in chronological order, which have selected their dates are: Monogram, May 7th to 9th, in Chicago; Grand National, May 16th to 19th, in Los Angeles; Universal, May 17th to 19th, in Los Angeles; Twentieth Century-Fox, May 31st to June 3rd, in Los Angeles; Republic, May 31st to June 2nd, in Los Angeles; Paramount, June 10th to 13th, in Los Angeles; United Artists, starting June 14th with successive meetings in New York, Chicago and San Francisco; and RKO Radio, June 16th to 20th, in Los Angeles.

Columbia and Warner Brothers have not announced any date. Imperial is undecided, and Gaumont British has tentatively set two meetings in Hollywood and New York the first and second weeks of June.

Recently RKO signed the Schine circuit of approximately 80 theatres in New York, Ohio and Kentucky for three years. J. Mayer Schine and George Lynch of the independent circuit have similar arrangements with a number of other companies.

RKO's metropolitan circuit and Metropolitan Playhouses have 10-year deals with Twentieth Century-Fox which have some time to run.

MGM's special convention train left New York on Thursday afternoon, arriving at the coast Sunday morning, after picking up members of the company organization at Albany, Buffalo, Chicago, Kansas City and Albuquerque. The convention sessions will start Sunday afternoon.

The home contingent, consisting of twenty-three members of the New York executive force, includes William F. Rodgers, Thomas J. Connors, Edward M. Saunders, Silas Seadler, Joseph Vogel, Charles J. Sonin, Ernest Morrell, Herbert Morgan, Jay A. Gove, M. L. Simons, Harold Postman, E. W. Aaron, Joel Bezahler, William Brenner, Alan F. Cummings, Carlton Duffus, Charles Deesen, Charles B. Fogle, Harold Goldgraben, Jerry J. Jonas, Arthur Lacks and William D. Kelly. On the same train, leaving Grand Central, will be branch office delegations from Boston, New Haven, New Jersey, Philadelphia and Washington and the New York exchange delegation with William A. Scully and John J. Bowen.

Al Lichtman, Howard Dietz and William R. Ferguson went on from New York ahead of the convention special to make advance preparations for the gathering. Charles K. Stern, J. S. MacLeod and Edward Carrier also went on to California in advance of the regular train and Fred C. Quimby has been on the coast for some time.

Representing the MGM and Roach studios at convention sessions will be Louis B. Mayer, Howard Strickling, Barrett Kiesling and Hal Roach. One of the elaborate functions planned for the convention program is a dinner dance to be given by Hal Roach on Wednesday. The affair will be held on the set built for "Topper" at the Roach studios.

Additional pictures for the coming season, announced in advance of the convention, include "The Return of the Thin Man," a second sequel to "The Thin Man"; "Rendezvous with Love," an operetta by William Anthony McGuire, and "Hats in the Air," which will be an Eleanor Powell musical. As with the previous adventures of Nick Charles, the amateur detective; William Powell, Myrna Loy, and Asta, the dog, will be featured in "Return of the Thin Man." Albert Hackett and Frances Goodrich are preparing the script.

"Rendezvous with Love" has been designed for Betty Jaynes, 15-year-old singer, and for a mature soprano, probably Jeanette MacDonald, who will portray the lead character in later years. Writers have begun work on "Hats in the Air," which will follow Miss Powell's "Rosalie."

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Monogram

More than 100 salesmen and franchise holders will convene at Chicago's Drake hotel on May 7th for the two-day Monogram sales convention. Distribution plans for the company's 42 pictures will be outlined by Edward Golden, general sales manager. There will be two business sessions on the first day to be followed by a dinner and meeting of franchise holders that evening. Additional sessions and the convention banquet will be held the second day. A special convention train will leave New York on May 5th.

Following approval by the Securities and Exchange Commission of the stock registration certificate on April 23rd, Mr. Golden announced that the company would operate its own exchanges in New York, Philadelphia and Washington. All other branches are to be operated by franchise holders which have been signed for most of the important territories.

Among these are Nate Schultz of Selected Pictures Corporation of Cleveland for the northern Ohio area and William Onie of Cincinnati for southern Ohio. Ben Welansky, president of the Monogram exchanges in Boston and Pittsburgh, has named Steve Brody, New England manager, and Dave Selznick, manager of the Pittsburgh office. Lon T. Fidler has organized Monogram Intermountain Pictures, with offices in Denver, and Monogram Film Distributors has been incorporated in Nebraska by L. O. Ringler and F. E. Judd.

A. M. Goldstein is directing the Seattle and Portland offices of Monogram Pictures Corporation of the Northwest and Sam Decker and William Hurlbut have incorporated Monogram Pictures in Detroit for the Michigan franchise. W. L. Norris, president of Consolidated Film Distributors has formed a Monogram company in Kansas City and Henri Elman will open a branch of his Capitol Films Exchange in Indianapolis to handle the Monogram franchise in Indiana.

"Blazing Barriers," with Irene Franklin, Edward Arnold, Jr., and Guy Bates Post, is now

(Continued on following page)

20th-FOX EUROPEAN STAFFS MEET

(Continued from preceding page)

in production under the supervision of Scott R. Dunlap. "The Thirteenth Man" and "The Hoosier Schoolboy" are to start May 3rd, "Romance of the Limberlost," May 10th, and "Paradise Isle," May 23rd. Two features, "The Legion of Missing Men" and "The Outer Gate" are completed and in the cutting room.

* * *

Grand National

Grand National will release 12 "A" pictures next season, Edward Peskay, general sales manager, said this week. Three are expected to be ready for screening at the convention which meets in Los Angeles May 16th.

There will be eight Ken Maynard and a like number of Tex Ritter westerns among the 65 features to be announced at the convention, at which about 70 division managers, branch heads and salesmen will be present.

James Cagney who will star in two pictures next season, this week started on "Dynamite," his second for this year. Conrad Nagel, who has been appearing in a series of G-man features made by Condor for Grand National, will divide his time between acting and directing, having been assigned the direction of "Love Takes Flight," from an original by Ann Morrison Chapin. Rod LaRoque will be starred in four pictures to be produced by Max Alexander, the first to be "The Shadow," based on the radio character. Anna Sten will appear in "Georgeous," to be produced and directed by her husband, Eugen Frenke.

Mr. Peskay and Edward Finney, publicity director and producer of the Tex Ritter westerns, were in Los Angeles this week conferring with Edward Alperson, president, on the convention plans. Three or four branch managers, to be selected from among the winners of the current sales drive which will end May 15th, will be promoted to district managers at the meeting.

New star contracts completed by the company include those for Eric Linden, who will make four pictures starting with "Here's Flash Casey," and George Houston, who will also make four starting with "Wallaby Jim."

* * *

Universal

Universal's new season program, expected to approximate the 36 features and and six westerns listed this year, will be detailed to the sales force at the convention in Los Angeles starting May 17th. Final plans for the product were discussed this week in Hollywood by J. Cheever Cowdin, chairman of the board; James R. Grainger, general sales manager, and Charles R. Rogers, production chief.

Starting dates for six pictures have been set, "West Coast Limited," May 3rd; "Radio Patrol," a serial, May 10th; "Heather of the High Hand," June 7th; "Broadway Jamboree," June 11th; "Scoop," June 21st, and "Carnival Queen," June 28th.

* * *

Twentieth Century-Fox

The Twentieth Century-Fox convention which opens at the Ambassador in Los Angeles May 31st will be attended by almost twice as many delegates as were present at last year's Chicago session, according to plans announced by John D. Clark, general manager of distribution. Every unit of the company will be represented for the first time.

Heading the home office delegation will be Sidney R. Kent, W. C. Michel, Sidney Towell, Felix A. Jenkins and Spyros Skouras. Coast executives at the meeting will be Joseph M. Schenck, Darryl F. Zanuck, William Goetz, Sol M. Wurtzel and Colonel Jason Joy.

SERIALS RETURNING IN MODERN DRESS

Although present day pictures are a far cry from the days of Pearl White and Francis X. Bushman producers are again turning to serials but in modern dress. Present production plans call for 12 pictures of this type, four each from Columbia, Universal and Republic.

The serial, in its new form, is directed as much at adult audiences as at juvenile patronage because modern education, radio and present day feature pictures have so educated the public that it is no longer possible to leave the hero hanging over a precipice or facing impossible odds at the end of each chapter.

The company's theatre holding corporations and other subsidiaries will be represented as will the foreign organization, Educational Pictures and Movietone News. A special convention train will leave Grand Central terminal, New York, at noon, May 26th, and arrive in Los Angeles on May 30th.

Business sessions are scheduled for the following Monday, Tuesday, Wednesday and Thursday mornings and afternoons. New product and tests of new stars will be screened, prizes for the Kent Sales Drive will be distributed, and there will be conferences on sales analyses, distribution policies and production.

Schenck and Kent to Speak

Joseph M. Schenck, chairman of the board of directors, will address the convention June 1st and Mr. Kent, president, will deliver his annual address the following day. June 3rd will be devoted to inspection of the improved plant at Movietone City, and the convention special will leave Los Angeles on Friday afternoon, June 4th. The New York delegation will arrive home Tuesday, June 8th.

Those from the American sales forces who will attend the sessions include:

Home office: John D. Clark, general manager of distribution, William Sussman, William J. Kupper, W. C. Gehring, William J. Clark, Jack Sichelman, Martin Moskowitz, Edwin H. Collins, Clarence A. Hill, Theodore A. Shaw, Roger Ferri, Jack Bloom, Sam Epstein, Harry Mersay, Eugene McEvoy, I. Lincer and Deon J. DeTitta.

Production Department: Darryl F. Zanuck, vice-president in charge of production; William Goetz, vice-president and executive assistant; Sol M. Wurtzel, executive producer; Colonel Jason Joy, Joseph Moskowitz, Robert Fairbanks, William Dover, Fred Metzler and Ed Ebele.

Educational: E. W. Hammons, president; Jack Skirball and Harvey Day.

Advertising and publicity: Charles E. McCarthy, Harry Brand, Arch Reeve and E. W. Wingart.

Advertising sales department: Lee Balsly, E. Hollander, Jerry Novat, W. W. Caldwell and D. Reed.

Guests: Sol Lesser, Dan Michalove, Paul Terry, Joseph Pincus, Frank Underwood, Miss H. G. Baker, Percy Heiliger, Charles Skouras, Arch Bowles, William Powers, George P. Skouras, Martin Fox, Alfred McNeill and E. W. Holmberg.

Foreign department: W. J. Hutchinson, Clarence V. Hake, R. Sutton Dawes, Charles Munro, Delbert Goodman, W. W. Sullivan, L. Giordano, A. Paucker, T. Isdahl, Jr., Gus Mome, Irving A. Maas and Leslie Whelan.

Paris Convention Held

The annual joint sales convention of the British and European organizations of Twentieth Century-Fox opened in Paris on Wednesday. With Mr. Kent heading the American delegation every unit of company activity was represented.

Mr. Kent was to be the principal speaker at the session Friday and at the banquet closing the meeting on Saturday night. F. L. Harley, managing director for British Isles, and Ben Miggins, European sales manager, presided over divisional sessions. The joint meetings were directed by Walter J. Hutchinson, foreign sales manager.

The production organization was represented by Colonel Jason Joy, Movietone News by Truman H. Talley, and the company's British producing subsidiary, New World Pictures, Ltd., by Robert T. Kane.

Annabella, star of continental and British pictures, has been signed by Twentieth Century-Fox for two pictures. One will be made at the Hollywood studios, the other at New World, Denham, England.

* * *

Paramount

Robert M. Gillham, Paramount's director of publicity and advertising, and Neil F. Agnew, vice-president in charge of distribution, were in Hollywood last week conferring with studio executives on the 1937-38 product.

Recently completed or now before the camera in the Paramount studios are 13 features including "Artists and Models," "Exclusive," "Easy Living," "High, Wide and Handsome," "I Met Him in Paris," "Mountain Music," "Angel," "The Last Train from Madrid," "A Night of Mystery," "Hotel Haywire," "The Great Gambini," "Midnight Madonna" and "North of the Rio Grande."

B. P. Schulberg announced that his releasing arrangement with Paramount would terminate on completion of the present schedule. The producer said: "With the marked trend away from the socalled 'B' pictures and toward exclusive 'A' product, we are desirious of making fewer and more distinguished pictures in the future. Under our Paramount contract we were required to produce four 'A' and four 'B' pictures. In the future we will direct our efforts to the making of only 'A' product. We have this year developed Edward Arnold into a positive character star occupying the position formerly held by George Arliss and Charles Laughton. We have brought out John Trent, who is hailed as a new and important star and we are to launch O'Brien Hayward."

Ben Piazza, executive vice-president of Major Pictures, the Emanuel Cohen organization which produces for Paramount, was in New York last week to engage new talent and examine story material. He announced that Stella Adler, legitimate stage star, had been signed by his company and that he was conferring with Beatric Lillie on arrangements for her first Paramount picture, which is to be produced by Major.

United Artists

United Artists will initiate a series of three sales conventions with a three-day meeting in New York starting June 14th. Immediately

STUDIOS WIND UP CURRENT PRODUCT

after this session is adjourned the home office executive force will leave for Chicago, where on the 17th, 18th and 19th they will confer with the midwest division representatives, and on the 21st, 22d and 23rd the scene of the conference will shift to San Francisco.

Home office executives who will attend the New York meeting include George J. Schaefer, vice-president and general manager; A. W. Smith, Jr., general sales manager; Harry Gold, Jack Schlaifer, Paul Lazarus, Monroe Greenthal, Phil Dow, Ed Raftery, Paul O'Brien, Nat Thompson, Harry Buckley, Bob Hilton, George Harvey, Seymour Poe, Jack Wrege, Steve McGrath, Charles Leonard, Arthur Kelly and Samuel Cohen. Also present will be district managers Charles Stern, Robert Mochrie, Tom Spry and Bert Stearn, and managers, district managers and salesmen from offices in Boston, Buffalo, New Haven, New York, Philadelphia, Washington, Cincinnati, Cleveland, Indianapolis, Pittsburgh, Dallas, Atlanta, New Orleans and Charlotte.

Second Meeting in Chicago

At the second meeting, in the Drake hotel, Chicago, the contingent from the home office will include Messrs. Schaefer, Smith, Schlaifer, Thompson, Poe and Greenthal. District managers Jack Goldhar and Haskell Masters will be present and the sales staffs of the offices in Chicago, Milwaukee, Kansas City, St. Louis, Omaha, Minneapolis, Detroit, Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg.

The third and final meeting will be held at the St. Francis hotel, San Francisco, and will be attended by the staffs of the Denver, Salt Lake City, Seattle, San Francisco and Los Angeles offices as well as the home office representatives.

Samuel Goldwyn has prepared production budgets totaling $10,000,000 for the eight pictures he plans for next season's release through United Artists. Three of the group will cost $1,500,000 each.

Titles of the eight are "Stella Dallas," "Hurricane," "Dead End," "Adventures of Marco Polo," "Spring in My Heart," "The Real Glory," "The Goldwyn Follies" and "Folly and Farewell," "Hurricane," "Adventures of Marco Polo" and "The Goldwyn Follies" have been designated as $1,500,000 pictures.

Merle Oberon and Gary Cooper will be teamed in "Adventures of Marco Polo" and "Spring in My Heart." Miss Oberon will appear also in "Folly and Farewell."

Renowned Artists Organized

Capitalized at $2,000,000, Renowned Artists Corporation has been formed to finance production units headed by John Ford, Ronald Colman, Tay Garnett and others, the product to be released through United Artists. Sol A. Rosenblatt, formerly a divisional director of the NRA, will be one of the principal officers, and Lester Cowan, former executive secretary of the Academy of Motion Picture Arts and Sciences, will be the general manager.

The company will release a minimum of three pictures in the 1937-38 season, of which one will be "Trade Winds," with Ronald Colman.

Reports continue that Selznick International may transfer its releasing arrangements to Metro-Goldwyn-Mayer at the expiration of the present United Artists commitments for eight pictures. Only three of these, "Little Lord Fauntleroy," "Garden of Allah" and "A Star Is Born," have been completed and released. "The Prisoner of Zenda" and "Let Me Live" are in work, and "Tom Sawyer" will be started shortly. Selznick is preparing to produce "Gone with the Wind" and it is believed that this would be the first MGM release if the deal is consummated.

SITE IN DELAWARE OFFERED PRODUCERS

A tract of land between Milford and Rehoboth, Del., has been purchased by Edward M. Davis, Milford and Philadelphia financier, and will be presented by him to the first motion picture producing company to locate in Delaware under the new tax exemption law. The recently enacted law exempts from taxation for a period of 15 years land, buildings and equipment used in the production of pictures by any company organizing in the state after July 1st.

According to Mr. Davis representatives of two west coast studios are to confer with him next week. One of them, he said, may be financed by eastern capital while the second would us its own capital and may bring its entire production plant to Delaware.

United Artists is now preparing a feature unit to be titled the "Academy Award Revue of Walt Disney Cartoons," which will include five Academy prize-winning animated cartoons in color. Subjects will be "Flowers and Trees," 1932; "Three Little Pigs," 1933; "The Tortoise and the Hare," 1934; "Three Orphan Kittens," 1935, and "The Country Cousins," 1936.

▽

RKO Radio

The sixth annual and third international RKO convention to continue for five days starting June 16th at Hotel Ambassador, Los Angeles, will be attended by approximately 200 home office executives and members of the sales staff. A special train will leave New York June 10th and field men will board it en route to the coast.

Jules Levy, general sales manager, said his office expects to have 4,500 contracts for the new season sold when the convention starts.

Condor Pictures will produce 10 features and 26 one-reel shorts for RKO release next season. Six of the features will star George O'Brien and of the shorts 13 will be musicals, starring stage, screen and radio personalities and 13 will be sports subjects.

David L. Loew Productions, Inc., will provide three "A" pictures with Joe E. Brown for RKO release.

Bert Gilroy has started production on an Edgar Kennedy comedy, the first two-reel short in a schedule of 36 for the coming season. The pictures will be released in six series.

▽

Columbia

Details in connection with the Columbia convention, still unsettled as to date and place, will be set within the next week. Home office sales executives have completed a series of regional meetings on current product.

National exploitation campaigns of the same type as those provided for feature productions will be undertaken for promotion of its new serials. Tieups with national advertisers and specially planned publicity campaigns will be arranged. The first serial, starring Frank Buck, is planned for release September 1st, and a series of stories by Mr. Buck will run simultaneously in a national magazine.

Frances Marion's first picture under her new producer contract with Columbia will be an original by Courtney Riler Cooper and Frank R. Adams, who are now engaged in preparing the script.

▽

Gaumont British

Gaumont British executives are discussing plans for 24 pictures but nothing will be set until Arthur Lee returns from conferences with the Ostrer brothers in London. Eight of the films will be made by GB in association with General Film Distributors under the arrangement recently completed.

George Weeks, general sales manager, whose contract expired May 1st, will remain with the company at least until Mr. Lee returns with definite details of the program for next season. Physical distribution of GB product is expected to continue through the Twentieth Century-Fox exchanges.

Present plans are for two regional sales conventions to be held in New York and Los Angeles the first and second weeks of June.

Republic

The Republic convention will be held at the Ambassador Hotel, Los Angeles, May 31st to June 2nd.

Moe Siegel, newly elected president of Republic, in Hollywood this week for conferences on new product, announced that the company plans to produce its pictures under a new unit system. The program includes 30 features to be made by six production units, 24 westerns and four serials from two additional units. The six feature divisions are headed by Herman Schlom, Leonard Fields, Joe Krumgold, Bert Clark, Al Levine and Harry Grey.

Mr. Siegel for a number of years has been associated with H. J. Yates, head of Consolidated Film Industries, and was formerly treasurer of Consolidated. His election to the Republic presidency followed the resignation of Nat Levine.

▽

Warner Brothers

Although no convention plans have been announced as yet by Warner Brothers, the studios at Burbank are working at top speed completing films for release this season and laying the groundwork for next season.

Completed and awaiting release dates are 20 features, eight more are before the cameras and five are in preparation for early shooting. Those finished are "Kid Galahad," "Fly Away Baby," "Talent Scout," "Public Wedding," "Blazing Sixes," "Dance Charlie Dance," "The Prince and the Pauper," "Marry the Girl," "The Go-Getter," "Slim," "The Case of the Stuttering Bishop," "Don't Pull Your Punches," "Another Dawn," "Mountain Justice," "San Quentin," "Melody for Two," "Draegerman Courage," "Footloose Heiress," "Empty Holsters" and "War Lord."

Before the cameras are "That Certain Woman," "Devil's Saddle Legion," "Ever Since Eve," "Lady Luck," "The Life of Zola," "Confession," "The Singing Marine."

Pictures in preparation are "The Perfect Specimen," "Gentleman After Midnight," "Campus Scandals," "Varsity Show" and "Angle Shooter."

Mervyn LeRoy, who has just finished shooting "Deep in the South," will next direct a musical starring Fernand Gravet and Ethel Merman. In the meantime he will supervise two other pictures to be made under his name, "Mr.

(Continued on following page, column 1)

New Companies In Independent Field Plan Films

(Continued from preceding page)

Dodds Takes the Air" and "The Great Garrick."

Sales executives have been discussing a two-year product deal with National Theatres.

▽

Imperial

William M. Pizor, president of Imperial, announced this week that a decision on a national convention will be made within the next two weeks. A program of 32 features has been set by the company, divided into four series, six exploitation specials, ten Jewel productions, eight outdoor musicals and eight frontier action features.

Titles selected at present are: "My Wondering Daughter," "Beauty Racket," "Sophisticated Lady," "Back from Reno," "The Model Murder," "Honor Among Women," "Sky Girl," "Negligee," "Silver Linings," "Penthouse Love," "Night of Crime" and "Petticoat Lane."

Three New Companies

Three new companies have appeared in the independent field. World-Wide Picture Company has been organized in Hollywood to produce and distribute features and shorts. Eugene H. Roth is president and general manager and Alfred Grasso is technical supervisor. Allied Arts Productions, organized with Deems Taylor as executive vice-president, has plans for the production of full length features and shorts, based on operas. Associated with the company are Theodore Benedek, John D. Williams and Arnold Genthe.

Emil C. Jensen's new Artcinema Associates, Inc., has purchased the assets of Art Cinema Corporation, including about 30 pictures previously released by United Artists, and a number of unproduced book rights, original stories and stage plays. Plans are under way for reissues of some of the pictures, including 'Abraham Lincoln," and for the sale to other producers of certain properties which will not be used for production by Artcinema.

Joseph Steiner, sales manager of American Tobis, has completed a deal with Broadcast Pictures for distribution of the new Jan Kiepura musical, "Thank You Madame." The picture, directed by Carmine Gallone, was produced in Austria and has the Vienna Philharmonic Orchestra and the Vienna Philharmonic Choir for musical background. A long sequence from the Puccini opera "Turnadot" is included. The picture has been approved by the joint boycott committee of the American Jewish Congress.

Richard J. Pearl has been signed as general manager of the Maurice Conn studio in Hollywood which is undergoing extensive alterations in preparation for next season's production. Cantabria Films, a Spanish company, has leased space on the lot and was to begin production this week on "El Camino de Hollywood."

Joseph Green, president of Sphinx Films, has announced he will produce three Jewish features next season at his studios at Warsaw, Poland. He will import Jewish stars from the United States for the leading roles.

World Pictures Corporation, distributor of foreign product in the United States, this week announced a program of 26 features, eight three-reelers and 13 one-reelers for 1937-38, as part of its expansion plan. The company intends to sell the product on a franchise basis in key cities and to open its own theatres in at least eight towns.

Westchester Council On Child Film Problem

The Westchester County Motion Picture Council met this week at White Plains, N. Y., to study the problem of keeping "detrimental" motion pictures from children. A solution, said a resolution, would be the classification of films into "universal" and "adult" groups, with children forbidden to view the "adult" pictures unless escorted by parents.

At the same time the Westchester County Federation of Women met at the Contemporary Club attacked "cheap" radio serials for adults and children and all "canned" music broadcasts because they deprive musicians of employment.

Family Type of Films Increasing, Say Chicagoans

by WILLIAM F. CROUCH

in Chicago

The Better Films Council of Chicagoland celebrated its fifth anniversary last weekend with the presentation of three awards of merit. Two film companies and one newspaper were the recipients.

Twentieth Century-Fox Film Corporation received a scroll in recognition of "their achievement in producing, year after year, the largest percentage of films rated for Family Showing."

To Metro-Goldwyn-Mayer went an award "in recognition of the definite change in production policy—from sophisticated, often highly objectionable films, to outstanding screen versions of classic literature, drama and light opera."

The *Christian Science Monitor* received a scroll "in appreciation of its contribution in printing consistently wholesome motion picture news and reviews."

The awards were presented by Mrs. Charles Holton, secretary.

In the last five years the review committee of the Council has reviewed 1,270 pictures from the various companies. It was on this basis that the ratings of the pictures were made. Pictures were classified into three groups: family, adult and young adult, and adult. Figures for the period in the "Family Pictures" classification reflect an increase in that type of product, as follows:

1932-33, 25.4 per cent; 1933-34, 27.1 per cent; 1934-35, 33.4 per cent; 1935-36, 39.3 per cent; 1936-37, 42.1 per cent.

Dr. Fred Millett, Associate Professor of English, of Chicago University, was the guest speaker at the luncheon in the Civic Opera Building, and reported on his research work in motion pictures. Other speakers included Clyde Eckhardt, president of the Chicago Film Board of Trade and branch manager of Twentieth Century-Fox Films, Miss Helen Rand Miller, Allen Usher, district manager of Paramount Pictures, Thomas Hungerford, of the Essaness Lake theatre, and Ken Maynard, western film star.

More than 200 women attended and paid tribute to the eight women who had started the Better Films Council.

Resigns 20th-Fox Post

A. W. McCormick, office manager for Twentieth Century-Fox at Pittsburgh, has resigned to go into the theatre business on his own. He has taken over a theatre at Beaver, Pa. C. J. Kennenberg, salesman, will succeed him and Jim Thorpe, booker, will become the West Virginia salesman.

Intervention in Reorganization Of RKO Is Denied

A petition by the Orpheum Circuit preferred stockholders represented by Isidor J. Kresel, attorney, for leave to intervene in the reorganization proceedings of Radio-Keith-Orpheum was denied last Friday by Federal Judge William Bondy in New York because of technical deficiencies in the motion papers. Permission to renew the motion was granted, however, but Judge Bondy observed that the Orpheum stockholders are protected at present by their right to be heard on the RKO reorganization plan without intervention.

The same committee also has a motion pending before Federal Judge Robert P. Patterson to compel Marcus Heiman, Orpheum trustee in bankruptcy, to intervene in the RKO proceedings. The latter motion is not affected by Judge Bondy's denial of the separate petition.

The hearings on the RKO plan of reorganization opened last Friday before Special Master George W. Alger with a creditors' attack on the provisions for settlement of the $9,150,000 Rockefeller Center claim against RKO. Carlos Israels, attorney for the unsecured creditors' committee, led the objections to the proposals for issuing 500,000 shares of new RKO common stock to Rockefeller Center in settlement of the latter's claim which is based on the termination of RKO leases on the Music Hall, Center theatre and certain office space in the RKO Building.

Consents to the plan were filed by RCA, which holds $4,893,327 of RKO debentures and 605,731 shares of common stock; by a group of secured creditors representing claims of $3,743,633; a second group representing claims of $1,118,500; Bank of America, N.A., with a secured claim of $481,000; Amerex Corporation, a secured claim of $35,000; Time, Inc., an unsecured claim of $1,198,000; Roy E. Larsen, an unsecured claim of $150,000; the Stillman Corporation, unsecured claim of $95,000, and Mary A. Moulton, unsecured claim of $5,000.

Hearings Resumed

Special Master Alger on Wednesday resumed hearings on the proposed reorganization plan and heard Oliver O. McMahon, RKO assistant treasurer, predict profits of $2,172,771 for the first six months of 1937. William Clark, RKO treasurer, testified the company lost $97,000 in 1936 in Spain.

Mr. Israels, attorney for unsecured creditors, said Wednesday that negotiations are still pending with the Atlas Corporation for settlement of his committee's differences. Wilfrid J. Merrill, consultant of Atlas, proponent of the plan, testified that he regarded the plan as fair, that interest payments could be met by the new company and that the picture division could meet obligations of the plan by itself. Mr. Merrill testified the Orpheum circuit presented no problem to effect the operation of the plan.

Colonel H. C. Rickaby, Atlas attorney, reported 45 per cent of the stockholders and 75 per cent of the security holders had already filed consent for the plan.

All officers of the Keith-Albee-Orpheum and the B. F. Keith Corporation, RKO subsidiaries, were reelected this week for another year at the annual meeting of the boards of the two companies. The officers of the two companies are identical and are Leo Spitz, chairman of the board and president; Malcolm Kingsberg, vice-chairman; Leon Goldberg, treasurer; O. R. McMahon, W. J. Kernan, William Murray and H. E. Newcomb, assistant treasurers; Louis Joffee, Harry M. Pimstein and William F. Whitman, assistant secretaries.

Anna Neagle

You'll see her...you'll love her...you'll nominate
her the screen's loveliest. She dances; she
sings; she romances; she wins her way
into your heart. Watch for the
glorious, glamorous ANNA
NEAGLE in Herbert
Wilcox's "Backstage" and
other forthcoming
releases
from
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SILENT

BREAKS THROUGH WITH

Ranks with the best made anywhere. A kind of a story in which picturegoers revel.—Variety

It will surely go on record as one of the really big pictures. —Motion Picture Daily

There is plenty of action. —Showmen's Trade Review

This is an all around production. Gripping, exciting, powerful and making a direct box office appeal. —Hollywood Reporter

"Silent Barriers" a smashing hit. As fine a dramatic offering as one could ask for. Exciting, packed with action and thrilling sequences. —Film Curb

This is a violent, outdoor, unashamedly heroic "frontier melodrama". It has plenty of action. —Exhibitor

Replete with thrills, excitement and robustious action of a type that should bring customers to box offices in droves. —Box Office

An epical film comparable to some of our best pioneer pictures. —News

I recommend "Silent Barriers" to those who like punch, excitement and thrills in their entertainment. The film has plenty of each.—World-Tel.

Epic film about the New World . . . the able filming of the magnificent Rockies and a forest fire are the highlights of the picture.—N. Y. Times

A thoroughly entertaining out-door drama. You'll find it fun. —Evening Journal

A drama of the building of a country . . . elaborately melodramatic . . . magnificent scenery . . . the breath-taking beauty of the Canadian mountains. —Sun

"SILENT BARRIERS" is a great saga.—American

The film is rousing . . . it has size, grandeur, riots and commotion. A good picture, "Silent Barriers" demonstrates that reality can be as exciting as dreams. —Mirror

BARRIERS

OUD PRAISE FROM REVIEWERS...

CRITERION
"SILENT BARRIERS"
TWICE DAILY 2.45 & 8.45
ALL SEATS RESERVED
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From the Story by
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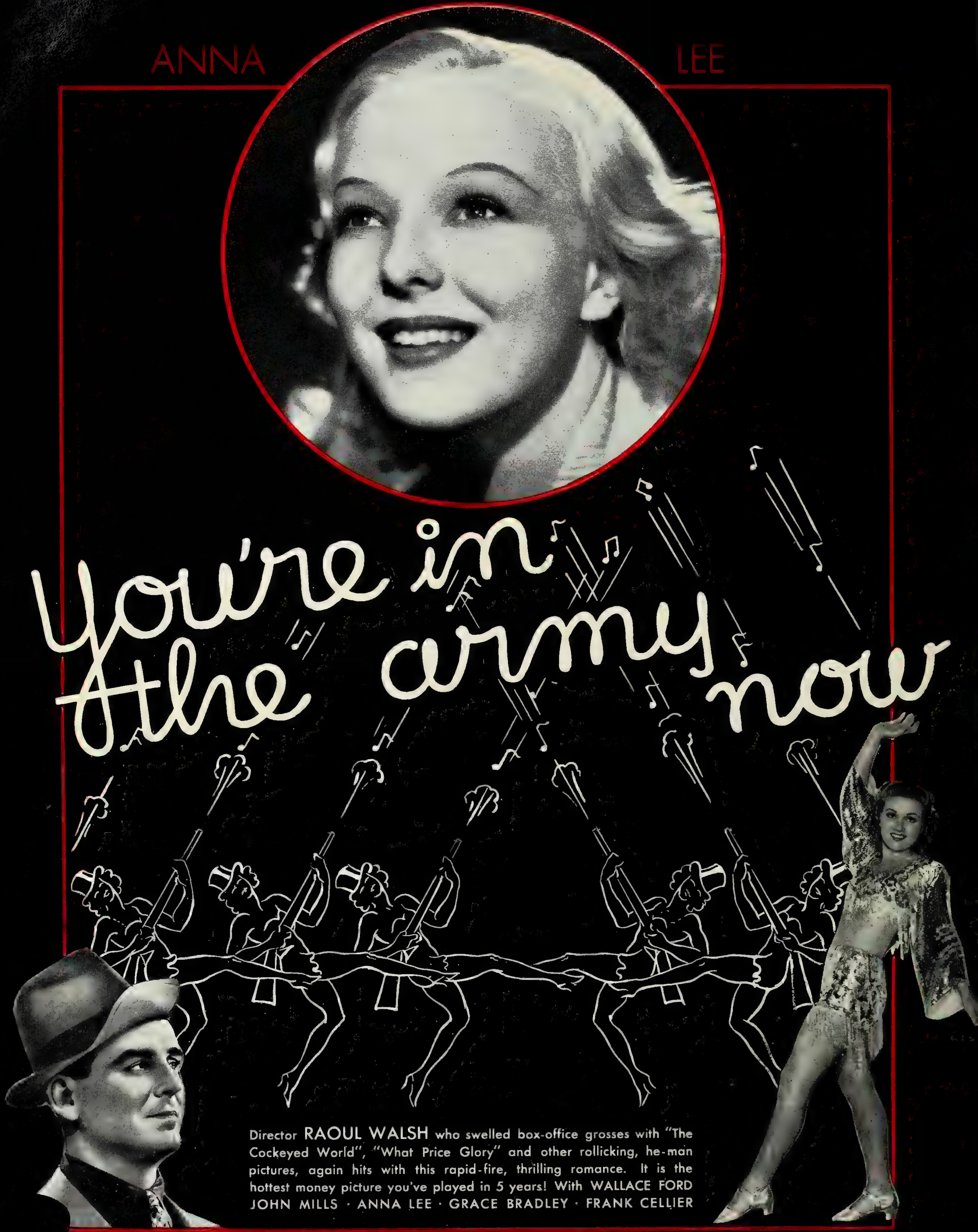
ANNA LEE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Director **RAOUL WALSH** who swelled box-office grosses with "The Cockeyed World", "What Price Glory" and other rollicking, he-man pictures, again hits with this rapid-fire, thrilling romance. It is the hottest money picture you've played in 5 years! With WALLACE FORD

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PARAMOUNT REPORTS $6,012,250 NET; U.S. TAX RECEIPTS HIT $1,539,408

Monogram Enters Curb Market With Issue of 350,000 Shares of Common; SEC Registration Effected

Paramount Pictures' report of $6,012,250 net earnings for the 53 week fiscal year and the United States Government's report of a $66,000 jump in March theatre admission taxes, brought further evidence this week that motion picture theatre business has been steadily improving since the turn of the year. A third financial film development was Monogram Pictures' announcement that it had entered on the New York Curb Exchange 350,000 shares of new common stock.

Barney Balaban, president of Paramount Pictures, issued to stockholders on Tuesday the annual report of the company, which disclosed that operations for the year ended Jan. 2, 1937, had resulted in a total net profit of $6,012,250, computed after all charges including interest, federal taxes, depreciation, and contingency reserves of $632,500 and after applying $2,000,000 of special inventory reserve provided at the close of 1935 for certain high cost pictures, the amortization of which for the year 1936 is reflected in the amortization of film expense, and includes $331,819 and $123,230, representing respectively net capital gains and profit on acquisition of the company's six per cent debentures acquired for sinking fund purposes. There is not included approximately $331,000 representing Paramount's net interest as a stockholder in the combined undistributed earnings for the year of partially owned companies.

Paramounts 1936 earnings results by quarters were as follows:

Quarters	Results before application of special inventory reserve appropriated December 28, 1935	Portion of special inventory reserve applied	Total including application of inventory reserve
First	$ 81,078.20(Loss)	$ 800,000.00	$ 718,921.80(Loss)
Second	1,277,461.56(Loss)	800,000.00	477,461.56(Loss)
Third	1,813,764.70	200,000.00	2,013,764.70
Fourth	3,557,025.58	200,000.00	3,757,025.58
Year	$4,012,250.52	$2,000,000.00	$6,012,250.52

The accounts and operating results of Olympia Theatres, Inc., in receivership, are not included in the financial statement.

The consolidated balance sheet shows that cash and marketable securities on Jan. 2, 1937, amounted to $10,782,171, of which $3,158,490 represented balances in Great Britain and Dominions, and $141,663 in other foreign countries. The production department inventory amounted to $17,327,619. Total current assets were $32,441,957, with current liabilities of $9,501,547, leaving a net working capital of $22,940,409.

Last December cash dividends were paid aggregating $3,373,882.84, representing dividends on the six per cent first preferred stock for the years 1935 and 1936 and dividends on the six per cent second preferred stock for the year 1935. On April 1, 1937, dividends on the six per cent second preferred stock were paid for the year 1936, which, together with payments for the first quarter of 1937, completed the payment of all arrearages on preferred stock.

"Progress has been made in reducing interest charges," said Mr. Balaban. On Feb. 18, 1937, the company offered to the holders of its 20-year six per cent sinking fund debentures due January 1, 1955, the right to exchange them, at par, for three and one-quarter per cent convertible debentures due March 1, 1947. The

(Continued on following page)

Paramount Consolidated Profit and Loss and Surplus Accounts of Year

CONSOLIDATED PROFIT AND LOSS AND EARNED SURPLUS ACCOUNT

Income:		
Theatre receipts, film rentals, sales of film accessories and rentals		$102,820,646.55
Dividend from affiliated companies		2,760,727.82
Other income		1,765,741.53
Total		$107,347,115.90
Expenses:		
Theatre operating and general expenses, including rentals, film rentals, real estate and other taxes	$45,037,176.67	
Film distribution, including cost of film accessories and producers' and others' share of film rentals	16,871,972.80	
Amortization of film (negative and prints)	34,461,295.96	96,370,445.43
Operating profit before interest, Federal income taxes, depreciation and other items below		$ 10,976,670.47
Other income—capital gains (net)		331,819.75
		$ 11,308,490.22
Deduct:		
Interest on funded and other debt of subsidiary companies	$ 1,274,849.82	
Depreciation of buildings, equipment and leaseholds (excluding studio and laboratory depreciation of approximately $425,000 charged to cost of films)	3,025,346.03	
Federal income taxes (including $65,378.30 of undistributed profits tax)	692,027.21	
Subsidiary preferred dividends (minority interest)	202,137.56	
Profits applicable to minority holders of common stock of subsidiary companies	122,043.87	
Reserved for contingencies	632,500.00	5,948,904.49
		$ 5,359,585.73
Deduct—Interest on debentures of Paramount Pictures, Inc.		1,470,566.12
Balance after absorbing amortization on certain high cost pictures for which reserve was appropriated at December 28, 1935		$ 3,889,019.61
Add: Special inventory reserve, appropriated by Directors at December 28, 1935, applicable to productions released		2,000,000.00
Profit on purchase of debentures of Paramount Pictures, Inc.		123,230.91
Total transferred to surplus		$ 6,012,250.52
Earned surplus at December 28, 1935		653,167.46
		$ 6,665,417.98
Deduct dividends (cash):		
First preferred stock	$ 2,987,604.38	
Second preferred stock	386,278.46	3,373,882.84
Earned surplus at January 2, 1937 (accumulated since January 1, 1935)		$ 3,291,535.14

NOTE: *Share of undistributed earnings of controlled subsidiaries not included above for the year 1936, approximately* $29,000.

CONSOLIDATED CAPITAL SURPLUS ACCOUNT

Balance at December 28, 1935		$ 13,471,531.67
Add:		
Adjustments resulting from the expiration of fractional scrip certificates for old common shares	$ 1,165.00	
Profit on sale of first preferred stock formerly deposited as collateral for mortgage of wholly owned subsidiary company	220,136.60	
Reduction in amount of general reserve provided as of January 1, 1935 out of surplus as of that date	2,520,102.43	2,741,404.03
		$ 16,212,935.70
Less: Amount reclassified under caption "Excess of par value of preferred stock converted into common stock over the par value of the common stock issued in exchange therefor."		364.00
Balance at January 2, 1937		$ 16,212,571.70

UPWARD MOVE OF EARNINGS SHOWN

(Continued from preceding page)

total amount offered was $15,000,000 and to April 1, 1937, the holders of $12,502,800 par value of bonds have made the exchange. Interest rates have also been reduced on bond and mortgage indebtedness of subsidiaries both domestic and foreign, through refunding and rate reductions. As a result the major part of such indebtedness now bears interest rates ranging from three per cent to four and one-half per cent per annum. Total annual interest charges of the company and its consolidated subsidiaries payable on debt existing as of January 2, 1937, after giving effect to subsequent interest reductions and savings due to refundings, amounted to approximately $1,950,000 as contrasted with approximately $2,800,000 payable as of December 28, 1935, the close of the previous fiscal year.

Net Fixed Assets Rise

The net fixed assets show an increase of $3,076,489 from $61,458,756 to $64,535,245. The additions include the acquisition in fee of the Alabama theatre property, Birmingham, Ala., as required under the plan of reorganization, and various other properties acquired mainly to round out existing units; also expenditures for restoring and improving existing properties and equipment.

On January 2, 1937, the company held in its treasury $2,376,000 par value of the company's six per cent debentures acquired during the year for sinking fund purposes.

During the year additional claims of $530,453 were allowed in the reorganization proceedings, involving the issuance of $265,226 par value of first preferred stock and $265,226 par value 20-year six per cent sinking fund debentures. The general reserve is considered ample for claims still pending and for other adjustments affecting the period prior to January 1, 1935.

The holders of $4,250,500 par value of first preferred stock and $3,900 par value second preferred stock converted their shares into 297,886 shares of common stock. As of April 1, 1937, 96,447 shares of first preferred stock and 42,230 shares of second preferred stock had been converted into 713,136 common shares, a total reduction of over $10,000,000 par value of senior shares.

Paramount Pictures, Inc. on Monday estimated its consolidated earnings for the first quarter ended April 3, 1937, at $2,011,000. These earnings include approximately $391,000 of dividends from nonconsolidated subsidiaries, and are computed after all charges including interest, federal taxes (except undistributed profits taxes), depreciation and reserves. Such earnings do not include approximately $640,000 representing Paramount's net interest as a stockholder in the combined undistributed earnings for the quarter of partially-owned companies, the announcement said.

It was explained that there were outstanding as of April 3, 1937, 155,890 shares of cumulative convertible $100 par value six per cent first preferred stock and 597,651 shares of cumulative convertible $10 par value six per cent second preferred stock. After deducting $323,482 of dividends accrued for the quarter on these outstanding preferred shares, the remaining $1,687,518 represent 72 cents per share on the 2,330,449 shares of common stock outstanding on April 3, 1937. Computed on the aggregate of the estimated consolidated earnings of $2,011,000 and the undistributed earnings of $640,000 referred to above, the earnings per common share calculated on the same basis would be $1.00.

"I like the **MOTION PICTURE HERALD** very much as it is helpful in making selections of pictures and provides other aids."

—*RUFF BROS.*
Main Street Theatre
Logan, Kan.

The consolidated earnings for the first quarter of 1936 amounted to $718,921 after applying $800,000 of the inventory reserve provided as of December 28, 1935, and Paramount's net interest as a stockholder in the combined undistributed earnings for the quarter of partially-owned companies totalled $480,000.

Interest Charges Reduced

These do not include earnings of Olympia Theatres, Inc., and its subsidiaries which were in receivership throughout both periods. This is the last of Paramount's major subsidiaries involved in reorganization proceedings, and the company said it believed the reorganization would be completed during the next few months, "thus strengthening the structure of Paramount in theatre operations, cash and earnings."

Each share of first preferred stock is convertible into seven shares of common stock and each ten shares of second preferred stock are convertible into nine shares of common stock.

"Progress has been made in reducing interest charges," the report said. "Total annual interest charges of the company and its consolidated subsidiaries payable on debt existing as of Jan. 2, 1937, after giving effect to subsequent interest reductions and savings due to refundings, amounted to approximately $1,950,000 as contrasted with approximately $2,800,000 payable as of Dec. 28, 1935, the close of the previous fiscal year."

Tax Collections Rise

Theatre business throughout the country has been maintaining its upward trend, it was indicated by the monthly reports of revenue collections issued by the Bureau of Internal Revenue, at Washington, in which admission tax collections in March are given as $1,539,408, compared with $1,473,353 in February and $1,505,676 in January. The month's collections, also, were shown to be more than $284,000 above the $1,255,393 reported for the corresponding month last year.

Revenue from admission taxes during the current fiscal year, ending June 30, next, will be substantially above that for the fiscal year 1936, it is indicated by figures compiled by the bureau for the first three quarters. For the nine months from July to March, inclusive, the tax returned a total of $14,738,614, an increase of $1,743,819 over the $12,994,795 reported for the corresponding period a year ago, it was said.

For the first quarter of the current calendar year, collections were $4,518,437, a gain of nearly $400,000 over the $4,119,924 reported for the first three months of 1936.

A special report on collections in the Third New York District (Broadway), placing March collections at $511,185 compared with $558,620 in February, indicates that the improvement during the month was largely outside the metropolitan centers of the country.

Box office tax collections in the district were $448,549 compared with $476,932 the preceding month. Collections from free or reduced rate admissions dropped from $7,552 to $2,939; tickets sold by brokers from $14,047 to $13,922; tickets sold by proprietors in excess of established prices from $5,052, to $2,458, and admissions to roof gardens and cabarets from $55,023 to $43,287, while collections from permanent use of boxes and seats increased from $14 to $29.

Monogram Stock

Monogram Pictures Corporation entered the market Tuesday with an issue of 350,000 shares of its one dollar par value common stock to provide additional capital for expanding its operations. Public offering of the shares by means of a prospectus, priced at $3.75 per share, is being made by J. A. Sisto and Co.

The company was organized recently to continue on a larger scale the business of its predecessor corporation of the same name known for its productions of lower-priced box office pictures. The management of the present company is headed by W. Ray Johnston as president. Mr. Johnston has been identified with the industry for 23 years and was president and organizer of the predecessor corporation.

The company proposes to establish its own distributing offices in New York City, Philadelphia and Washington, and distribution will be effected in other parts of the country through franchise exchange corporations, most of which have substantial stock interests in the company. Distribution in the United Kingdom is handled by contract with Pathe Pictures, Ltd., London, which already has acquired the 1937-38 output.

Authorized capitalization of the new company consists of 1,000,000 shares of common stock, one dollar par value, of which 83,333⅓ shares are outstanding. In addition to the 350,000 shares being presently offered the company has granted options on 500,000 shares on terms ranging from four dollars per share if exercised on or before December 28, 1938 to eight dollars per share in 1942. The remaining 66,666⅔ shares are reserved for issuance under certain conditions in liquidation of a five-year unsecured promissory note to Pathe International Corporation due in 1942 for $200,000.

Pro forma consolidated balance sheet of the company and its subsidiary at January 31, 1937, after giving effect to the present financing, to the issuance of 83,333⅓ shares of stock for cash and other assets and to the proposed issuance of 66,666⅔ shares of stock in liquidation of its $200,000 note, shows total current assets of $1,394,530 and current liabilities of $15,845.

The company has agreed to make immediate application to have its stock listed on the New York Curb Exchange.

Monogram's registration with Securities and Exchange Commission became effective Friday, 20 days after the final papers had been filed in Washington, W. Ray Johnson, president, said.

Pathe Net Put at $59,000

Pathe's net earnings for the first quarter of the year are expected to total $59,000, O. Henry Briggs, president, told the stockholders Tuesday at the annual meeting. This is exclusive of dividends to be received from DuPont which are expected to increase the earnings to approximately $130,000.

A net loss of $39,984 for the year ended January 31st was reported Tuesday by Fox Metropolitan Playhouses, Inc., and wholly owned subsidiaries. The statement does not include the company's equity in the undistributed net income of its 50 per cent owned affiliated companies, amounting to $260,019.

Foreign Theatre Policy Still to Be Set: Warner

No decision has been made as yet on opening theatres in various key cities throughout the world, Harry M. Warner, Sam E. Morris and Joseph Bernhard said this week upon their return to New York from Europe. "We've been looking and talking, but there is nothing definite," the Warner executives said.

Mr. Bernhard, who is head of the Warner theatre operations, emphatically denied that his company was interested in the Gaumont British circuit in England. "There is no truth to those reports," he said. Mr. Bernhard was away four weeks and limited his travels to London and Paris.

Mr. Morris, who has charge of the company's foreign affairs, said that "construction on the new Teddington studios has just been completed and 20 pictures will be made there next season."

Mr. Warner and Mr. Morris visited France, Italy, Sweden, Norway, Denmark and England. They were away seven weeks. Mr. Warner will leave for Hollywood in July for his annual summer trip but Mr. Morris will precede him by one month at least.

Arthur Carew, Actor, Takes Own Life

Arthur Edmund Carew, veteran stage and screen actor, shot himself through the head last Friday in an automobile camp at Santa Monica, Cal. He was identified by his brother, G. H. Arman, of Eagle Rock, Cal. Mr. Carew was 52.

Mr. Carew was born at Trebizond, Armenia, but came to America when a child and received his education at Washington, D. C. and in New York. He was a star for several years on Broadway and made his debut in motion pictures with Lasky and appeared in "The Phantom of the Opera," "Trilby," "The Silent Lover," "Matrimonial Bed" and more recently in "Thunder in the Night" and "Charlie Chan's Secret."

DeMille Wins Tax Appeal

The United States circuit court of appeals in San Francisco this week held that Cecil B. DeMille Productions, Inc., is not liable for deficiency income tax of $1,207,059 for the years 1924 to 1929, inclusive.

Johnson Renews Contract

Julian Johnson, head of the scenario department of Twentieth Century-Fox in Hollywood for the past five years, this week signed a new term contract with the studio.

Forms 16mm Company

Al Weiner, formerly of Embassy Pictures Service in Detroit, has formed Embassy Talking Picture Productions to produce 16 mm. commercial pictures and to make screen tests.

Paul Allison, formerly ad sales representative for Twentieth Century-Fox, has joined RKO as assistant to James Clark in New York.

March of Time in New Headquarters

March of Time officials in New York announced this week that all motion picture installations in their new headquarters at 369 Lexington Avenue had been completed and that work on their May release is now going forward without interruption. The radio division of March of Time is also expected to move in shortly from its present quarters in the Columbia Broadcasting Building.

The new headquarters are in a three-story building with the top floor housing executive offices, projection room and the editorial research and promotion departments, while the second floor is devoted to production and technical work.

Portable Circuits Show Increase

Exhibitors in the Kansas City section appear to be little concerned over the rapid growth during the past few years of the portable circuit. It is said that at least 15 new circuits of this kind have been or will be opened this spring, which will give the exchange area about 40. This is easily three times as many as there were two or three years ago.

The circuits have appeared during the depression, but it is questionable whether the depression was the direct cause of their coming into existence. Except in rare instances, the towns they serve are not theatre towns and are not likely ever to be. The exceptions are those spots where some adventurous exhibitor took a chance and failed, at some past time. The suggestion is made that with the increasing popularity of motion pictures, the towns with a population of six or seven hundred and under have grown to want pictures more than they did—several times a year.

A rough estimate indicates that almost 200 small towns and villages are being served by the portable operators. Apparently the portable circuit can successfully function only in a territory that is built up to a certain extent. In sections—the East, for instance—that are thickly populated, the idea doesn't appear to have grown; neither has it blossomed in such places as Wyoming and Colorado, where it is necessary to go long distances between towns and the expense of transportation makes the idea profitless. Those who have been successful with this type of circuit usually go about 25 miles or so in all directions from their headquarters town.

Non-theatrical accounts in Pennsylvania are reported also to be rapidly spreading and causing much concern to exhibitor interests in the state.

A representative who said he was acting for a high state official within the last week approached sales executives of several large companies in an effort to get groups of pictures. He is said to have offered one company a minimum of 200 school bookings with the possibility of increasing the number to 2,000.

The proposal is reported to concern shorts mainly with a few features tied in. The distributor has not made a decision, but is inclined to turn the deal down because it would conflict with exhibitor contracts now in effect.

Last week, the United Motion Picture Theatre Owners, through *Contact,* its house organ, criticized Columbia for selling a non-theatrical account. The deal is one of the few the company has made this season.

Robert Kreier has taken over the branch managership in Berlin for Twentieth Century-Fox, succeeding P. M. Brinch.

Three Exhibitor Units to Meet; Fourth Elects

The Motion Picture Theatre Owners of Virginia, Allied of New Jersey and the Independent Theatre Owners Association of New York this week announced future convention dates. The Independent Motion Picture Exhibitors' Association at Akron, Ohio, elected Al Ploenes president to succeed Robert Menches, who had headed the group for seven years. Other officers chosen at the same time were Mr. Menches, first vice-president; Charles Stalder, second vice-president, and J. G. Deetjen, secretary.

The M. P. T. O. of Virginia has set Monday, June 14, as the date for its mid-summer convention which is to be held at the Cavalier Hotel at Virginia Beach. Plans are being completed by William S. Wilder, Norfolk, president, and Sidney J. Gates of Portsmouth, convention chairman. Two meetings are held by the group each year, with stress placed on business at the winter gathering and pleasure the main idea for the other.

Allied of New Jersey is planning to hold its annual convention in June, probably at Atlantic City, Lee Newbury, president, said this week. Last year the meeting was held in September but this year it will be earlier because of the advanced buying. Meanwhile, about 15 members of the organization will attend the Allied national meeting at Milwaukee on May 26-28.

Elections of the I. T. O. A. will be held May 5 at the Hotel Astor on Broadway with Harry Brandt nominated for the presidency for the fifth consecutive year, along with all the other officers. Four changes in the board of directors have been recommended, however. The new board will comprise Maurice Fleischman, chairman; Mr. Brandt, Bernard Barr, George Rudnick, Leon Rosenblatt, Maurice Brown, Louis Meyers, Abe Leff, M. Jonas, Percy Brown, Samuel Rhonheimer, S. Traversi, Leo Brecher, Bernard Pear, Irving Renner, Rudolph Sanders, David Weinstock, John Benas, Hyman Rachmil, Jack Hattem, Otto Lederer, Stanley Lawton and Abe Shenk.

Mr. Jonas, Percy Brown, Mr. Renner and Mr. Lederer will replace Sam Seelenfreund, Louis Shiffman, L. Cooper and Joseph Rosenbloom.

The Ohio exhibitor organization, at the time of its elections, also discussed availability dates for subsequent run houses, with the idea of establishing availability based on admission price. Present availability is based on seating capacity. It was voted to maintain the present policy, which provides an availability of 42 days for all houses, regardless of admission price, excepting only 10-cent houses. The group went on record also as favoring the presentation to the city law director of an ordinance to prevent further theatre construction in Akron. The move was prompted by a recent announcement that two de luxe houses are to be erected there this year.

Musical Artists Move

The American Guild of Musical Artists, Inc., now located at 551 Fifth Avenue in New York, have leased space at 576 Fifth Avenue and will move shortly.

BOOK REVIEW

HOLLYWOOD'S MOVIE COMMANDMENTS—A Handbook for Motion Picture Writers and Reviewers. By Olga J. Martin. Published by the H. W. Wilson Company, New York. Cloth, 301 pages, indexed.

by TERRY RAMSAYE

An ambitious and decidedly successful recording of what and how the Production Code Administration thinks about the Production Code and its application to the making of motion pictures in Hollywood has been set down by Olga J. Martin, identified on the title page as "former secretary to Joseph I. Breen, Director of the Production Code Administration of the Association of Motion Picture Producers, Inc." This would tend to make the document what might be called *ex post facto* official.

This compact, succinct and lucid little book tells just what the Code Administration is alleged to want done in relation to screen narrative about such diversions and materials as murder, rape, arson, sabotage, abortion, heroes, forgery, bandits, gangsters, perjury, kidnapping, gigolos, bastardy. There is, in fact, a discussion under most every heading but plain damned fools, against which no code could make the art secure.

In both what it says and what it implies Miss Martin's book is informative, indeed, but being so painstakingly explicit it also creates an opportunity not likely to be neglected to pick holes in the fabric of formulae. Just for instance, and for fun, on page 95 begins a discussion of "Themes Suitable for the Screen", in the course of which are presented comparative lists of apparently "moral" and "immoral" treatments in plot motivation of a theme. The situation is: "A woman is forced by circumstances to support herself—How does she do it?" The first array of treatments begins with: "(1) By making a wealthy marriage; (2) by becoming a plastic surgeon." The second, or bad example, list starts: "(1) By stealing another woman's husband; (2) by committing adultery." This reviewer sees little help or choice. It would appear that if the lady in the story set herself about "making a wealthy marriage", with that as her major purpose, she would be merely indulging in block booking, as opposed to the spot booking operations suggested in the second or naughty category.

The endeavour to formulate decency and taste has to be handled by deft fingers indeed to escape such absurdities. In fact, this reviewer suspects that unless writers and picture makers are inherently decent of intent, no laws, codes, rules or manuals will ever make them so.

Rules tend too often to create provocative inspiration for loop-hole loopers.

However, this is a discussion of a book about the Code. The fore part of it relates some phases of the history of the social relations of the motion picture and events leading up to and including the Code.

There is extensive quotation from the news and editorial pages of *Motion Picture Herald* in exposition of the importance and significance of the Code, most of them set down by the hand of this reviewer. In spite of this apparent acceptance of the authority of *The Herald* in such large matters, it is curiously ignored in the specific facts of the origin and history of the Code itself.

On page 19 of Miss Martin's volume appears the statement: "The Code was prepared under the direction of the Hon. Will H. Hays with the counsel and guidance of leaders representing several branches of the motion picture industry. The task of formulating the Code was an enormous one, since it had to be so designed as to embody the basic principles of Christian morality without touching upon the theological beliefs of any one denomination."

The author on page 38 quotes an expression from Terry Ramsaye in *Motion Picture Herald* of July 11, concerning the Papal Encyclical on motion pictures of July 2, 1936, but, seemingly by strange oversight, did not read in that same discussion the statement that: "It was to this association and to Mr. Hays that Mr. Martin Quigley, publisher of *Motion Picture Herald*, and its affiliated contemporaries, in 1930 presented *the plan and document* of the Production Code . . . "

Having laboured in Code service in Hollywood, the author of "Hollywood's Movie Commandments" might also have learned of the basic session of January, 1930, when the same Mr. Quigley in a preliminary session presented the Code idea and won its approval at a special meeting, in Hollywood, of the producers' association of which the Production Code Administration is now a department.

It should not be too much to expect of a volume addressed to writers as a "guide" to display journalistic and documentary accuracy on its own account.

Again, one cannot but take issue with Miss Martin's declaration that the Code *"had to be so designed as to embody the basic principles of Christian morality without touching upon the theological beliefs of any one denomination"*.

That is most unfortunate in a book of this purported character. It was a human and civilized decency for the screen, not delimited by Christianity any more than by any of its creeds, that was, and is, the objective of the founders of the Code movement.

May one offer, in evidence, a declaration from Pope Pius XI, who in that same encyclical said: "Not only Catholics but also highminded Protestants and Jews and many others accepted your lead and joined their efforts with yours in restoring wise standards, both artistic and moral, to the cinema."

The Pope gave space at least for some recognition of even Pagan decency, so it be decency.

Rogers Film to Show on Friday

Theatres throughout the country will exhibit "Lest We Forget," the Will Rogers Memorial short subject, during the week of April 30 when a national collection drive will get under way for the maintenance of the Will Rogers Memorial Hospital at Saranac Lake, N. Y. Robert Taylor and Gary Cooper are starred in the subject which was produced with the coperation of several studios. Adolph Zukor, Will H. Hays, Harry M. Warner and others head the list of motion picture executives launching the campaign.

A Will Rogers Memorial broadcast as part of the campaign to raise the hospital funds was heard last Sunday afternoon over the Columbia Broadcasting System stations. Fred Waring and his Pennsylvanians, Dick Powell, Leslie Howard and a chorus took part in the program. Anning S. Prall, head of the Federal Communications Commission, closed the broadcast with a talk from Washington. Mr. Prall said, in part, "Even though Will Rogers never held public office he is regarded internationally as one of America's immortals. A hospital to perpetuate his memory was established for the care of the sick and needy in his chosen field—the theatre. I desire to endorse this worthy cause."

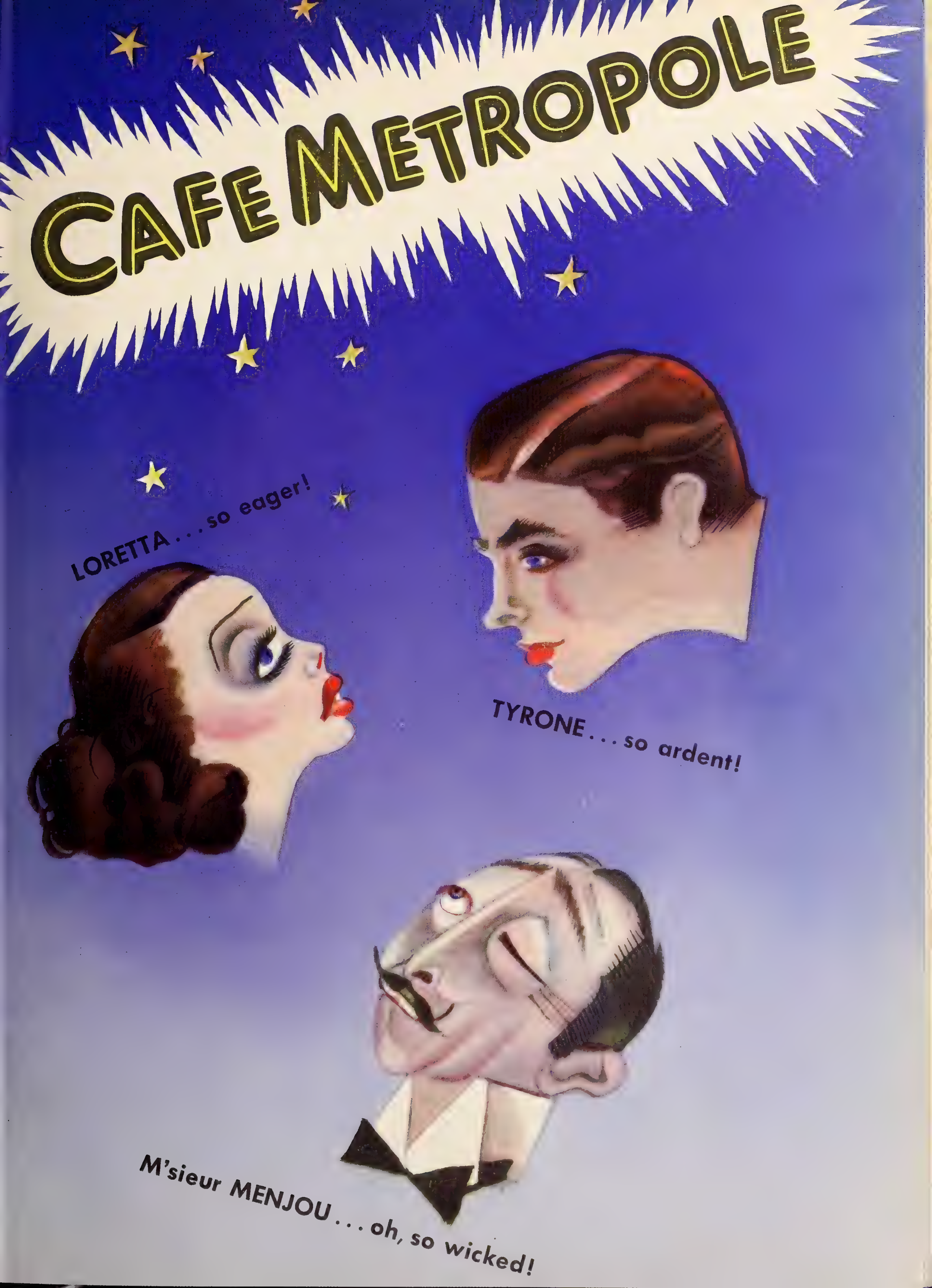
A. P. Waxman, who is handling the publicity for the drive, is now back in New York following a visit to Hollywood conferring with various studio officials.

Union 27 Years Old

The Motion Picture Operators' Union, Local 181, of the American Federation of Labor, located in Baltimore, of which Sam Isaacson is president, celebrated its 27th anniversary at Moose Hall with a dinner and dance. About 150 attended.

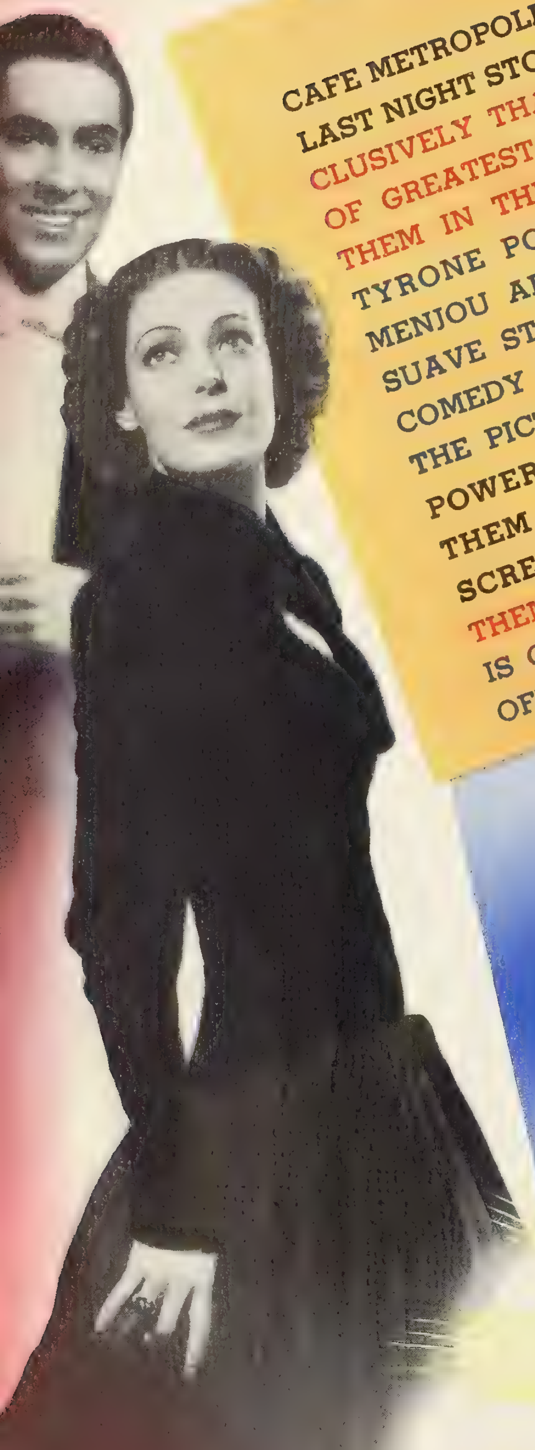
Tobis Leases Quarters

American Tobis Corporation has leased space in the RKO Building of Rockefeller Center in New York.


CAFE METROPOLE
LORETTA . . . so eager!
TYRONE . . . so ardent!
M'sieur MENJOU . . . oh, so wicked!

CHAMPAGNE IN GOLDEN GOBLETS FOR THE BOXOFFICE AND SURE TO BREAK RECORDS . . .'

(but let's start from the beginning of this confidential Coast report!)



CAFE METROPOLE GIVEN SNEAK PREVIEW AT POMONA LAST NIGHT STOP AUDIENCE REACTION SHOWED CONCLUSIVELY THAT FILM FANS OF NATION HAVE ONE OF GREATEST SCREEN TREATS IN YEARS AWAITING THEM IN THIS LATEST ZANUCK PRODUCTION STOP TYRONE POWER LORETTA YOUNG AND ADOLPHE MENJOU ARE A SHEER DELIGHT IN THIS BRILLIANT SUAVE STORY WHICH ALTERNATES ROMANCE WITH COMEDY IN SUCH A WAY THAT YOU HATE TO SEE THE PICTURE END IT IS SO FASCINATING STOP THE POWER YOUNG ROMANCING IS TOPS AND MAKES THEM THE GREATEST LOVEMAKING TEAM ON THE SCREEN STOP OTHER MEMBERS OF CAST COVER THEMSELVES WITH GLORY STOP CAFE METROPOLE IS CHAMPAGNE IN GOLDEN GOBLETS FOR THE BOXOFFICE AND SURE TO BREAK RECORDS

LORETTA
YOUNG

TYRONE
POWER

ADOLPHE
MENJOU

in

CAFE METROPOLE

with

GREGORY RATOFF
CHARLES WINNINGER
HELEN WESTLEY

Directed by Edward H. Griffith
Associate Producer Nunnally Johnson
Screen Play by Jacques Deval • Original story by Gregory Ratoff
Darryl F. Zanuck In Charge of Production

THE KEYSTONE
OF YOUR FUTUR

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 24, 1937, from 105 theatres in 17 major cities of the country was $1,183,879, a decrease of $23,158 from the total for the preceding week ended April 17, 1937, when 113 theatres in 18 large cities aggregated $1,207,037.

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Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston							
Boston	3,246	35c-75c	$17,700	"Make Way for a Lady" (Radio) (plus stage show)	18,000	"Off to the Races" (20th Cent.-Fox) (plus stage show)	18,900
Fenway	1,382	30c-50c	5,300	"The King and the Chorus Girl" (W.B.) and "Her Husband Lies" (Para.)	6,800	"Waikiki Wedding" (Para.) and "Fair Warning" (20th Cent.-Fox)	5,500
RKO Memorial	2,907	25c-65c	13,600	"History Is Made at Night" (U.A.) and "When Love Is Young" (Univ.)	19,000	"Top of the Town" (Univ.) and "The Man Who Found Himself" (Radio) (2nd week)	12,000
Loew's Orpheum	2,970	35c-65c	14,500	"Personal Property" (MGM) and "Devil's Playground" (Col.)	17,000	"Maytime" (MGM) (3rd week)	12,500
Loew's State	3,557	35c-65c	13,100	"Personal Property" (MGM) and "Devil's Playground" (Col.)	15,800	"Maytime" (MGM) (3rd week)	11,000
Metropolitan	4,332	35c-75c	26,200	"Internes Can't Take Money" (Para.) (on stage: Roger Pryor and Orch.)	23,500	"Marked Woman" (F.N.) (on stage: F. Crumit and J. Sanderson)	25,000
Paramount	1,793	25c-50c	8,000	"The King and the Chorus Girl" (W.B.) and "Her Husband Lies" (Para.)	10,000	"Waikiki Wedding" (Para.) and "Fair Warning" (20th Cent.-Fox)	9,500
Shubert	1,590	55c-$1.65	....	"Lost Horizon" (Col.)	14,000	....	
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Seventh Heaven" (20th Cent.-Fox)	12,200	"Fifty Roads to Town" (20th Cent.-Fox)	21,500
Century	3,000	25c	7,000	"Espionage" (MGM) and "Criminal Lawyer" (Radio)	8,300	"Nancy Steele Is Missing" (20th Cent.-Fox) and "Wings of the Morning" (20th Cent.-Fox)	8,500
Erlanger	1,500	50c-$1.50	13,300	"The Good Earth" (MGM) (2nd week)	9,500	"The Good Earth" (MGM) (1st week)	11,500
Great Lakes	3,000	25c-40c	10,100	"Marked Woman" (F.N.)	11,800	"The King and the Chorus Girl" (W. B.)	9,800
Hippodrome	2,500	25c-40c	9,000	"Outcast" (Para.) and "Off to the Races" (20th Cent.-Fox)	4,700	"Waikiki Wedding" (Para.)	7,000
Lafayette	3,300	25c	8,300	"Top of the Town" (Univ.)	10,300	"23½ Hours Leave" (G.N.) and "The Woman Alone" (GB)	8,700
Chicago							
Apollo	1,400	35c-75c	7,100	Seventh Heaven" (20th Cent.-Fox)	8,600	"Marked Woman" (F.N.)	7,200
Chicago	4,000	35c-75c	35,500	"History Is Made at Night" (U.A.) (on stage: Ray Atwell and revue)	29,500	"The King and the Chorus Girl" (W.B.) (stage: Gertrude Niesen)	33,000
Garrick	900	35c-75c	6,800	"Waikiki Wedding" (Para.)	9,200	"Personal Property" (MGM)	7,000
Oriental	3,490	35c-55c	17,500	"Midnight Taxi" (20th Cent.-Fox) (plus stage show)	18,100	"Her Husband Lies" (Para.) (plus stage show)	14,000
Palace	2,509	35c-75c	19,900	"The Woman I Love" (Radio) (on stage: Phil Regan and revue)	15,400	"Top of the Town" (Univ.) (on stage: Benny Meroff and Band) (2nd week)	13,000
Roosevelt	1,591	35c-75c	13,000	"Wake Up and Live" (20th Cent.-Fox)	21,200	"Waikiki Wedding" (Para.) (3rd week)	11,700
State-Lake	2,776	20c-40c	14,800	"Criminal Lawyer" (Radio) (plus stage show)	15,200	"Woman Wise" (20th Cent.-Fox) (plus stage show)	15,000
United Artists	1,700	35c-75c	17,500	"Maytime" (MGM) (4th week)	13,400	"Maytime" (MGM) **(3rd week)**	15,200
Cleveland							
Allen	3.300	30c-42c	5,700	"The Soldier and the Lady" (Radio)	5,800	"Crack Up" (20th Cent.-Fox)	5,500
Hippodrome	3,800	30c-42c	12,700	"Marked Woman" (F.N.)	15,000	"Top of the Town" (Univ.)	11,000
RKO Palace	3,100	30c-42c	17,800	"Mountain Justice" (F.N.) (on stage: Mills Brothers)	18,000	"Fifty Roads to Town" (20th Cent.-Fox) (on stage: Don Redman and revue)	17,000
State	3,400	30c-42c	17,200	"Personal Property" (MGM)	15,000	"Waikiki Wedding" (Para.)	20,000
Stillman	1,900	30c-42c	5,200	"Waikiki Wedding" (Para.)	6,900	"Maytime" (MGM) (2nd week)	7,000
Denver							
Aladdin	1,500	25c-50c	3,400	"The King and the Chorus Girl" (W. B.)	3,500	"History Is Made at Night" (U.A.)	3,000
Broadway	1,500	55c-$1.50	2,300	"The Good Earth" (MGM)	8,000	"Seventh Heaven" (20th Cent.-Fox) (25c-40c)	2,500
Denver	2,500	25c-50c	9,600	"Girl from Scotland Yard" (Para.) (plus stage show)	7,250	"Waikiki Wedding" (Para.) (2nd week)	7,500
Denver	2,500	25c-40c	9,600	"Top of the Town" (Univ.) (plus stage band)	8,500	"The King and the Chorus Girl" (W.B.) (plus stage band)	10,500
Orpheum	2,500	25c-40c	7,300	"Maytime" (MGM) (2nd week)	7,400	"Maytime" (MGM) (1st week)	15,500
Paramount	2,000	25c-40c	3,400	"Nancy Steele Is Missing" (20th Cent.-Fox) and "Time Out for Romance" (20th Cent.-Fox)	2,500	"We Have Our Moments" (Univ.) and "Breezing Home" (Univ.)	2,500

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	eats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	"Personal Property" (MGM) and "Midnight Taxi" (20th Cent.-Fox)	11,037	"History Is Made at Night" (U.A.) and "Espionage" (MGM)	11,935
Pantages	3,000	30c-65c	8,100	"Top of the Town" (Univ.) and "California Straight Ahead" (Univ.) (2nd week)	5,600	"Top of the Town" (Univ.) and "California Straight Ahead" (Univ.) (1st week)	9,500
W. B. Hollywood	3,000	30c-65c	10,400	"Marked Woman" (F.N.)	13,250	"The King and the Chorus Girl" (W.B.) (2nd week)	8,150
Indianapolis							
Apollo	1,100	25c-40c	4,400	"Top of the Town" (Univ.)	3,300	"Fifty Roads to Town" (20th Cent.-Fox)	4,800
Circle	2,800	25c-40c	6,300	"Quality Street" (Radio) and "When's Your Birthday?" (Radio)	4,500	"Waikiki Wedding" (Para.) (2nd week)	5,000
Indiana	3,200	25c-40c	6,500	"Lost Horizon" (Col.) (55c-$1.50)	4,500	"Cloistered" (Best)	4,200
Loew's	2,800	25c-40c	8,200	"Personal Property" (MGM) and "Racketeers in Exile" (Col.)	9,000	"The Good Earth" (MGM) (55c-$1.10)	6,000
Lyric	2,000	25c-40c	9,300	"Call It a Day" (W.B.) (on stage: Dave Apollon's revue)	8,500	"Marked Woman" (F.N.) (plus stage show)	10,300
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"Quality Street" (Radio) and "Her Husband Lies" (Para.)	7,100	"Marked Woman" (F.N.) and "That Man's Here Again" (F.N.)	8,000
Midland	4,000	25c-40c	12,000	"Maytime" (MGM) (2nd week)	9,000	"Maytime" (MGM) (1st week)	18,000
Newman	1,900	25c-40c	7,300	"The Soldier and the Lady" (Radio) and "Wanted: Jane Turner" (Radio)	5,000	"Cloistered" (Best) and "We're on the Jury" (Radio)	4,500
Tower	2,000	25c-40c	7,400	"When Love Is Young" (Univ.) (plus stage show)	13,200	"Top of the Town" (Univ.) (plus stage show)	8,900
Uptown	2,000	25c-40c	4,500	"Waikiki Wedding" (Para.) (8 days)	3,800	"Swing High, Swing Low" (Para.) (6 days)	3,000
Los Angeles							
Carthay	1,158	50c-$1.50	11,800	"The Good Earth" (MGM) (12th week)	8,500	"The Good Earth" (MGM) (11th week)	8,300
Four Star	900	50c-$1.50	4,000	"Lost Horizon" (Col.) (6th week)	9,600	"Lost Horizon" (Col.) (5th week)	9,250
Hillstreet	2,700	30c-65c	8,000	"Top of the Town" (Univ.) and "California Straight Ahead" (Univ.) (2nd week)	5,500	"Top of the Town" (Univ.) and "California Straight Ahead" (Univ.) (1st week)	9,000
Loew's State	2,500	30c-55c	14,700	"Personal Property" (MGM) and "Midnight Taxi" (20th Cent.-Fox)	14,042	"History Is Made at Night" (U.A.) and "Espionage" (MGM)	14,205
Paramount	3,595	30c-55c	18,400	"Waikiki Wedding" (Para.) (plus stage show) (2nd week)	22,000	"Waikiki Wedding" (Para.) (plus stage show) (1st wek)	29,000
W. B. Downtown	3,400	30c-65c	10,700	"Marked Woman" (F. N.)	12,000	"The King and the Chorus Girl" (W.B.) (2nd week)	8,200
Montreal							
Capitol	2,547	25c-60c	9,300	"Personal Property" (MGM) and "Man of the People" (MGM)	10,000	"Waikiki Wedding" (Para.) and "Murder Goes to College" (Para.)	10,500
His Majesty's	1,700	25c-50c	5,600	"Head Over Heels in Love" (GB) and "The Man Who Lived Again" (GB)	4,500	"Wings of the Morning" (20th Cent.-Fox) (11th week)	3,000
Loew's	3,115	25c-60c	11,000	"The Man Who Found Himself" (Radio) and "China Passage" (Radio) (plus stage show)	11,000	"The Big House" (MGM) and "The Lady from Nowhere" (Col.) (plus vaudeville)	11,000
Palace	2,600	25c-65c	10,500	"Top of the Town" (Univ.) and "Trouble in Morocco" (Col.)	12,000	"Fire Over England" (U.A.) and "A Family Affair" (MGM)	10,500
Princess	2,272	25c-65c	7,600	"The Soldier and the Lady" (Radio) and "When's Your Birthday?" (Radio)	7,000	"Quality Street" (Radio) and "Girl Overboard" (Univ.)	7,000
New York							
Astor	1,142	55c-$2.20	15,600	"The Good Earth" (MGM) (12th week)	11,500	"The Good Earth" (MGM) (11th week)	13,100
Capitol	4,700	25c-85c	33,400	"Personal Property" (MGM) (2nd week)	25,750	"Maytime" (MGM) (4th week)	25,000
Criterion	1,700	55c-$2.20	12,000	"You're in the Army Now" (GB) (25c-85c)	5,000	"Silent Barriers" (GB) (3rd week)	7,000
Globe	1,274	55c-$2.20	17,800	"Lost Horizon" (Col.) (8th week)	10,500	"Lost Horizon" (Col.) (7th week)	12,000
Paramount	3,700	25c-99c	36,100	"Swing High, Swing Low" (Para.) (stage: Louis Armstrong and Orch.)	56,000	"Waikiki Wedding" (Para.) (on stage: Eddie Duchin and Orch.) (3rd week)	30,000
Rialto	594	25c-55c	7,700	"A Family Affair" (MGM)	6,000	"Elephant Boy" (U.A.) (2nd week)	9,500
Rivoli	2,200	25c-99c	23,100	"Love from a Stranger" (U.A.) (11 days)	27,000	"History Is Made at Night" (U.A.) (3rd week)	15,000
RKO Music Hall	5,954	40c-$1.65	79,000	"The Woman I Love" (Radio) (plus stage show)	75,000	"Quality Street" (Radio) (plus stage show)	70,000
Roxy	6,200	25c-75c	35,400	"When Love Is Young" (Univ.) (plus stage show)	32,000	"The Soldier and the Lady" (Radio) (plus stage show)	37,600
Strand	3,000	40c-99c	20,800	"Marked Woman" (F.N.) (2nd week)	25,000	"Marked Woman" (F. N.) (1st week)	35,000

LITTLE CAESAR EXPLODES A BOMBSHELL OF RAVES !

The man who rocked the screen with "Smart Money", "Little Caesar", "Silver Dollar", and "Bullets Or Ballots", now packs all Broadway into the Criterion!

.Y. POST:

"You'll be glad to have seen it—we guarantee!...this new offering does right by both Mr. ROBINSON and the customers...Miss LULI DESTE is as lovely as Merle Oberon and Myrna Loy combined."

N.Y. HERALD TRIBUNE:

"An amusing and heartwarming offering . . . EDWARD G. ROBINSON is as brilliantly comic in 'THUNDER IN THE CITY' as he was sinisterly forbidding in his memorable gangster roles . . . acting throughout is of a high order . . . NIGEL BRUCE is splendid."

N.Y. AMERICAN:

"A good fun film . . . amusing sequences...but there's more than comedy to 'THUNDER IN THE CITY'. . . drama is present and romance accounted for...Mr. ROBINSON is ever alert, alive, vital, and brings a bounce to his part that is compelling and convincing all the way."

N.Y. SUN:

"Mr. ROBINSON plays with his customary brisk, effective style...'THUNDER IN THE CITY' is diverting . . . amiable."

N.Y. TIMES:

"Good wholesome fun . . . smoothness and pace."

N.Y. JOURNAL:

"A diverting item . . . neatly spun out."

EDWARD G.
ROBINSON

THUNDER in the CITY

LULI DESTE

NIGEL BRUCE · CONSTANCE COLLIER
Screen play by Robert Sherwood and Aben Kandel
Directed by MARION GERING
An Atlantic Film Production · A COLUMBIA PICTURE

CRITERION
EDWARD G. ROBINSON
ROBINSON
THUNDER IN THE CITY

COLUMBIA PICTURES

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Oklahoma City							
Criterion	1,700	10c-55c	5,300	"Top of the Town" (Univ.)	3,000	"Swing High, Swing Low" (Para.)	4,400
Liberty	1,500	10c-35c	2,900	"A Family Affair" (MGM)	2,400	"John Meade's Woman" (Para.) and "The Flying Hostess" (Univ.)	2,560
Midwest	1,500	10c-55c	4,300	"China Passage" (Radio) and "Personal Property" (MGM)	5,100 5,100	"The King and the Chorus Girl" (W. B.)	3,987
Omaha							
Brandeis	1,200	25c-40c	4,900	"Mountain Justice" (F.N.) and "That Man's Here Again" (F.N.)	4,300	"Marked Woman" (F.N.) and "Let's Get Married" (Col.)	5,500
Omaha	2,200	25c-40c	6,900	"Personal Property" (MGM) and "Accused" (U.A.)	7,900	"Maytime" (MGM) (11½ days) and "King of Hockey" (W.B.) (9 days)	14,800
Orpheum	3,000	25c-40c	9,200	"Internes Can't Take Money" (Para.) (plus stage show) (35c-55c)	13,500	"Seventh Heaven" (20th Cent.-Fox) and "Murder Goes to College" (Para.)	8,100
Philadelphia							
Aldine	1,400	40c-65c	9,200	"Love from a Stranger" (U.A.)	8,500	"History Is Made at Night" (U.A.) (3rd week)	7,000
Boyd	2,400	40c-55c	14,800	"Personal Property" (MGM)	16,500	"Maytime" (MGM) (4th week)	15,000
Earle	2,000	25c-55c	14,400	"When Love Is Young" (Univ.) (on stage: Jan Garber and Band)	15,000	"Murder Goes to College" (Para.) (on stage: Ted Lewis and band)	16,000
Erlanger	2,000	55c-$1.71	15,600	"Lost Horizon" (Col.) (7th week)	8,000	"Lost Horizon" (Col.) (6th week)	8,500
Fox	3,000	40c-65c	17,000	"Internes Can't Take Money" (Para.) (stage: Arnold Johnson's Orch.)	15,500	"Marked Woman" (F.N.) (on stage: Mr. & Mrs. Jesse Crawford)	15,500
Karlton	1,000	25c-40c	2,700	"History Is Made at Night" (U.A.)	2,800	"Head Over Heels in Love" (G.B.) (8 days)	2,600
Keith's	2,000	30c-50c	2,800	"Waikiki Wedding" (Para.)	3,000	"Seventh Heaven" (20th Cent.-Fox) (6 days)	2,800
Locust	1,300	55c-$1.71	13,300	"Captains Courageous" (MGM)	11,000	"The Good Earth" (MGM) (8th week)	8,000
Stanley	3,700	40c-55c	15,700	"Top of the Town" (Univ.)	13,000	"Waikiki Wedding" (Para.) (2nd week)	10,500
Stanton	1,700	30c-50c	6,400	"I Promise to Pay" (Col.)	6,000	"Parole Racket" (Col.)	5,200
Portland							
Blue Mouse	1,700	30c-40c	2,100	"Love Is News" (20th Cent.-Fox) and "Murder Goes to College" (Para.)	2,000	"Love Is News" (20th Cent.-Fox) and "Let's Get Married" (Col.)	2,000
Broadway	1,912	30c-40c	6,400	"Top of the Town" (Univ.) and "Her Husband's Secretary" (F.N.) (2nd week)	6,900	"Top of the Town" (Univ.) and "Her Husband's Secretary" (F.N.) (1st week)	9,300
Mayfair	1,700	30c-40c	4,800	"Maytime" (MGM)	5,000	"The Good Earth" (MGM) (55c-$1.10)	8,000
Orpheum	1,700	30c-40c	6,900	"Quality Street" (Radio) and "Nancy Steele Is Missing" (20th Cent.-Fox)	6,500	"Swing High, Swing Low" (Para.) and "China Passage" (Radio)	6,500
Paramount	3,008	30c-40c	7,700	"Waikiki Weddinfi" (Para.) and "Time Out for Romance" (20th Cent.-Fox) (2nd week)	8,300	"Waikiki Wedding" (Para.) and "Time Out for Romance" (20th Cent.-Fox) (1st week)	8,000
United Artists	945	30c-40c	6,900	"Romeo and Juliet" (MGM)	8,300	"Maytime" (MGM) (4th week)	7,000
San Francisco							
Embassy	1,400	10c-40c	3,800	"Vanishing Gangsters" (Atlantic) and "Girls for Sale" (Atlantic)	3,500	"Vanishing Gangsters" (Atlantic) and "Gay Love" (British Lion)	4,700
Fox	5,651	15c-75c	11,000	"Fifty Roads to Town" (20th Cent.-Fox) and "That Man's Here Again" (F.N.)	15,000	"Marked Woman" (F.N.) and "A Family Affair" (MGM)	14,200
Geary	1,400	55c-$1.65	10,000	"Lost Horizon" (Col.) (7th week)	9,200	"Lost Horizon" (Col.) (6th week)	9,200
Golden Gate	2,850	15c-55c	16,600	"Outcasts of Poker Flat" (Radio) (plus vaudeville)	17,200	"The Soldier and the Lady" (Radio) (plus vaudeville)	14,500
Orpheum	2,440	15c-40c	8,200	"When Love Is Young" (Univ.) and "Racketeers in Exile" (Col.)	7,300	"Top of the Town" (Univ.) and "Woman in Distress" (Col.) (2nd week)	6,800
Paramount	2,670	15c-75c	13,300	"Seventh Heaven" (20th Cent.-Fox) and "Step Lively, Jeeves" (20th Cent.-Fox) (2nd week)	8,500	"Seventh Heaven" (20th Cent.-Fox) and "Step Lively, Jeeves" (20th Cent.-Fox) (1st week)	13,400
St. Francis	1,470	15c-40c	6,900	"Marked Woman" (F.N.) and "A Family Affair" (MGM)	7,000	"Waikiki Wedding" (Para.) and "White Legion" (G.N.)	6,300
United Artists	1,200	15c-65c	6,900	"History Is Made at Night" (U.A.) (4 days-4th week)	3,200	"History Is Made at Night" (U.A.) (3rd week)	5,600
Warfield	2,680	15c-75c	15,300	"Romeo and Juliet" (MGM)	9,000	"Personal Property" (MGM) and "Her Husband Lies" (Para.) (2nd week)	13,500
Seattle							
Blue Mouse	950	25c-55c	3,700	"Waikiki Wedding" (Para.) (30c-55c)	3,750	"Personal Property" (MGM) and "Outcast" (Para.) (2nd week)	3,600
Fifth Avenue	2,500	25c-55c	7,700	"Top of the Town" (Univ.) and "A Family Affair" (MGM) (30c-55c)	6,850	"Seventh Heaven" (20th Cent.-Fox) "Step Lively, Jeeves" (20th Cent.-Fox)	7,250
Liberty	1,800	15c-55c	5,400	"History Is Made at Night" (MGM) and "Let's Get Married" (Col.) (4th week)	4,300	"History Is Made at Night" (U.A.) and "Let's Get Married" (Col.) (3rd week)	4,400
Music Box	950	30c-55c	3,500	"Maytime" (MGM) (2nd week)	4,150	"Maytime" (MGM) (1st week)	4,100
Orpheum	2,450	25c-55c	6,000	"The King and the Chorus Girl" (W.B.) and "Criminal Lawyer" (Radio) (2nd week) (30c-55c)	5,600	"The King and the Chorus Girl" (W.B.) and "Criminal Lawyer" (Radio) (1st week)	6,450
Palomar	1,500	15c-35c	4,700	"Captain Calamity" (G.N.) (plus vaudeville)	4,400	"A Man Betrayed" (Republic) and "Horse Feathers" (Para.) (plus vaudeville)	4,200
Paramount	3,050	25c-55c	5,200	"Fifty Roads to Town" (20th Cent.-Fox) and "Internes Can't Take Money" (Para.) (30c-55c)	5,400	"Waikiki Wedding" (Para.) (2nd week) and "Penrod and Sam" (F.N.)	5,900

COLUMBIA COMEDIES LEAD SHORTS PARADE!

Added Drawing Power To Any Feature!
Names That Give A Sock To Billing!

3 STOOGES

at their gaga best in a new gag-fest, "BACK TO THE WOODS."

CHARLIE CHASE

hits a rib-tickling high in "FROM BAD TO WORSE."

EL BRENDEL

the champ Swede laugh scooper in "THE SUPER-SNOOPER."

WALTER CATLETT

lets loose a hurricane of fun in "FIBBING FIBBERS."

POLLY MORAN

stars in a gay, guffaw-packed comedy, "SAILOR MAID."

ANDY CLYDE

in a smash triumph of dizzy, daffy doings, "MY LITTLE FELLER."

MONTE COLLINS
TOM KENNEDY

whirl through their wackiest, looniest riot, "NEW NEWS."

And These Single Reel Sensations . .

COMMUNITY SING
NEWS WORLD OF SPORTS
SCREEN SNAPSHOTS · KRAZY KAT
COLOR RHAPSODIES

THIS WEEK IN THE COURTS

Montana ASCAP Case Briefs Due May 30

Attorneys for the American Society of Composers, Authors and Publishers and the State of Montana have until May 30 in which to exchange and answer briefs in connection with the test of the new Montana law barring ASCAP from music licensing within the state, Louis D. Frohlich of Schwartz and Frohlich, attorneys for the society, said in New York this week as he arrived from Helena where a federal court heard initial arguments in the case late last week. A decision is expected some time in June.

MGM Denies Conspiracy In Fuller Suit Reply

Unsatisfactory business relations with George Fuller was one of the reasons given by Metro-Goldwyn-Mayer for refusal to sell him pictures in Florida. The answer was made in New Orleans this week in reply to the suit involving MGM, six others and two Saenger theatre executives on charges of conspiracy. A hearing was set for the latter part of May.

Chaplin Accused of Plagiarism in "Times"

Charles Chaplin was charged this week with pirating scenes from "A Nous La Liberte," French picture, for use in his production "Modern Times." The charges were made in the supreme court in New York by the Films Sonores Tobis Societe Anonyme. The defendants, whom the French company would also permanently enjoin from further distribution of "Modern Times," are the Charles Chaplin Film Corporation and United Artists. The conveyor belt scene in "Modern Times" was allegedly taken bodily from the French production.

Bank Objects to Fox Brooklyn Claim

The Continental Bank and Trust Company of New York as successor trustee of the Flatbush Avenue and Nevins Street Corporation, owners of the Fox Brooklyn office and theatre building, have filed objections in the federal court in New York to the $2,296,797 claim against the corporation filed by Milton C. Weisman, receiver of Fox Theatres. The bank claims that under the order issued on April 23 by Federal Judge William Bondy approving the plan of reorganization, Fox Theatres, being an unsecured creditor, is not entitled to participate in the plan.

Suit Against RCA Dismissed

Federal Judge John W. Clancy has dismissed the complaint of John J. Aurynger in his infringement suit against Radio Corporation of America. The complainant claimed that his patent on a variable condenser had been infringed by one used in RCA receiving sets.

Fox Trustee Wins In Supreme Court

Another chapter in the William Fox receivership was written by the supreme court in Washington Monday when, seeing a possibility that the All-Continent corporation might be "party to a conspiracy to cover up the bankrupt's assets and keep them from his creditors," it reversed a ruling of the third circuit court of appeals and affirmed a decree of the New Jersey district court staying a suit brought in Pennsylvania by the company against Hiram Steelman, Mr. Fox's trustee in bankruptcy.

Back of this week's supreme court decision was a long story of Mr. Steelman's efforts to untangle the affairs of the All-Continent Corporation, declared by him to be a creation of Mr. Fox himself, who had supplied all of its capital and in doing so divested himself of a substantial portion of his property.

After refusal of Eva Fox, wife of the bankrupt and president of All-Continent, to submit to examination and her citation for contempt and a number of hearings of other witnesses, an order was secured directing the corporation to deliver all of its books and records to the trustee for examination and audit.

A stay of the order was secured and on the final day of its effect, All-Continent filed suit in Pennsylvania, as a Fox creditor, to remove a cloud upon the title of personal property claimed by the company originating in a third party subpoena issued out of a federal court in New York in proceedings involving the Capital Company, also a Fox creditor. The property involved consisted of securities exceeding $500,000 in value held by a brokerage house.

Mr. Steelman sought a stay of the Pennsylvania suit, which was granted by the court of bankruptcy; All-Continent appealed and the circuit court of appeals reversed the decree, holding the New Jersey court did not have the power to restrain a suit which the statute clearly authorized to be brought in the Pennsylvania court.

Reversing that decision, the supreme court, in an opinion delivered by Justice Benjamin N. Cardozo, pointed out that "All-Continent Corporation, if there is truth in the charges made by the trustee, is a party to a conspiracy to cover up the bankrupt's assets and keep them from his creditors."

Whether the charges of conspiracy are true, it was pointed out, was not before the supreme court, but if there is a possibility of such a conspiracy the estate should be kept intact until the entry of a decree adjudging the guilt or innocence of the putative conspirators, and to this end, the court held, the bankruptcy court is vested with sufficient power to order a stay of proceedings in the Pennsylvania case.

Liberty Pictures Enjoined

A permanent injunction has been granted Zona Gale enjoining Liberty Pictures Corporation from using her name and the title of her story, "The Way," in connection with their picture "When Strangers Meet."

Gilbert Miller, theatrical producer, has filed suit against Carl Laemmle, Jr., in superior court in Los Angeles seeking a decree confirming title to "The Amazing Dr. Clitterhouse."

RCA and Phone Company Granted Injunction

A preliminary injunction in the case of RCA and the American Telephone and Telegraph Company against Collins Radio Company of St. Louis was granted in the United States district court of Wilmington, Del., this week by Judge John P. Neilds.

The plaintiffs alleged that Collins infringed on two DeForest patents which are known as feedback circuits for use with radio vacuum tubes in creating high frequency oscillating currents for radio transmission. Collins claimed prior invention and also that the plaintiffs had the chance of election for use of the Armstrong patent and the DeForest patent and that they first elected the Armstrong patent and that later, when the supreme court found the DeForest patent to be valid, the plaintiffs elected it and extended their monopoly.

Olympia Offer Gets Court's Approval

New England Theatre Corp.'s offer to purchase the assets of Olympia Theatres, bankrupt Paramount subsidiary, for $4,000,000 cash was approved last week by Judge Harold Williams in Superior court in Boston. Consummation of the sale will wind up the five-year-old bankruptcy of Olympia. No objections to the sale were voiced by any Olympia creditor.

Warner Hearing Set

Hearing will be held May 4th in the New York supreme court on the application of Warner Brothers for a bill of particulars in the $15,000 suit brought by Mary McFadden, executrix of the estate of Elmer Ellsworth McFadden, known professionally as Edward Esmonde, claiming that Warner Brothers illegally used the title "Girl Trouble" on a motion picture.

Paramount Sued

Anna L. Miller filed suit in federal court in Los Angeles against Paramount charging infringement of copyright on "Behold My Wife." She asks damages in excess of $5,000, an accounting and an injunction against further exhibition of the picture.

Greta Garbo Is Sued

Greta Garbo was served with a summons in Hollywood this week to appear in federal court at Los Angeles to answer the suit of H. Fitzpatrick, assignee for David Shratter, former head of the Trianon Film Company of Berlin, who is seeking to recover $10,500 which Mr. Shratter claims he loaned the star in 1924. Date of the action has been tentatively set for May 3.

Coast Studio Suit Settled

Approval by United States District Judge Paul J. McCormick of a plan to pay $4,500 down and $3,000 a month ended the ouster suit brought by L. A. Young for the Detroit owners of the studio at 516 Sunset Boulevard, Hollywood.

ACHIEVEMENT

EASTMAN announces two new super-duplicating materials...*Eastman Fine-Grain Duplicating Negative and Positive Films.* They lead to duplicates actually indistinguishable from originals, and at last provide the industry with the complete answer to a highly important photographic problem. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

WHAT THE PICTURE DID FOR ME

Columbia

COME CLOSER, FOLKS: James Dunn, Marian Marsh—A nice little picture with Jimmy Dunn as a witty and unquenchable salesman. Average draw. Played March 26.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

CRAIG'S WIFE: Rosalind Russell, John Boles—Having seen this picture several months before playing it, I double billed it with Ken Maynard in "The Fugitive Sheriff." Opening night we had a slight increase over normal business but the following night was a great disappointment. This is a class entertainment that will be a big hit with a few but will fail to appeal to the masses.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DEVIL SQUADRON: Richard Dix, Karen Morley—A good air picture which went over good.—Ruff Bros., Main Street Theatre, Logan, Kan. Small town patronage.

END OF THE TRAIL: Jack Holt, Louise Henry—This picture had everything. Jack Holt played a good part and it had a variety of good entertainment.—Ruff Bros., Main Street Theatre, Logan, Kan. Small town patronage.

FUGITIVE SHERIFF, THE: Ken Maynard, Beth Marion—We played this with "Craig's Wife" in order to save the day and I believe it did. I cannot say we were satisfied at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—This was a good entertaining picture. Our patrons liked Grace Moore in this picture very much. Lots of comedy and was well received by our patrons.—Ruff Bros., Main Street Theatre, Logan, Kan. Small town patronage.

LEGION OF TERROR, THE: Bruce Cabot, Marguerite Churchill—Played on Take a Chance Night to only fair business. A good picture of its type. Played April 9.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

MAN WHO LIVED TWICE, THE: Ralph Bellamy, Marian Marsh, Isabel Jewell—One of the most unusual pictures we have played. Had a powerful story which held the audiences. Sold to us as a program picture, but it was as good as a lot of specials.—Ruff Bros., Main Street Theatre, Logan, Kan. Small town patronage.

MINE WITH THE IRON DOOR, THE: Richard Arlen, Cecilia Parker—A nice little picture, not a western but just the kind of outdoor scenes and excitement that our younger crowd loves to see. Played April 7.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur, George Bancroft—One of the best pictures we have played. Truly a wonderful picture with down-to-earth comedy romance.—Ruff Bros., Main Street Theatre, Logan, Kan. General patronage.

NORTH OF NOME: Jack Holt, Evelyn Venable—Program production which did fairly well and pleased in about the same proportion. Interesting locally because Holt & Co. were filming a production in this territory at the time. Running time, 62 minutes. Played April 9-10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—Since one cannot turn on the radio without hearing snatches of this song, we cashed in on this very timely advertising and in spite of bad weather were pleased at the results. Played March 14.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—This is the second time we have played this film. It was put on with a local fashion show on the last date and outdrew the first date as a double feature. Irene Dunne has always been a favorite of mine and my neighbors must feel the same way about her, for they came in droves and enjoyed themselves. Thank you, Columbia. Played April 18-19.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—We take our hats off to Columbia and Irene Dunne for the merriest and most delirious comedy of this or any other year. Our audience just "ate it up," laughed long and heartily, and all but stood up and cheered at the finish of the picture. We'd like to give Irene Dunne a whole bundle of Winchell's orchids for her splendid characterization as Theodora, and in handing them out we would not forget Melvyn Douglas for his superb bit of teamwork. As for the producer, Columbia, all we can say is they have made a mark for other companies to shoot at with a perfect trilogy, "It Happened One Night," "Mr. Deeds Goes to Town" and "Theodora." Running time, 90 minutes. Played April 17.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

THEY MET IN A TAXI: Chester Morris, Fay Wray—Played on the same bill with "North of Nome." This proved a splendid comedy contrast. Program fare but better than average. Running time, 70 minutes. Played April 9-10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THEY MET IN A TAXI: Chester Morris, Fay Wray, Lionel Stander—We did not have to hide when the patrons came out after they saw this picture, as everybody wore smiles and congratulated us on this picture. Just give us more like this one. We consider this as good as a special.—Ruff Bros., Main Street Theatre, Logan, Kan. Small town patronage.

UNKNOWN RANGER, THE: Robert Allen, Martha Tibbetts—Our first picture with this new western star. We had a small crowd owing to a snowstorm, but think the picture made a favorable impression. The singing was especially good and that is what folks want in westerns nowadays.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

First National

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell—A very entertaining musical. Good story and some very nice dancing. Somehow, these kind of pictures don't register at our box office as they used to. Played April 10-11.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

SING ME A LOVE SONG: James Melton, Patricia Ellis—Excellent. Good story, excellent cast with Zasu Pitts and Allen Jenkins stealing the show, at least, in my judgment. James Melton is plenty good and the entire cast give a good performance. Pleased. Running time, 79 minutes. Played April 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHITE ANGEL, THE: Kay Francis, Ian Hunter—This picture did not have appeal for our audiences, but personally thought it a good picture. It would no doubt go over better in larger towns.—Ruff Bros., Main Street Theatre, Logan, Kan. Small town patronage.

GB Pictures

EVERYTHING IS THUNDER: Constance Bennett, Douglas Montgomery—A good title has been wasted on a very bad picture. Bennett was never worse. Poor audience comment.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

NINE DAYS A QUEEN: Nova Pilbeam, Cedric Hardwicke—A pompous affair that all school teachers should love. Heavy, humorless and magnificently produced, it appealed to the more literate patrons.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

RHODES: Walter Huston—This is one of the finest pictures that Gaumont British has released. Unlike so many pictures which attempt to glorify a man and be epic in scope, this production never deviates from its purpose of logically presenting the highlights of his career without taint of hero worship. The audience response was unusually good; in fact, better than we expected.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SECRET AGENT: Madeleine Carroll, Peter Lorre, Robert Young, John Gielgud—Had it not been for the poor sound and the clipped speech of the English players, this film would have been highly rated by our patrons, who enjoy stories such as this. The title and stars had box office value but word-of-mouth did the picture harm.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Grand National

GIRL LOVES BOY: Eric Linden, Cecilia Parker—This one is a natural; a down-to-earth picture that will please 100 per cent. Linden is, as usual, very good; Cecilia Parker plays the best role I have seen her in yet, and those McCarthy Kids nearly steal the show, especially little Penny. A swell story, a little comedy, a little music, a possible tear, the most brilliant photography I have ever seen, fair recording, and with each character handling their part to perfection, makes this one of the best pictures I have ever had. The title is bad, but if you can get them in, they will go out smiling. Played to average business. Played April 10-11.—R. V. Rule, Gym Theatre, Beaverton, Mich. General patronage.

23½ HOURS LEAVE: James Ellison, Terry Walker, Arthur Lake—This comedy offering brought a lot of good, hearty laughs. Nothing big, but pleasing. Ellison handles his part well without overdoing it, and pretty Terry Walker is very good. The photography is superb, but the recording is not quite up to standard. Played to average business. Played April 3-4.—R. V. Rule, Gym Theatre, Beaverton, Mich. General patronage.

WE'RE IN THE LEGION NOW: Reginald Denny, Esther Ralston—A dismal flop here. Played April 15-16.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Invincible

ELLIS ISLAND: Donald Cook, Peggy Shannon—Away above average independent picture. The audience had many a good laugh. Played April 17.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Metro-Goldwyn-Mayer

AFTER THE THIN MAN: William Powell, Myrna Loy—All to the good. Had good Sunday business, but did not hold up for three days.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ALL AMERICAN CHUMP: Stuart Erwin, Betty Furness—In spite of a good cast, this one did not please. Erwin is very good, but for some reason it failed to click. Running time, 64 minutes. Played March 31-April 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BORN TO DANCE: Eleanor Powell, James Stewart, Una Merkel, Buddy Ebsen—It is a pleasure to run a picture like this, for you can meet your patrons when they come out and not have to apologize. Attendance not as good as the picture merits but it pleased one hundred per cent. In my opinion Eleanor Powell has the most pleasing personality of any star on the screen and that, together with her dancing, is enough to put over any show, but in this one she has an excellent supporting cast. Don't see why they do not give Una Merkel bigger and better parts, for she is plenty good. Buddy Ebsen is a one man comedy, and with a good story, catchy tunes and Dave Gould dance ensembles this one has everything needed for perfect screen entertainment. Running time, 108 minutes. Played April 16-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

(*Continued on page 72*)

SUPREX CARBONS

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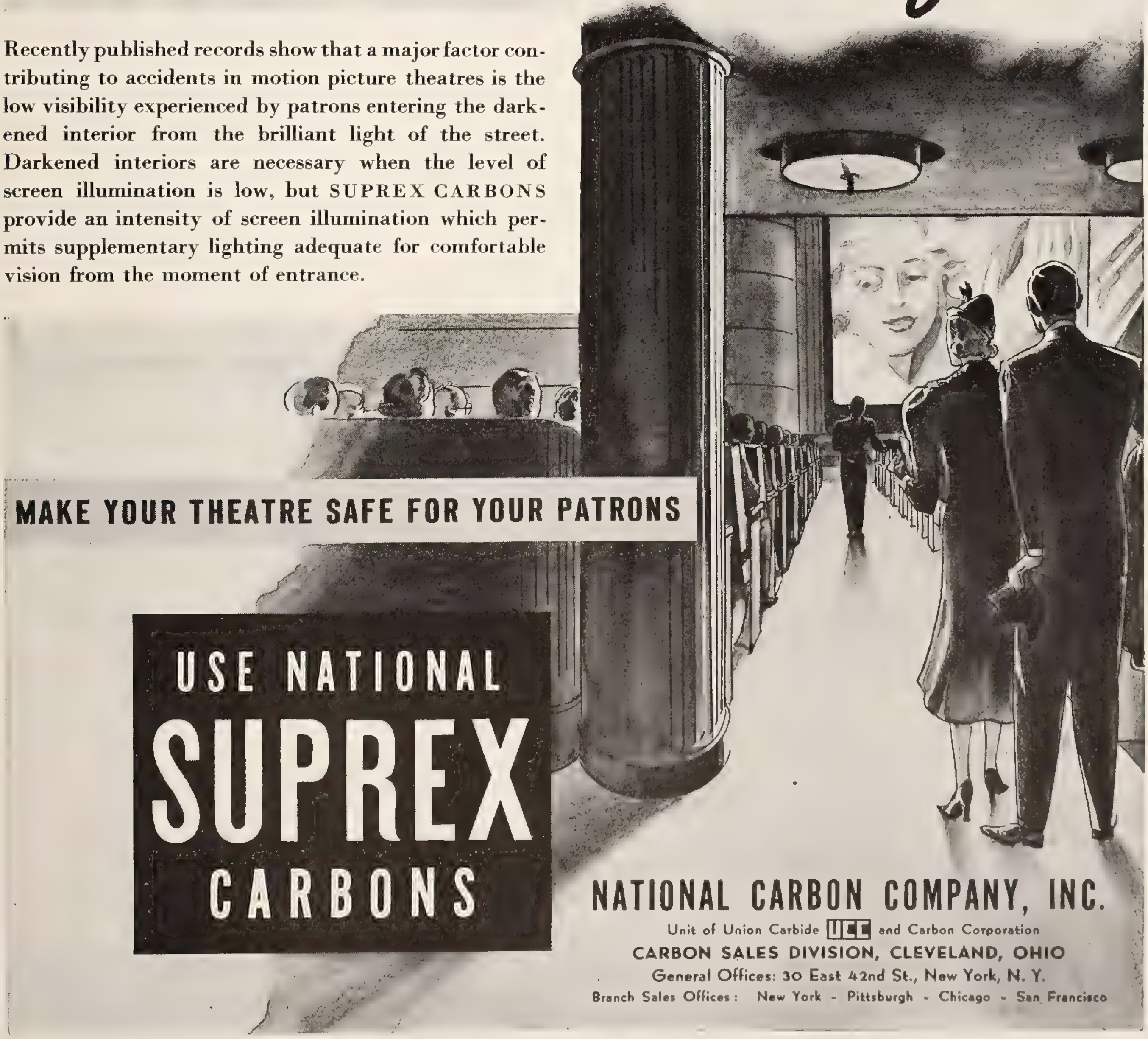
Recently published records show that a major factor contributing to accidents in motion picture theatres is the low visibility experienced by patrons entering the darkened interior from the brilliant light of the street. Darkened interiors are necessary when the level of screen illumination is low, but SUPREX CARBONS provide an intensity of screen illumination which permits supplementary lighting adequate for comfortable vision from the moment of entrance.



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(Continued from page 70)

CAMILLE: Greta Garbo, Robert Taylor—Distinctly not for this situation as the comments and box office returns all too plainly indicated. A mighty fine production of its kind but I only hope we don't get too many of this type. Our patrons will not turn out for them. Running time, 104 minutes. Played April 4-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DANGEROUS NUMBER: Robert Young, Ann Sothern—Very, very ordinary screen fare from a company like MGM. Nothing to this and our patrons did not forget to tell us about it. Running time, 71 minutes. Played April 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GORGEOUS HUSSY: Joan Crawford, Robert Taylor—The best liked of Joan Crawford we have ever seen or shown. Played March 7-8.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

GREAT ZIEGFELD: William Powell, Luise Rainer, Myrna Loy—Showed this picture at an advance in prices and no one seemed to object. It is grand entertainment from the beginning to the end of its unusual length. It cannot help but increase the prestige of your theatre.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

LIBELED LADY: Jean Harlow, William Powell, Spencer Tracy, Myrna Loy—Much better than I figured it would be from seeing the trailer. We were pleased with the box office receipts that these great stars drew in and I think every one of our patrons enjoyed the picture. Played April 4.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

LONGEST NIGHT, THE: Robert Young, Florence Rice—I had read some adverse criticisms on this one and was rather afraid it would not click, but it seemed to please. Running time, 51 minutes. Played March 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MAN OF THE PEOPLE: Joseph Calleia, Florence Rice—Very good picture, with practically no name draw. We consider Joseph Calleia one of the finest of the coming screen players, but he is not of the romantic type and his name is not box office yet. Neither is Florence Rice, but she's a sweet gal! Running time, 81 minutes. Played April 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

OLD HUTCH: Wallace Beery, Cecilia Parker—A great picture. Wally Beery and his dog discover money hidden in the bank of their favorite fishing retreat and without spending a cent of it Wally undergoes a transformation that is delightful. Played March 21.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

OLD HUTCH: Wallace Beery, Cecilia Parker—If you can get this in they'll go out satisfied. A very fine picture. It opened up strong but fell down on us. Everybody liked it. We had a cloudburst the last day and feel this was the source of poor business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—If you have any dog lovers you have a picture made to order, as the hunting scenes and sounds are next to perfect in this one. Played March 23.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

WOMEN ARE TROUBLE: Stuart Erwin, Florence Rice—Everyone who saw this picture liked it very much. Stuart Erwin has always been a favorite with us. Played April 9.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

Paramount

ARIZONA MAHONEY: Larry Crabbe, Joe Cook—Played this picture with "College Holiday" to exceptionally good houses. Personally, didn't see the picture and heard very little comment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, Burns and Allen, Bob Burns, Martha Raye—Better than average musical comedy, but action galore during the entire show. Running time, 100 minutes. Played April 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COLLEGE HOLIDAY: Jack Benny, Burns and Allen, Martha Raye—Better than "Big Broadcast," but did not draw worth a cent. Probably played it too close to "Big Broadcast," and Paramount should have known better than to do this to us. Running time, 87 minutes. Played April 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COLLEGE HOLIDAY: Jack Benny, Martha Raye, George Burns and Gracie Allen—This was a real surprise to us, giving us outstanding week end business. We were rather inclined to pull it, hearing and reading adverse criticisms, but now we're glad we didn't.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HER HUSBAND LIES: Ricardo Cortez, Gail Patrick—Patrons thought just another picture. Will get by. Running time, 77 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

FIVE CONTRIBUTORS JOIN THE REPORTERS

Five exhibitors who join the corps of contributors to "What the Picture Did for Me" this week hail from the Middle West and Far West. They are:

John S. Erickson, Rex Theatre, Iron Mountain, Michigan.

R. V. Rule, Gym Theatre, Beaverton, Michigan.

Ruff Brothers, Main Street Theatre, Logan, Kansas.

John A. Gavan, Broadway Theatre, Butte, Montana.

Claud Thorp, Gem Theatre, Ryan, Oklahoma.

Read the reports of these showmen in the columns of the department in this issue.

LADY BE CAREFUL: Lew Ayres, Mary Carlisle, Larry Crabbe—Dandy little picture. Drew an unexpected crowd, so all was well.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

ROSE BOWL: Eleanore Whitney, Tom Brown—More than pleased our weekend patrons. Was filled with plenty of comedy, sports and music, but not too much of any of them. Running time, 80 minutes. Played April 2-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STRAIGHT FROM THE SHOULDER: Ralph Bellamy, Katherine Locke, David Holt—Average program picture which, with Sweepstakes, pulled good business. Held the interest and built up to a good climax, but all in all nothing to get excited about. Running time, 66 minutes. Played April 14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SWING HIGH, SWING LOW: Carole Lombard, Fred MacMurray—This was O. K. Good in any spot. Well liked. Running time, 92 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

TRAIL DUST: William Boyd, Jimmy Ellison—One of the best "Hop-a-Long" series. Pleased. Played April 9-10.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TRAIL DUST: William Boyd, Jimmy Ellison—About the best in this extra good series of westerns. All the kids as well as a lot of grown-ups want to know when "Hoppy" is coming again.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

DON'T TURN 'EM LOOSE: Lewis Stone, James Gleason, Bruce Cabot—A very good picture if you can get them in. We starved on it. The acting of Lewis Stone, as usual, is wonderful. Played March 17-18.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—A nice program picture. Bobby Breen has a nice voice. We played this old and did not do business. Played April 2.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

PARK AVENUE LOGGER: George O'Brien, Beatrice Roberts—George, I hope you never get too old to be in pictures. This is one of your best, and our town wishes you would make six a year.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PLOUGH AND THE STARS, THE: Barbara Stanwyck, Preston Foster—Irish or English pictures don't go with my patrons. Their ideas of pictures are 20 years behind us. And patrons thought this was one of the worst. Running time, 74 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson—They'll have to do better by Bobby than this. Overloaded on the sentimental angle and too much singing. This clicked at the box office but did not make any new Breen fans nor did it please too well those who had been fans before seeing this one. Running time, 87 minutes. Played March 31-April 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson, Charles Butterworth, Louise Beavers—Very good picture. Fair drawing power. Some comments.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

SEA DEVILS: Victor McLaglen, Ida Lupino, Preston Foster—Good melodramatic picture fare which pleased and pulled very well. However, think it better in small town situations to play it on a Friday-Saturday change. Running time, 87 minutes. Played April 11-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown, Marian Marsh—Patrons thought this one of Joe Brown's best pictures. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown, Marian Marsh—Not as funny as some he has made, but it's good and drew good business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Republic

COMIN' 'ROUND THE MOUNTAIN: Gene Autry, Ann Rutherford, Smiley Burnette—This Gene Autry picture did a capacity business for us. Gene Autry, with each picture, is becoming more popular, and is the only western star that has feminine appeal. Republic has the best westerns on the market.—John A. Gavan, Broadway Theatre, Butte, Mont. General patronage.

FOLLOW YOUR HEART: Marion Talley, Michael Bartlett—This picture has the unfortunate distinction of being too highbrow for the lowbrows and a trifle too undercrust for the upper strata. In other word, producer Nat Levine has spent a larger amount than usual on a musical that has neither mass or class appeal. Miss Talley, fine of voice, can hardly be referred to as one of the glamour girls of the screen, and if Republic has high hopes for her it is barking up the wrong tree.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth Texas. General patronage.

HEARTS IN BONDAGE: James Dunn, Mae Clarke—Dull but nicely produced. Because of its name value it was used as part of a double bill, for which purpose it sufficed quite satisfactorily.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LAUGHING IRISH EYES: Phil Regan, Evalyn Knapp—A fine little picture sold reasonably. It drew beyond expectation and charmed all who saw it. Played March 17.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

MAN BETRAYED, A: Eddie Nugent, Kay Hughes—A very inexpensively produced picture that will need all the support it can get from a companion feature.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

MANDARIN MYSTERY, THE: Eddie Quillan, Charlotte Henry—Eddie Quillan struggles valiantly but futilely to overcome the handicap of a badly written story which can lay claim to the worst dialogue we have ever heard. Strangely enough, however, our patrons seemed to enjoy the film.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Thoroughly enjoyable picture. Stars good, but don't overlook the clever music and acting of Walter Brennan, and the singing and dancing of Buddy Ebsen. Anthony Martin contributes good song numbers. Locale: Lower Mississippi and New Orleans. Played April 11-12.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

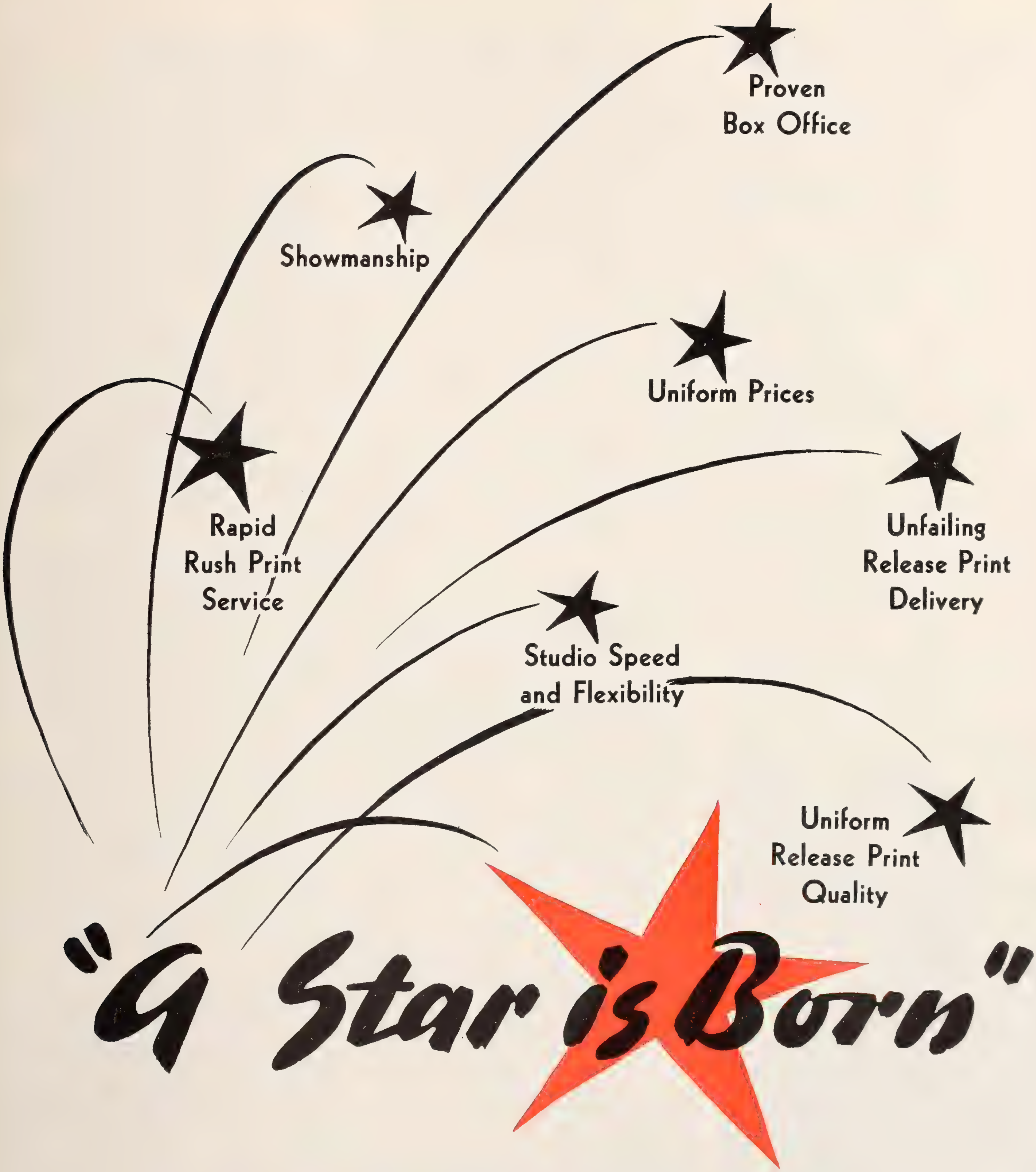
CAN THIS BE DIXIE?: Jane Withers, Slim Summerville—This made a hit here. Played three days Started out slow, but picked up to a grand finish. It may be short on story and direction, but the song and dance numbers and the comedy put it over in great style.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CHARLIE CHAN AT THE OPERA: Warner Oland, Boris Karloff—Very good. Pleased. Warner Oland, as Chan, has a good following here. Played April 7-8.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—This is an old picture that went over with a bang nevertheless. Some thought it the best they had ever seen. Played March 13.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

DIMPLES: Shirley Temple, Frank Morgan—I did not consider this as good as some of Shirley's shows, but it was good enough to please one hundred per cent. Frank Morgan gives an excellent performance, and the Hall Johnson Choir adds much to the entertainment value of the feature. Still, it is Shirley's show. Running time, 78 minutes. Played April 3-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ONE IN A MILLION: Sonja Henie, Adolphe Men-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jou, Don Ameche, Ritz Brothers—Words fail me on this picture. It comes as close to being the perfect entertainment as we can ever hope to find in this world. It brought us the most business we have seen in a month of Sundays and, better yet, it pleased every single person to the nth degree. Fox has a real star in Sonja Henie, who is not only a marvelous skater but has a fresh and unspoiled personality which, if she retains it, will make her the best box-office attraction the screen has ever had. Where is that guy who said that Fox was all washed up a year or so ago? Personally, we'd like to meet Mr. Zanuck because he certainly has an uncanny knack of producing pictures that the public wants. I doff my hat to Fox who has my unqualified vote as the top producer of the year and the best bet for exhibitors everywhere. The fox has outsmarted the mighty lion! Played April 11-12.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

ON THE AVENUE: Dick Powell, Madeleine Carroll, Alice Faye—A thoroughly entertaining piece of film fare which for some reason failed to make a creditable box office showing. Pleased plenty of those who did turn out. Running time, 89 minutes. Played March 28-30.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ON THE AVENUE: Dick Powell, Madeleine Carroll, Alice Faye, Ritz Brothers—The best musical we've had for a long time. Drew slightly above average.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PIGSKIN PARADE: Stuart Erwin, Patsy Kelly—Made to order for the small town. Pleased not only the football fans, but most of the other patrons. Patsy is plenty good in this one. Running time, 93 minutes. Played March 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou, Ted Healy, Patsy Kelly—Pleased. Bank night helped draw a large crowd. Played April 14-15.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

STOWAWAY: Shirley Temple, Robert Young—One of Shirley's best. It is always a treat to have Shirley's pictures play.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

United Artists

ESCAPE ME NEVER: Elisabeth Bergner, Hugh Sinclair—I didn't know what to do with this picture. There seemed no place for it, either for Sunday, Saturday or Bank Night. So put it in on an extra day and was surprised to know it paid its way and pleased. Played March 19.—Erma L. Raeburn, Arcade Theatre, Newell, S.D. Small town patronage.

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THESE THREE: Merle Oberon, Joel McCrea, Miriam Hopkins—Proving that an old good picture beats a new mediocre one. This pulled and pleased. Running time, 93 minutes. Played April 7-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THINGS TO COME: Raymond Massey—If anyone liked this one they did not mention it. If you have it bought, pay for it and don't run it. Most of those who came thought it would be similar to "Just Imagine" and were disappointed and told me so. Raymond Massey gives a fine performance but no star can put over a dud like this one. Played April 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Universal

FLYING HOSTESS: Judith Barrett, William Hall—Here is a splendid program-type picture. It is a picture we did not know much about, and knowing it would not draw with no star values, we reduced our admission to 10-15c on it. This was a big mistake. It will rank with many of the socalled specials. Boost it. You will have a real surprise. Played April 7-8.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

LOVE BEFORE BREAKFAST: Carole Lombard, Preston Foster—A fairly good picture. Would go in most any small town.—Ruff Bros., Main Street Theatre, Logan, Kan. Small town patronage.

MY MAN GODFREY: William Powell, Carole Lombard—This picture seems to have been well advertised. Everyone talking about it, and we were delighted with the results.—Erma L. Raeburn, Arcade Theatre, Newell, S.D. Small town patronage.

Warner Bros.

CHARGE OF THE LIGHT BRIGADE: Errol Flynn, Olivia de Havilland—A wonderful picture that did not do business. We are one of the unfortunates who bought this on a 50 per cent basis. It is great to have the producers willing to share in your profits, but do not care to share your losses. Played March 20-21.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

CHARGE OF THE LIGHT BRIGADE: Errol Flynn, Olivia de Havilland—Just didn't bring them in on Sunday. Only a school matinee on Monday afternoon saved it from being a bigger loss than it was. My folks just aren't interested in English history films, as I remember only too well from having played "Cavalcade" some years ago. Played March 7-8.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FUGITIVE IN THE SKY: Jean Muir, Warren Hull—An air thriller that pleased. Mary Treen is especially good. Running time, 58 minutes. Played April 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GREAT O'MALLEY, THE: Pat O'Brien, Sybil Jason—Patrons all thought this was a good programer. Running time, 69 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

SMART BLONDE: Glenda Farrell, Barton McLane—Another of those short Vitagraph double-feature programers which just get across and that's all. Running time, 59 minutes. Played April 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SONS O' GUNS: Joe E. Brown, Joan Blondell, Beverly Roberts—This picture had lots of good entertainment and went over swell with our patrons.—Ruff Bros., Main Street Theatre, Logan, Kan. Small town patronage.

Short Features

Columbia

BOY AND HIS DOG, A: Color Rhapsodies—A little boy treats his dog rather roughly. Then, in a dream, the dog turns tables on him. Unusually good. Running time, 7 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

OH, DUCHESS: Polly Moran—A good two-reel comedy with plenty of laughs and roughhouse, with Polly Moran her usual roisterous, boisterous self. A good filler for any program. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

Educational

BLUE BLAZES: Buster Keaton—Buster is always liked here, and this gave satisfaction, although it is not his best. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CHEMIST, THE: Two-Reel Comedies — Swell comedy. Had all howling and pleased all.—Running time, 19 minutes.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

SALTY McGUIRE: Terry-Toons—Uninteresting.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TIN CAN TOURIST, THE: Terry-Toons—Very enjoyable.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Metro-Goldwyn-Mayer

AT SEA ASHORE: Patsy Kelly Comedies.—This comedy brought the house down. Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BOSKO'S EASTER EGGS: Harman-Ising—Not too good. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

EVERY SUNDAY: Deanna Durbin, Judy Garland—Very fine musical with a neat little plot. Worth advertising, for it will please. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ST. HELENA AND ITS MAN OF DESTINY: FitzPatrick Travel Talk—Very interesting and beautiful, but there should be music or something to break the monotony of the commentator's voice. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TWO LITTLE PUPS: Harman-Ising—A cute color cartoon.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

Paramount

GRAMPY'S INDOOR OUTING: Betty Boop Cartoon—Good cartoon in the Betty Boop series. Running time, 7 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MUSICAL CHARMERS: Phil Spitalny and Girl Orchestra—Very much appreciated. Brought a good hand at the finish. Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

POPULAR SCIENCE: No. 6—Very good. Paramount shorts have been well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

BAD HOUSEKEEPING: Edgar Kennedy Comedy—Good laugh-getter. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SINGING IN THE AIR: Headliner Series—It isn't funny and the girl can't sing. Why they made it, I don't know. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SWAMP LAND: Struggle to Live Series—Another splendid short in the Struggle series. These have all been exceptionally interesting subjects. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

United Artists

DONALD AND PLUTO: Mickey Mouse—One of the best Mickey Mouse cartoons we have ever screened, if laughter can be used as an indicator. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THREE BLIND MOUSEKETEERS: Silly Symphonies—Another dandy Silly Symphony. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Vitaphone

BRING ON THE GIRLS: Big Time Vaudeville Reel—Very good single reel. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CLYDE LUCAS AND ORCHESTRA: Melody Masters—Another excellent Melody Master. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

COLORFUL OCCUPATIONS: Colortour Adventure Series—Strange occupations in color. Interesting. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

"GIVE ME LIBERTY": John Litel—Vitagraph certainly deserves the medal on this one for there is more entertainment in it than in lots of features. Beautiful color and good cast. Running time, 22 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PORKY, THE RAINMAKER: Looney Tunes—A laughable cartoon.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

816 Communities Using New Time

Daylight Saving Time will be used in approximately the same total of cities and towns in the United States and Canada this year as last, although there is a slight falling off in the total to 816 communities for this year in the statistics available.

New York towns registered a gain in favor of the added hour of sunlight. The total this year is 328, a gain of eight. Marked increases are also registered in Maine and New Hampshire. The Maine figure this year will be 76 as compared to 59 last year. The New Hampshire total will be 116 as compared to only 31 in 1936. Vermont also swung in favor of the change with 13 towns setting clocks ahead as compared to only three last year.

Statistics assembled by the Merchants' Association of New York show that all New Jersey communities will adopt the change again this year. In Pennsylvania, 90 communities are using it as compared to 93 last year. In Delaware, cities, towns and villages will make the change effective generally this year when only 11 used the added hour system last year. In Massachusetts the observance is required by state law and all Rhode Island communities will observe it also. Ohio will continue on Eastern Standard Time as it has done since 1927, with the exception of a few small towns.

Indiana will have 19 towns on the change while 20 observed it last year. Illinois remains unchanged at 93 communities. Michigan will use Eastern Standard Time except for a few communities while Georgia will have four towns on the new system and in Minnesota large business establishments will shift their schedules without changing their clocks. Idaho reports four Daylight Time communities and Colorado only one, Denver.

Seventy-two towns in Quebec, Ontario and the prairie provinces of Canada changed their clocks. This also is true in New Brunswick, and Nova Scotia. In Labrador and Newfoundland the change runs from May 1 to October 2.

Shumaker Again Heads Erpi Picture Consultants

E. E. Shumaker this week was re-elected president of Erpi Picture Consultants, subsidiary of Electrical Research Products, Inc., at the annual board meeting. Charles Olajos was elected assistant treasurer and John McGilvray assistant secretary at the same time.

Dickinson Adds Theatre

Glen W. Dickinson Theatres, Inc., has acquired control of the Peoples theatre at Pleasant Hill, Mo. Wayne Jenkins, former owner, will continue as manager.

Robin Opens Offices

J. E. Robin, formerly executive secretary of the Independent Theatre Supply Dealers Association, Inc., is now operating as a wholesale sales engineer under the company name of J. E. Robin, Inc., in New York.

Poster Office Moves

The Chicago Poster Exchange moved from 726 South Wabash Avenue in Chicago this week to new quarters at 1257 South Wabash Avenue.

Siegel Head of Republic Studio

Moe J. Siegel this week was elected president and chairman of the board of Republic Productions, Inc., producing subsidiary of Republic Pictures.

Mr. Siegel started in the motion picture industry in 1917 with Selznick Pictures Corporation. He later joined Consolidated Film Industries, Inc., as a vice-president, and before coming to Hollywood served as president of the American Record Company, manufacturers of Brunswick, Columbia and other phonograph records.

A few months ago Mr. Siegel installed the unit system of production at the Republic studios and working under him now are the following producers: Colbert Clark, Leonard Fields, Harry Grey, Alvert E. Levey, Armand Schaefer, Herman Schlom and Sol C. Siegel.

Dismiss Erpi Action On Infringement Charge

Federal Judge Vincent L. Leibell has signed an order dismissing the infringement action brought by Thomas Bullitt Dixon against the American Telephone and Telegraph Company, Western Electric and Electrical Research Products, Inc. The order follows an affirmance of the circuit court of appeals of the dismissal of the suit after trial. The action was commenced in February, 1932, alleging infringement on a patent covering amplifying apparatus used in radio and television receiving and producing and sound recording and reproduction for films and television.

This advertisement appears as a matter of record only and is under no circumstances to be construed as an offering of these securities for sale, or as an offer to buy, or as a solicitation of an offer to buy, any of such securities. The offering is made only by the Prospectus.

350,000 Shares

Monogram Pictures Corporation

(A Delaware Corporation)

Common Stock

Par Value $1.00 Per Share

Price $3.75 per share

Copies of the Prospectus may be obtained from the undersigned:

J. A. SISTO & CO.

Members New York Stock Exchange

68 Wall Street New York, N. Y.

April 27, 1937

CONCILIATION BOARDS OR SUITS, IS WARNING

MPTOA Sees Alternative Unless Distributors Cooperate; Trust Drive on Films Denied

A warning that a wave of anti-trust suits and attempts to obtain state and federal regulatory legislation can be expected from disgruntled theatre owners unless distributors cooperate in establishment of the projected conciliation boards was given exhibitors in a general bulletin of the Motion Picture Theatre Owners of America, issued this week. The bulletin placed the responsibility for further work in setting up the boards on distributors.

Washington entered the trade practice situation this week with reports that the Administration is considering measures which will restore important phases of the NRA and with a denial from the Department of Justice that a "trust busting" campaign directed against the motion picture industry is being contemplated.

Preliminary bills dealing with the establishment of minimum wages and maximum working hours, the elimination of child labor, creation of a fair trade practices system for all industry, possibly to be administered by the Federal Trade Commission, and the elimination of spying on workers and the prohibition of strike breakers, were reported in Washington to have been shown to labor and industrial leaders for criticism and suggestions.

The labor and wage legislation was being studied by John Winant, former governor of New Hampshire; Thomas Corcoran, attorney for the Reconstruction Finance Corporation; Benjamin Cohen, attorney, who helped to draft the Security and Exchange Commission laws, and James M. Landis, chairman of the SEC.

In denying any wide or purposeful campaign against the motion picture industry, Homer S. Cummings, attorney general, said that individual cases of violation of the anti-trust laws will be investigated and prosecuted. The department has a number of cases under consideration, it was reported, and several agents have been engaged for some time in studies of complaints involving film distributors. Details of the cases were refused.

Bulletin Points Alternative

The MPTOA bulletin posed the question, "Do distributors prefer to fight out the question of regulation of trade practices in court and invite federal and state regulation by statute and commissions?"

The present policy of delay, particularly in the matter of the conciliation boards, will inevitably lead to such a result, the bulletin continued.

Conceding that six of the ten proposals comprising the organization's trade practice program are dependent on the establishment of the boards, the publication said that the failure of distributors to take the initiative in setting them up is their "definite, direct responsibility."

The bulletin set forth that seven of eight major companies participated in the concessions granted under the program; that from the seven, a ten per cent cancellation privilege was obtained, where the program called for one of 20 per cent, and that four of the seven agreed to eliminate the separate score charge. Recalling that all of the companies rejected the proposal for a short form of contract, the bulletin expressed a doubt that the exhibitors themselves wanted one.

At the recent Miami convention of the exhibitor organization resolutions were adopted calling for the full accomplishment of the ten point plan without any compromise. Edward Kuykendall, president of association, plans a two month trip to lay before exhibitor leaders in all sections of the country a new plan of action for forcing distributor acceptance of the program.

Commenting on the passage of the Allied theatre divorce bill in North Dakota, the bulletin said, "It is reported to have cost this faction of exhibitors a lot of money to put this over, but they get exactly nothing for their contributions, not even good will."

UMPTO Protests Contracts

Members of the United Motion Picture Theatre Owners of Philadelphia at a meeting this week protested against buying films by number instead of definite stories or stars. Calling the contract sheet a variation of "the numbers racket," the protesting members said that a test case would be instituted.

The unit also heard further protests against the sale to non-theatrical accounts by Columbia. Without taking action as a body the group advocated that exhibitors pull dates on the company in protest. Universal also was accused of stimulating church accounts but it was said that the company has indicated that it would drop the practice.

Momand Suit in Boston

The anti-trust suit filed by Loretta L. Momand for $100,000 against major companies, charging conspiracy and restraint of trade against the Odeon theatre, Shawnee, Okla., is to be tried in the United States district court in Boston, the court having decided in favor of George S. Ryan, attorney for Mrs. Momand, who argued that the court should accept jurisdiction in spite of the defendants' contention that it would be more convenient for all concerned to try the case in Oklahoma.

A hearing on the defendants' request that the Massachusetts court decline to hear the case was held six weeks ago. The ruling was regarded as a precedent.

Kansas City Fight Continues

George Baker, manager of the Electric, and president of the Theatre Owners Association of Kansas City, Kansas, has written all distributors in his territory asking for a conference to discuss demands of Kansas City, Kansas, exhibitors for first run clearance. The majority of local exchange managers indicated that they will confer individually with the exhibitors as requested.

The demand of exhibitors in Kansas's largest city are backed by city officials, including judges and the mayor, the Kansas City *Kansan*, and last week the Chamber of Commerce added its voice to the others. Judge Joseph H. McDowell even carried the fight to the radio, and over KCKN asserted that "theatre owners should fight to remedy this situation. And the distributors, who are blamed for maintaining the system, should be forced to recognize Kansas City, Kansas, as an individual city."

Kansas City, Kansas, theatres want the Electric and Granada, which now play pictures 28-35 days behind first runs in Kansas City, Mo., to have film day and date with first runs in Kansas City, Mo. The other Kansas City, Kansas, theatres then would be "second run" instead of "third run," which they now claim to be. Top admission at the Granada and Electric is 25 cents.

James Lundy has joined the Walter Wanger publicity staff in Hollywood as a feature writer. He will work under Alex Gottlieb.

IN THE NEWSREELS

MOVIETONE NEWS—No. 64, Vol. 19.—Flames sweep forest in ground of Sportsmen's club....Pan American Clipper Ship lands safely at Auckland....Ten thousand barrels of herring....Once every year ice smashes Honeymoon Bridge (Niagara Falls)....Hyacinths, by the million....Britain launches giant new airplane carrier....Fashions....James W. Gerard...."Al" Smith....Joseph P. Kennedy....Sports.

MOVIETONE NEWS—No. 65, Vol. 19.—Clipper ship soars over San Francisco on hop to Hong Kong....Circus goes to the hospital....Mountainous seas in Sydney harbor....Fashions....Mrs. J. Borden Harriman....Mrs. Carl R. Gray....Shirley Temple....King George and Queen Elizabeth....Lew Lehr....Sports.

NEWS OF THE DAY—No. 262, Vol. 8.—Happy days here for baseball fans....U. S. notables off to the coronation....Legalizing of beer stirs "dry" Kansas....Behind the scenes with the models....China honors Suiyan defenders....Il Duce reviews his future soldiers.

NEWS OF THE DAY—No. 263, Vol. 8.—London's preview of the Coronation....Harlem Heaven's headman pinched....Lucky Teeter still tempts fate....Circus brings sunshine to shut-ins....Strike hysteria hits West Coast, disorder starts when guards enter closed cannery plant, at Stockton, Cal., but truce soon brings peace.

PARAMOUNT NEWS—No. 75.—Canadian boy wins distance title in U. S.....Europe easier as Belgian Royalists win....Queen Wilhelmina christens 35,000 ton ship....Helen Sorbiere shows new "four-way" hat....Liner brings wild cargo of animals from India, bound for U.S. zoos....Fire destroys Government hospital at Point Barrow....Huge bomber ready for its army trials....All aboard for Britain's coronation....Baseball season opens.

PARAMOUNT NEWS — No. 76. — Olympic stars dominate 1937 stack meets....Authorities use police to quell Lewiston, Maine strike disturbances....50 injured in Stockton, Cal. strike riots....Princess Hiroka Saga is married to Prince Pu Chieh....Oklahoma reformatory dresses convicts in women's clothes as punishment for attempting to escape....Baseball's record crowd (Japan)...."No More War" is demand of college youth....Father Divine arrest stirs up "Heaven"....Britain ready as Coronation stirs all Empire.

PATHE NEWS—No. 79, Vol. 8.—Congress fights spending....James W. Gerard sails for the coronation as the President's special envoy....Baby lambs get their first taste of the great outdoors....Summer hats....Britain rearms....Kentucky Derby favorites.

PATHE NEWS—No. 80, Vol. 8.—London sets the stage with Coronation dress rehearsal....Strike pickets routed by tear gas in Stockton, Cal., labor conflict....Lady diplomat, Mrs. J. Borden Harriman....Children patients at Bellevue Hospital in New York enjoy Circus.

UNIVERSAL NEWSPAPER NEWSREEL—No. 556, Vol. 9.—Gotham's Yanks drop opener....Throng honors China heroes....Brush fire menaces homes....Buck-saw plays on nuptials....Wrestlers get really rude....Herring horde hits coast....Clash marks hosiery strike....10,000 in athletic drills....army gets some big rookies....security revives tattooing...Biggest cone thrills kids....Negro boys' club dedicated.

UNIVERSAL NEWSPAPER NEWSREEL—No. 557, Vol. 9.—Clashes occur as strikes blanket both U. S. Coasts....'Bat Man' plunges to death....U. S. names new woman envoy....Britain's royal family seen....Gals invade wrestling game....Marine auto wins in test....Circus cheers up shut-ins.

Agents Suing Players

J. G. Bachman, Inc., has filed suit in Los-Angeles against Randolph Scott for alleged default of the percentage of his weekly salary of $2,000 claimed to be due the plaintiff and Stephens Kempner, Inc., is suing Phyllis Brooks for $38,800 for alleged repudiation of a contract signed November 12, last.

Reade Leases Properties

Walter Reade has leased two buildings, the Casino and the Convention Hall from the City of Asbury in New Jersey for five years. The Casino will be used for dancing this summer, with nationally known bands as attractions, while the Convention Hall will house theatrical attractions and sporting events.

Columbia Club Frolic

The annual spring frolic of the Columbian Club of the home office of Columbia Pictures in New York will be held at the Hotel Astor April 30th. The newly elected officers will be installed.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THOSE OUTSIDE CONTACTS

The member who dropped in to visit a few days back has been the manager of a subsequent-run independent theatre in a nearby Jersey spot for a short time. His theatre plays way back after the other houses in town all of which are circuit controlled. Having much less to spend for advertising it was difficult at first for the lad to obtain newspaper cooperation or hook his house to the better merchandising tieins.

Not a bit dismayed by the situation the young bucko gave the layout some thought and managed with the assistance of the Legion and other powerful local organizations to launch a series of drives that benefited worthy and highly-held charities. So well did he plan that the same papers which previously ignored him were forced by the news value of his campaigns to break sizeable stories on his doings, in which of course the theatre was prominently mentioned.

Then the big boys in the community including the leading merchants began to look with favor upon the manager's activities to the extent that he was recently tendered the post of chamber of commerce secretary and accepting, continued his fine work for the community. All this of course redounds to the credit of his theatre which has made such strides in gaining local goodwill and prestige that the house is showing a neat profit and the manager given a number of gratifying raises.

The snapper of the story, however, is this:

Serving on an important chamber of commerce committee with the Round Tabler is the business manager of the leading paper, which in the past has expressed no desire to cooperate on any of the theatre's campaigns. Recently the newspaper executive won over by the showman's civic activities thought it might be a good idea if the theatre and the paper got together on a contest.

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THE YEARSLEY PIN-POLL SURVEY

Since the newspaper is generally accepted as the most effective of theatre advertising mediums, your average manager endeavors to insure the widest possible coverage by taking space in as many dailies and weeklies as his budget permits. What particular papers his patrons read is of course important to the theatreman, but equally important is that they take some paper in which his ad appears. That there might be a more exact method of determining the actual returns from space in one certain paper over another may occur, but for the majority of managers with few facilities for analysis and little time to inaugurate a comprehensive survey, the method of placing advertising follows a generally accepted, even if often faulty, pattern.

In an attempt to get away from this rule-of-thumb procedure, and in addition to find out where his patronage came from, C. L. ("Bill") Yearsley, of Warners' Roosevelt Theatre, Philadelphia, instituted what he terms a Pin-Poll Survey, the details of which were set down in last week's issue. What the survey accomplished is told by able David E. ("Skip") Weshner, Yearsley's district manager, from whose letter on the subject we quote as follows:

"The Pin-Poll Survey revealed not only the pulling power of the particular theatre but showed us where we could concentrate in order to secure additional patronage. In addition it gave us the proper slant on the value not only of the big Philadelphia dailies but also the local neighborhood weeklies. Mr. Yearsley's survey therefore showed us where we could not only get new patronage but also gave us an idea of which newspapers to concentrate on in order to get the most for our money. The intelligent manner in which this whole survey was handled prompts me to believe that other wide-awake managers would do well to do likewise."

Wide-awake managers will no doubt be inclined to do likewise, especially since—and more importantly—Mr. Weshner reports further the information garnered has proved so valuable that he is instituting the survey in other of the houses under his jurisdiction.

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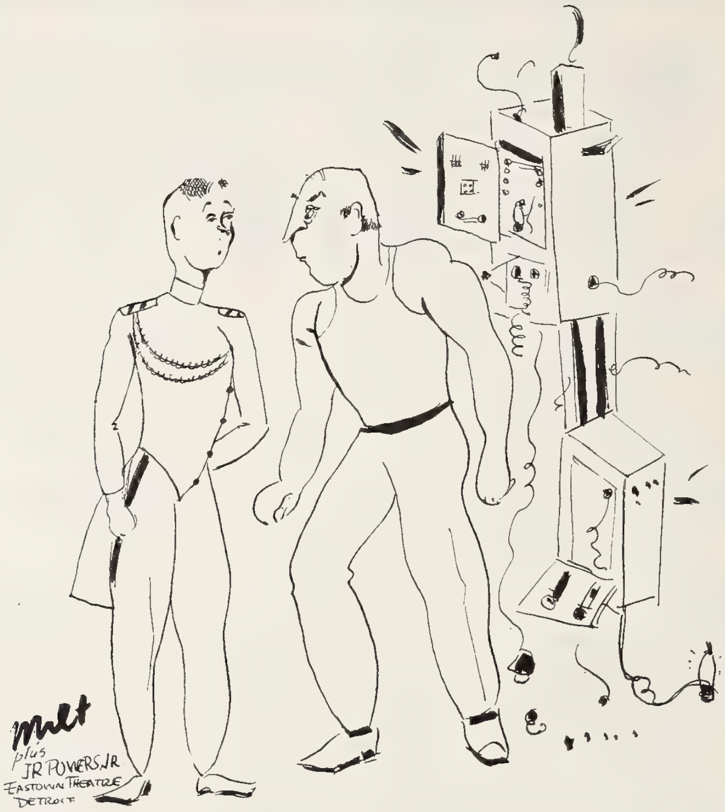
SOLVING A PROBLEM

The promotion of assistant to manager and the advancement from service head to assistant are procedures in the best interest of theatre operation and the strengthening of personnel-morale. But how to insure the proper development of this important manpower is something else again, a vexing problem that is on the way to solution through such far-sighted plannings as the RKO Midwest Theatres Student Managers' School.

That two of the students have already been promoted and further advancements slated for other of the pupils in the not too distant future indicates the kind of a job the school is doing in training the ambitious.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



ANGRY PROJECTIONIST: "WELL, WELL, SONNY, SO THE SOUND IS OFF, IS IT?" ! !

Newspaper Swaps Space On "Top of the Town"

In return for a screen plug on the Minneapolis *Journal,* Manager William Sears and publicity agent Robert Haley, Orpheum Theatre, secured a "run-of-the-paper" display ad on "Top of the Town." They promoted a two-way tieup with a local novelty company, by which they were lent an automatic phonograph for their lobby, playing hit numbers, and had the same set-up reproduced in the outer entry of the novelty company's store. Stores sent out Doris Nolan enclosures on Kragshire Coronation Coats with all monthly statements. Enclosures carried picture of Nolan plus a plug on "Top of the Town."

"Tell Us What You Did"

BERNIE SPEAKS. For the world premiere of "Wake Up and Live" at the Lincoln Theatre, Miami Beach, we find Sonny Shepherd introducing Ben Bernie on broadcast from theatre lobby.

Model In Lobby Swing Sells "Ready" Date

In a lattice-work background in the lobby of the new Spreckels, San Diego, Cal., Al Sobler attracted attention for "Ready, Willing and Able" by constructing a swing strong enough to support a good looking gal. Model in smart Spring outfit provided the animation, made more attractive by a color scheme of pale green with fresh flowers intertwined in the lattice-work for further seasonal touches. Same idea was later used for a smart department store window display to advertise new line of garden frocks.

Elaborate tiein was made with a soft-drink manufacturer who used the title as a tag line for his product with a plug from Ruby Keeler. Beverage company planted window cards in every spot handling the drink and bannered all trucks with theatre copy. Same slant was carried out with smaller cards distributed at sport events and other similar gatherings ahead of the date.

Overprints Front Page

For "King and Chorus Girl," Sobler arranged for a two-color over-printing of shopping news, front page with sock copy and theatre credits. The line "Food fit for a king served here" was tied in with imprinted paper doilies carrying scene cut from the picture with the copy. These were used in the better local eating places. Same line was stressed by leading grocery chain on back page of herald placed in all outgoing packages. Decorated truck promoted from Ford distributor and carrying costumed girls (see photo) was found effective.

Ice Cream Party Put On By Gooch

Coincident with the opening of National Ice Cream Week on April 17, Francis Gooch made a neat promotion with local ice cream manufacturers to sponsor a special ten-cent Saturday morning show, the advertising stressing the distribution of free cream to all juveniles attending. Trailers in advance, announcements from the stage by the manager and extra newspaper advertising by the sponsors plugging the show were found effective. Lobby displays on the party were also exhibited and on the morning of the show placed out front at the boxoffice.

In addition to the free ice cream, the children were also instructed how they could obtain movie star albums and star photos by saving the tops of the paper cups in which the cream was packed. On entering the house the youngsters were given folders prepared by the cup manufacturers in which space was provided to hold the caps, each folder containing a complimentary cap. Before the performance Gooch announced the distribution of the free cream after the show and a representative of the sponsors also addressed the children on the nutritious value of the confection.

The special show composed of cartoon shorts, sport reels and a western proved a successful draw, the full house reports Gooch, in no way drawing from the regular program in the afternoon. Entire cost to the theatre was listed at $4.25.

"Tell Us What You Did"

Niesen Personal Appearance Nets Newspaper Publicity

Gertrude Niesen's presence in Milwaukee netted Harry MacDonald, manager of Warner's, and Harold J. Mirisch, Warner's District Publicity Manager, plenty of newspaper space on "Top of the Town," with the *Wisconsin News* giving her arrival a break on the front page, with a large photo.

Pictures of La Niesen putting on make-up, officiating at Gimbel's fashion show, tuning in on a radio, admiring a new Packard, and arriving at the depot filled all the Milwaukee papers in advance of Warner's showing. Gimbel's tied in on the flood of publicity with two large newspaper ads featuring Niesen's personal appearance at the store.

"Tell Us What You Did"

FERNAND GRAVET
THE KING CHORUS GIRL
NEUNER BROS.

Sobler's "Chorus Girl" Bally Truck

MARATHON RUNNERS. The thousands along the route of the annual Boston Marathon saw two runners with back-banners reading they were running to see "Personal Property" at Loew's, the plant arranged by Joe Di Pesa.

All Abo-o-ar-rd!

Sunday, May second, is the day; United Airlines terminal at the Newark Airport, the starting point of the Quigley 1936 Grand Awards trip to Hollywood, where on Tuesday, May 4th, the Plaque presentation ceremonies are to be held. Sid Holland, Bronze Grand Award winner, joins the party in Chicago and Lew Chatham, Silver Grand Award winner, in Omaha. Due to the necessity of arriving on time, the Arrangements Committee has been forced to decline invitations for the travellers to stop off and visit with brother Round Tablers but it is expected that brief informal receptions will be held at various stops.

Invitations to attend the presentation luncheon on next Tuesday have been accepted by studio executives, directors and stars, among others. Details of the ceremonies will be carried in the news section of the May 8th issue; presentation photos and winners' stories of their Hollywood adventure the week following.

A-MIKE

Newspaper Contest Tops "Star" Drive

Taken from the theme of the picture was the very successful contest put on for the Music Hall date on "A Star Is Born" wherein the New York *Evening Journal* cooperated in selecting a girl from the metropolitan area for the prize of a trip to Hollywood and a screen test at the Selznick studios, producers of the picture. Topping the advance, put on by Hazel Flynn's Music Hall ad department, working with Monroe Greenthal's U. A. crew, the contest ran ten days with thousands of entries reported by U. A. Winner flew via United Airlines. Cross-word puzzle planted in the New York *Mirror* proved another effective newspaper tiein. Numerous radio tieins also were effected.

For outdoors attention, a neon-lighted plane was engaged to fly over the city in advance and two opening days. Wings and fuselage were equipped with signs calling attention to the date. For direct mail, the Music Hall furnished a select list of thousands of names from the files to which were directed engraved cards on the premiere. Public schools were contacted through a display arranged by the MPPDA wherein seven panels with material describing the production of the picture were exhibited at the schools and branch libraries.

Store tieins were also emphasized with cooperations effected with many General Electric company stores and dealers for elaborate windows. Macy's used the title in a page ad reading: "72 Years Ago a Star Was Born," referring to the store's anniversary sale. The Kitty Kelly shoe chain also broke co-op ads in the New York papers, as did Lux soap on the Gaynor endorsement. Coiffure ads also were planted. Augmented posting campaign was included.

"Tell Us What You Did"

Stilt Walker Sells "Top of Town"

Adapting Universal's pressbook suggestion, Sam Torgan, Manager RKO Keith Theatre, Lowell, Mass., sent a stilt walker around town in advance of his opening on "Top of the Town." The bally carried a portable phonograph amplifying system which played music from the picture. He also gave vocal plugs, and was bannered with signs giving theatre credits.

Publishes Opposite Reviews In Ad for "Green Light"

Now situated at the University Theatre, in Harvard Square, Cambridge, Seth H. Field, Quigley Plaque winner, reports that the old-fashioned bally being "out" in that college section, other more subtle forms of publicity are used to attract the university students. Among these, the college papers are important, and on "Green Light" Fields sends along an ad on that date which had to do with the divergent opinions by a Hollywood observer and the paper's picture reviewer.

Alongside of the favorable review by Hollywood's Welford Beaton, was published the pan by the university critic with readers invited to settle the argument by seeing the picture for themselves. Noted in another issue of the college sheet was a neat bit of institutional buildup wherein was recounted the activities of one of the theatre's personnel who, seated in the front row of the balcony at the first screening of each picture with a pad of paper and phone to the booth, controls proper sound by signaling necessary changes in volume during the running of the picture. These changes noted on the pad are then typed and a copy posted in the projection booth to be followed during the rest of the run.

"Tell Us What You Did"

Takes Bow On "Life"

Dealing himself in on the reported scarcity of the new picture weekly, "Life," Ray Howes, assistant at the Granada, Spokane, Wash., cut up a few of the issues and mounted all the pictures for display in front of the theatre. Tiein copy read: "Two ways to enjoy life. Read It Here and Go to the Granada."

"Tell Us What You Did"

Publishers Plug "Parnell"

Tiein with MGM on "Parnell" to plug the book has been set by F. A. Stokes, publishers, who have prepared a 22 by 28 two-panel display for book stores on theatre tieups. One panel contains blowup of Gable and Loy with the other showing reproduction of the book. Publishers are instructing retailers to secure further advertising from managers to elaborate these displays.

Armistead Builds Model Of Lyric Theatre Front

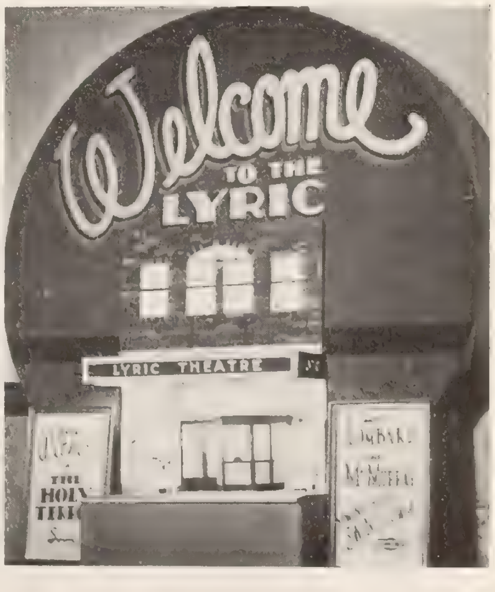
An ingenious lobby display was that shown in accompanying photo and created by Harold Armistead of the Lyric Theatre in Easley, S. C. Scale model was constructed on a basis of one inch to one foot of the front of the theatre. Miniature frames display one sheets and photos cut from press sheets of coming attractions and are changed from time to time. Harold reports the set-piece as being a distinct eye-attractor.

"Tell Us What You Did"

"Jump for Joy" Says Bob

That clever program-constructor, Bob McGregor, at the Skouras-Nemo, on upper Broadway, New York, uses a comedy sketch idea for front page of recent announcement. Drawing showed Mr. and Mrs. with Junior doing a dance on the advent of the postman who approaches with their copy of the Nemo program. Copy is headed with "The Jones Family Jumps for Joy," followed with titles and dates of coming week's features.

"Tell Us What You Did"



Armistead's Model Theatre Front Display

Parade Highlights "Deeds" in Scotland

Ahead of opening of "Mr. Deeds Goes to Town" at the Alex Cinema in Paisley, Scotland, Walter Hinks staged a parade of donkeys who covered main streets with banners reading, "I am an ass, I have not seen," etc., etc. Walter reports this stunt as a traffic stopper. Special edition of the Paisley Times, an entertainment guide, carried lucky numbers and to those presenting copies at theatre with numbers corresponding with those listed on lobby easel, tickets were awarded.

Sheet itself in tabloid form carried streamer across top with copy "Sensational rumor proves to be true! Mr. Deeds will definitely stand trial in Paisley. Frank Capra makes no statement but once again leaves verdict to public." Below was run picture copy, playdates and cut of a recent portrait of Mr. Deeds.

"Tell Us What You Did"

"Romeo" Literary Consultant Makes Personal Appearance

Outstanding highlight of Seymour Morris' "Romeo and Juliet" campaign at the Schine State Theatre in Cortland, N. Y., was securing Prof. William Strunk, Jr., of Cornell who acted as literary consultant to the production, to make a personal appearance in conjunction with the picture. Dinner was held at which Prof. Strunk was guest of honor and spoke for an hour on his experiences in connection with the opus in the studio.

Letters were mailed to all civic organizations advising them of the road show engagement and requesting them to announce it at their next meeting. They were also informed that they were given first chance to buy tickets. Letters were mailed to ministers throughout entire county, schools were circularized and the public library exhibited research stills and materials borrowed from Prof. Strunk.

"Tell Us What You Did"

Hinks Wins Trophy

On this page is shown photo of Walter Hinks, resident manager of the Alex Cinema, Paisley, Scotland, who has added another trophy to his list of film advertising successes, the latest of which was the Columbia Shield won on his "Mr. Deeds" campaign. To left in photo can be seen two Honorable Mention certificates won by Hinks in the Quigley Awards competitions.

"Tell Us What You Did"

Newspaper Contest Planted On "History" in Denver

A full page in the Sunday *Post* on Leo Carrillo, a feature in the Rocky Mountain *News* on the "Art of Kissing" concentrating on Charles Boyer and Jean Arthur and special stories in the thirty suburban papers on "History Is Made at Night" was used by city manager Harry Huffman, Denver Theatre, Denver, Colo.

Co-op ads were plentiful, staggered from a week before the opening throughout the run. Radio likewise gave a number of strong plugs both on commercial and sustaining programs.

Graburn's Coronation Lobby Display

Hinks Receives Columbia Trophy

Patterson's Piscatorial Lobby Exhibit

NA DURBIN
shop

Shaufele's "Three Smart Girls" Window

The lobby was turned over to the picture six weeks in advance. Trailers were run in six other houses and lobby space in each theatre was devoted to the production. Four 40-sheet Neon signs with letters four feet high were used during the entire run. These signs spotted on the four main highways entering the city grabbed the major share of comment on the campaign.

Coronation Lobby Display Created by Graburn

Accompanying photo shows special Coronation lobby display created by Larry Graburn, Metropolitan Theatre, Regina, Sask., Can., with powerful spotlight on it. The base is seven feet long and height to the tip of the crown is approximately eight feet.

The body of display is royal purple with outside edge in a yellow gold. Fourteen reflectors on chromium bases adorn the edges, these are ordinary reflectors used on cars and are bright red. Smaller reflectors in green and red of the type used for attaching license plates adorn the jewel at top of crown and these in addition to silver flitter outline entire display. Individual stills and photos give the whole a bright jewelled appearance.

"Tell Us What You Did"

Gates Promotes Terrier For "Thin Man" Giveaway

Arnold Gates, Loew's Park, Cleveland, for "After the Thin Man" tied up with local pet shop on a wire hair giveaway. Purp was displayed in lobby week ahead with contest rules, stories were run in local dailies and pooch went to person supplying most original name. Another contest was staged among school children with prizes going to those submitting best drawings of Asta and prizes also went to those writing picture title on postcard greatest number of times.

For street bally, man on stilts with back banner pulled wire haired terrier through main thoroughfare. An excellent eye-attractor was special roof sign erected atop building facing theatre with title in four-foot illuminated letters plus illuminated silhouettes of Powell, Loy and Asta.

"Tell Us What You Did"

Various Stunts Used By Patterson at State

George Patterson, State Theatre, Paterson, N. J., uses various stunts to put his house over, one of which was benefit show sponsored by the American Legion, proceeds of which were donated to the Red Cross. With Passaic County Aquarium Society opening its annual exhibition of tropical fish, George arranged for it to be held in the lobby of the State. Papers came through with stories and theatre mention, accompanying photo shows part of display.

Tying in with the local gun club, Patterson held a "pistol shoot" on stage, permitting the club to place a display of guns and accessories in the lobby. Notices going to members of the club with attendant publicity in papers.

"Tell Us What You Did"

Durbin Fashion Window

Deanna Durbin Fashions were featured in a smart Syracuse dress shop through a tie-up promoted by Cliff A. Shaufele, manager, Paramount Theatre, Syracuse, N. Y. The star of "Three Smart Girls" was shown in an almost life-size standee in the center of a window display of young misses' dresses. Tags bearing Deanna's picture were on all the dresses, and fashion stills scattered around the display added zest to the window.

CAMPAIGN HIGHLIGHTS OF ENTRIES VOTED "FIRSTS" IN MARCH AWARDS

Five First Mentions for March Creates New Record in the Quigley Awards; Showmen in France and Canada Honored

Five very smart campaigns entered in the Quigley March Awards shared the First Mention honors, topping by two the largest number yet voted in the Competitions. The talented showmen responsible were Jim Schlatter, manager, and Ted Emerson, publicist, of the Omaha, Omaha, Neb.; Pete Egan, manager, Palace, Calgary, Alta., Canada; Elias Lapinere, publicist, La Paris, Paris, France; William W. Johnson, manager, Opera House, Millinocket, Maine, and Al Sobler, manager, New Spreckels, San Diego, Cal. What they did is enumerated as follows:

Wafford, the piglet owned by Bob Burns in "Waikiki Wedding," was given a good home in Omaha, thanks to the efforts of Jim Schlatter and Ted Emerson, who arranged with the Paramount studios to express a live piglet to Fred Hunter, Omaha *News-Bee* editor. The porker was accompanied by a note from Bob Burns stating that Wafford was being forwarded after his work in the picture with the hope that the editor would find a good home for him. Tiein of course gave the theatremen a nice play in the daily with the pig turned over to local milk fund, purchased from the fund for $25 and then turned over to a boys' home. Girl leading the pig around town was also used for bally.

Then a controversy was started among leading localities on the ingredients of a real Arkansas meal which was settled by Bob Burns, who wired the information. Wire of course was tied in with the picture and date. Hawaiian atmosphere was corraled with palm trees, dancing hula girls, etc., and a Hawaiian orchestra playing native music. House personnel all wore leis promoted from local who had brought them from the islands. The idea was carried further with a float (see picture) that covered the downtown section when the weather allowed.

Publicity started two weeks ahead was diversified and featured with story and photos of Shirley Ross, an Omaha girl. Radio transcriptions were used by various stations and picture tied in with "man on the street" program with guest tickets given for correct answers on questions about the date. Grocery stores were furnished posters on Kraft Cheese tiein, main window in steamship office decorated, jumbo cards planted on waste cans, jeweler tied in to pay for imprinted heralds and theatre front especially decorated.

Old-Time Engine Display Front Features "Barriers" in Calgary

Real stopper on the date at the Palace, Calgary, Alba., Canada, for "Silent Barriers" proved to be the front created by Manager Pete Egan, the decorations topped by enlargements in natural colors of actual scenes along the route of the Canadian Pacific. Centered (see photo) was the front of an old-time engine built to exact scale dimensions of beaver board and wood. Railroad cooperated further by advertising the picture in stations within 100 miles, posters including train schedules and special fares.

Indians who worked in the making of the picture were brought on for the opening performance and used out front for special atmosphere. Special radio campaign included interviews with people who worked in the picture, address by city official and dramatization by popular radio group. As to be expected, the newspaper campaign was extensive, including special feature articles, editorial and many fine publicity stories.

Many excellent windows were secured, of which there were a number of elaborate displays with picture backgrounds. Heralds were distributed by newsboys and extra tiein made with *Saturday Evening Post* boys who were given prizes of guest tickets.

Close Voting Indicates Quality of Monthly Competitions as Entrants Obtain Wide Coverage on March Exploitations

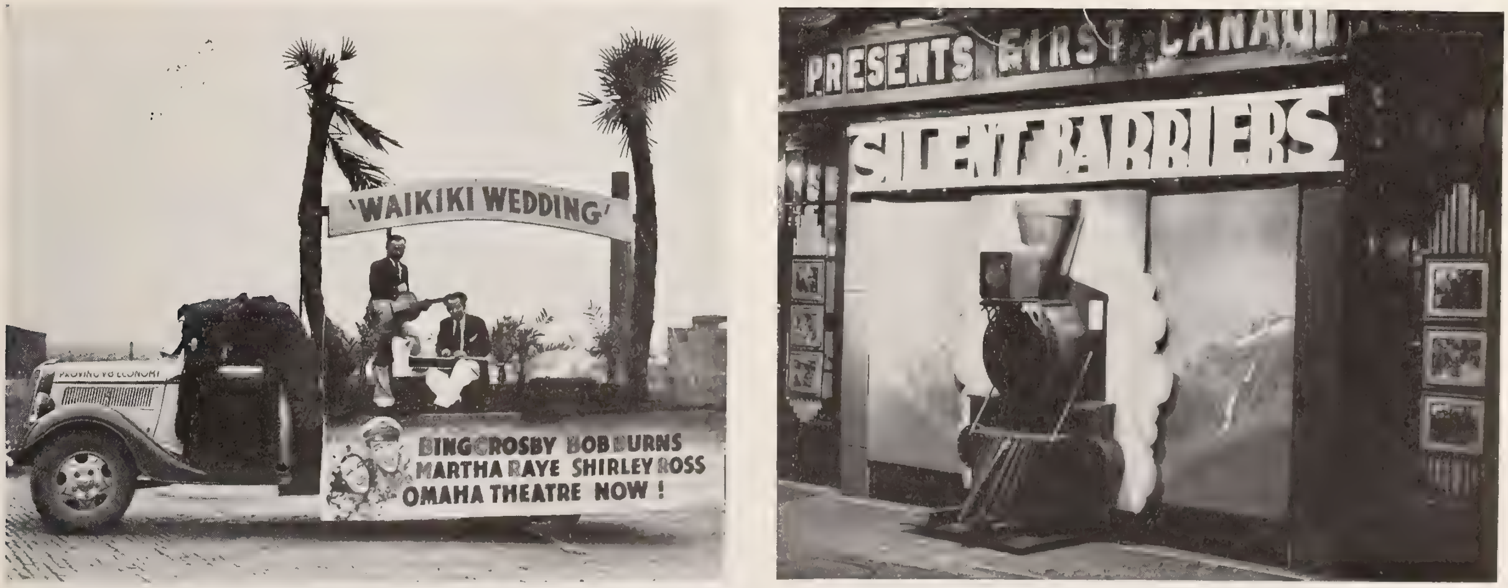
Mayor Issues Proclamation For "Grace Moore Week"

To draw citizens' attention to the finer forms of art and music and in compliment to Grace Moore's achievements as an artist in the face of many difficulties, the Mayor of San Diego, Cal., was prevailed upon to proclaim the date on "When You're in Love" at the New Spreckels, a "Grace Moore Week." Which of course was immediately blown up for lobby display by Manager Al Sobler and planted in the local press. Further use was made of the promotion by having youngsters at local children's home posing with the proclamation.

To insure the boxoffice attention of all classes, the "down-to-earth" aspect of the picture was stressed by such devices as animated cutout of the star moving hands in snappy hotcha fashion. Hidden reproducer played records sung by the star. The "hi-de-ho" angle was also plugged out front with plenty of buildup for Miss Moore's singing of Minnie the Moocher.

For street bally, Sobler employed a boy and girl couple on an old-fashioned tandem bicycle carrying tiein copy. For throwaways, he turned out a "Spreckels Matrimonial Check" made out for the payment of a husband and signed by the star. Backs of checks were imprinted. In exchange for

(Continued on following page)



SCHLATTER-EMERSON OMAHA STREET FLOAT AND EGAN'S ATMOSPHERIC RAILROAD FRONT

THE MARCH "FIRSTS"

(*Continued from preceding page*)

special morning show for *Liberty* boy carriers, distributors allowed all local copies of the publication to be stuffed. Boys paraded to the theatre carrying banners and escorted by motorcycle police. Featured newspaper tiein was an effective double-truck and contest angle. Names of all members of cast were dropped in among the ads and to first 60 turning in correct list of names and advertisers where names were found guest tickets were awarded. Other advertising included color and general publicity was generous. The down-to-earth drive, reports Sobler, was successful in bringing a lot of people to the theatre who did not usually go for pictures with opera backgrounds.

"Tell Us What You Did"

Lapinere Ties Three Papers To Laurel and Hardy Campaign

Three leading Paris dailies, *Le Petit Parisien, Le Journal* and *Le Jour,* with a combined circulation of over two and a half million, were enlisted by publicist E. Lapinere to stimulate interest in the date for "Our Relations" at La Paris, Paris, France. For this purpose, Lapinere called upon the members of the Laurel and Hardy Club, the extensive activities of which organization have been reported previously in these pages.

Featured tiein was a Twin Day sponsored by the theatre and *Le Jour* wherein all local twins who came together with definite proof of their kinship were admitted free to see the picture. The thousands who gathered to witness the stunt brought all the papers with resultant photos and stories. Second tiein with *Le Journal* had to do with a regular meeting of the Laurel and Hardy Club which of course came about with the engagement. Reports that the famed team were to separate were used as a basis for the children to sign a petition requesting them to remain together and of course brought further publicity. In addition to the picture, the children were feted at different celebrations, given the comic masks shown in accompanying photo of group in front of theatre.

Third newspaper tiein put on with *Petit Parisien* was in the form of a children's sketch contest, members being invited to sketch their conceptions of the comics. Thousands of entries were reported, the daily running extensive publicity and numerous of the more artistic and amusing drawings. In addition to the publicity given by the three cooperating papers, additional stories and comment were contributed by other leading publications.

"Tell Us What You Did"

DO YOU WANT *Better* SPECIAL TRAILERS?
Try FILMACK
Send Us Your Next Order.
The SPEED and the QUALITY will please and surprise you!
843 SOUTH WABASH CHICAGO

SECTION PARIS
t donc ton frere

Lapinere's Club Kids with Laurel-Hardy Masks

Commendable Small Town Drive Put On for "Come and Get It"

The town of Millinocket, Me., in the heart of the state's pulpwood area, is some 24 miles from a main highway, the inhabitants depending entirely upon the single paper mill for a livelihood. There is no outlying drawing area with the bulk of the population French or Italian, many of whom neither read nor write, reports Manager Wm. W. Johnson, of the Opera House, in detailing his well-executed campaign on "Come and Get It." The nearest daily paper is published in Bangor, some 90 miles away, and for his publicity, Johnson depends upon his own organ, "Opera House News," a six-page tab, which carries outside advertising as well as local items.

To build up a greater interest than is usually given to pictures, Johnson inaugurated an extensive campaign, much stronger than for the usual attraction, and started with an open letter to readers in which he praised the picture highly and stated that those who did not enjoy the picture could have their money back. This was followed by publicity on the title and how the phrase originated. Relying to a great extent on the paper for the returns, the manager called the issue before the date a "Come and Get It" edition using much more space than ordinarily to advertise.

As he does not use the window display angle often, Johnson was able to attract attention with a number of exhibits in the town's best locations. He was also able to arrange a showing of the stills in the library, all displays of course carrying theatre credits. Local five-and-ten was tied in to stuff all outgoing packages with heralds on the date and with the assistance of his doorman, Johnson constructed a display mounted on a trailer with fir boughs for background. As the cost of the weekly program is covered by the outside ads, the entire campaign came to $4.80, for which this member was able to attract much more attention than usually given the theatre.

Loewmen Engineer Citywide Campaign On '3 Smart Girls'

Obtaining wide coverage in all the New York boroughs where the picture was released day and date, at various Loew houses, was the campaign engineered by Oscar Doob's department under the direct supervision of Ernest Emerling and the Loew exploiteers.

Newspaper publicity was obtained well in advance in the major dailies as well as those in the neighborhood. This publicity included a number of contests and also featured by papers attending was the coast-to-coast telephone interview with the star in Hollywood at a luncheon tendered by the Loew office to newspapers in the five boroughs. Generous size co-op ads in various situations were promoted which stressed the "three smart girl" style tieup. Full page promotions were also secured, some of these tied in to slogan contests and other ideas offered by leading local stores for prizes of guest tickets, etc.

Foremost among the street ballys were trios of girls in unique costumes, visiting stores in the vicinity of theatres. Girls distributed color cards which invited holders to match that color with one appearing in theatre boxoffices for guest tickets. Illustrated below is one of the trios, which, in addition to making the main neighborhood points also appeared in window displays. Other trios of girls were used as models in store style shows and also in unique window displays. For further bally two highly decorative street floats were routed throughout the city. Men carrying lettered umbrellas were also turned loose in traffic.

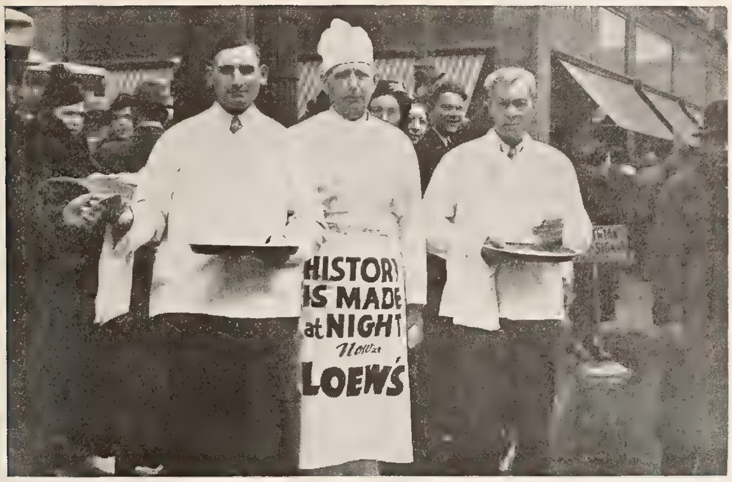
Contests with prominent laundry offered cash prizes and tickets on a tongue-twister slant. Entries were deposited in all outgoing packages, each entry illustrated with scene from picture. Laundry trucks were bannered on the contest for full month of the tiein. Many other slants put over and featured for Easter season were tieups with neighborhood florists for gift corsages distributed on opening day. Tiein secured excellent displays in florists' windows.

Participating in the campaign were Loewmen Eddie Dowden, Peter McCarthy, Tom Rogers, Teddy Arnow, Sam Coolick, Henry Spiegel, George Scharf, Carl Fishman, Ray Jacobson, Arthur Herschman, Jay Dowden and Perry Spencer.

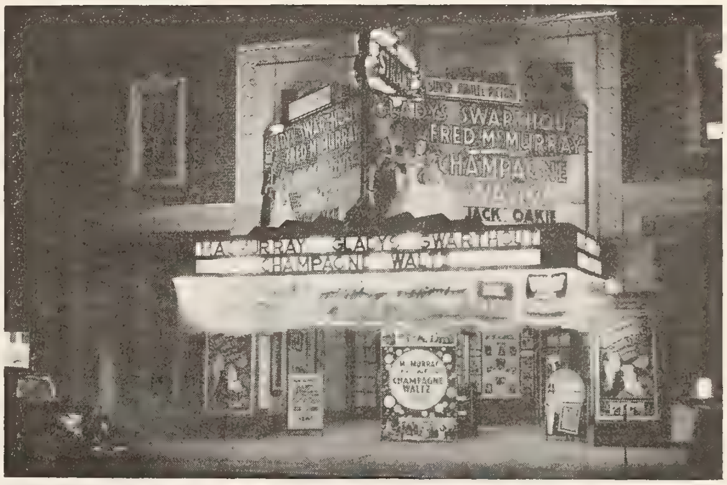
3 SMART GIRLS
MAN OF THE PEOPLE
THREE
SMART
GIRLS

Loew's "Three Smart Girls" Street Stunt

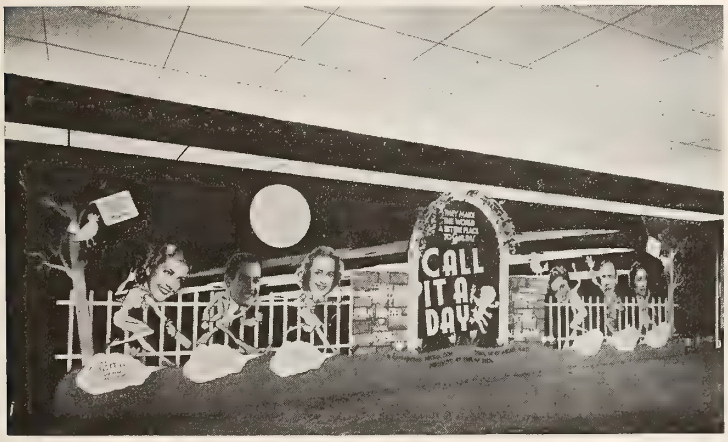
FRONTS, STUNTS AND WINDOWS


HISTORY
IS MADE
at NIGHT
Now at
LOEW'S

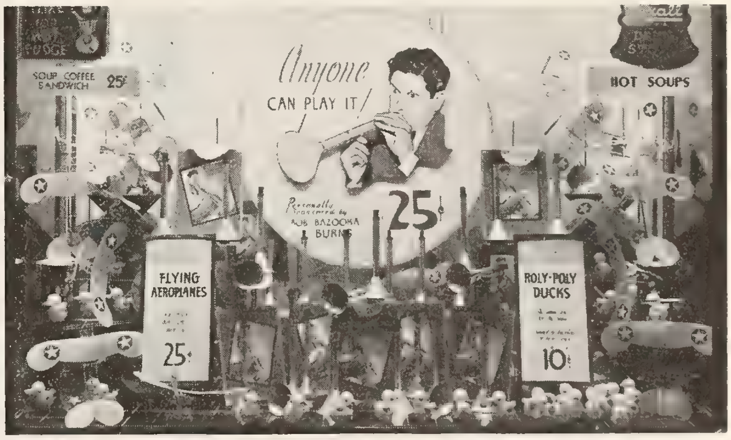
WAITER BALLY. Actual waiters and chef in Rochester were employed by Les Pollock, at Loew's, to distribute advertising on "History Is Made at Night." Chef's apron was lettered as illustrated in the photo above.


GLADYS SWARTHOUT
FRED MacMURRAY
CHAMPAGNE WALTZ
JACK OAKIE
MacMURRAY GLADYS SWARTHOUT
CHAMPAGNE WALTZ

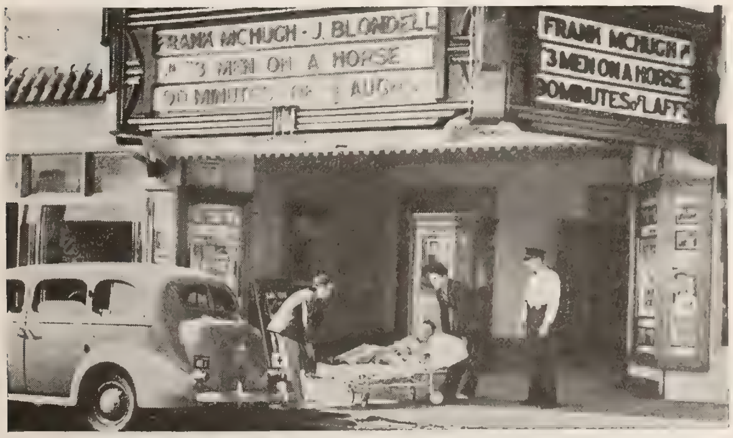
UNIQUE FRAME. For "Champagne Waltz" at the Strand, Wichita Falls, Tex., Manager Lew Waid created unique display with cutout letters and cutouts of stars from the 24-sheet against frame made of diamond-shaped wire.


CALL IT A DAY

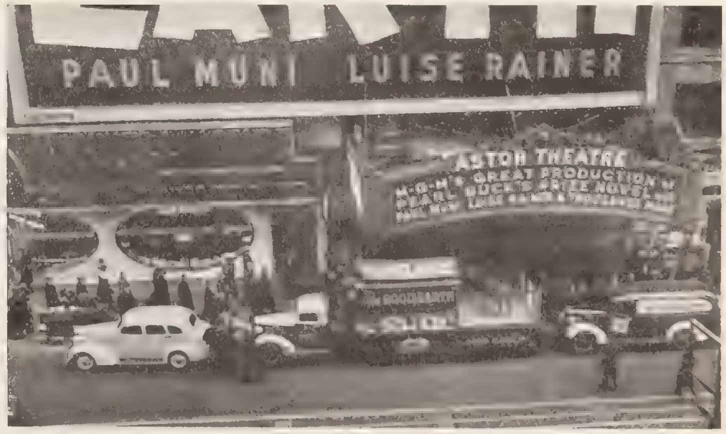
ADVANCE SETPIECE. A natural for attention was the lobby display at the New York Strand in advance of "Call It A Day" with blowup heads of main characters placed as shown. Their names in the picture and explanatory copy was included.


Anyone
CAN PLAY IT
25¢
Personally autographed by BOB BAZOOKA BURNS
SOUP COFFEE SANDWICH 25¢
HOT SOUPS
FLYING AEROPLANES
25¢
ROLY-POLY DUCKS
10¢

THIRTY-NINE WINDOWS. One of the windows in 39 units of Cleveland drug chain plugging Bob Burns bazookas and "Waikiki Wedding" at Loew's State. Numerous stills of the star were included on the tieup arranged by Milt Harris.


FRANK McHUGH - J. BLONDELL
"3 MEN ON A HORSE"
90 MINUTES OF LAUGHS
FRANK McHUGH
3 MEN ON A HORSE
90 MINUTES of LAFFS

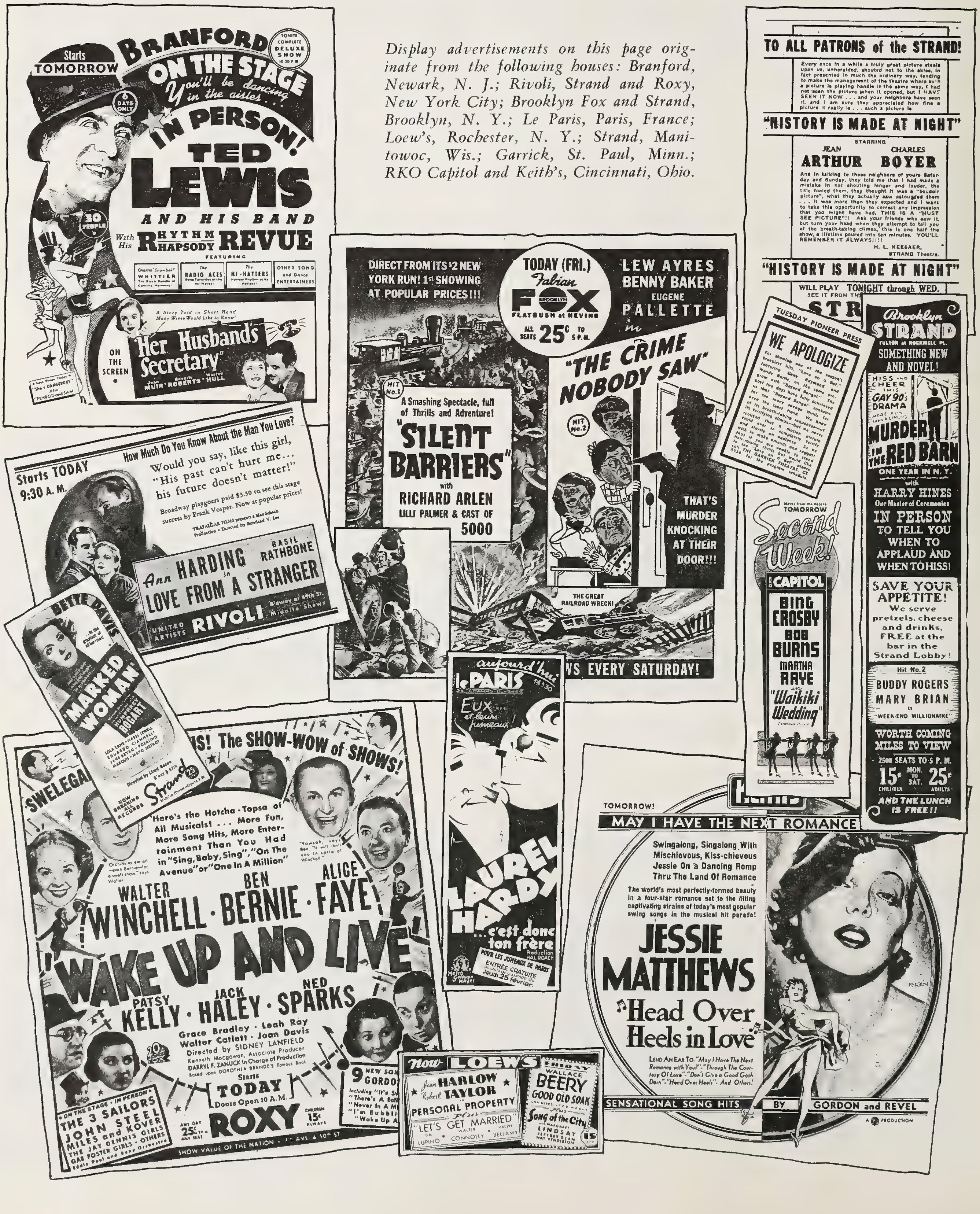
"LAUGH-DOWN" STRIKE. That's what Jonas Perlberg, Miami Paramount theatres publicist, calls the stunt arranged by Manager George Baldwin at the Regent for "Three Men on a Horse' wherein patrons supposedly collapsed from laughter.


PAUL MUNI LUISE RAINER
ASTOR THEATRE
M-G-M'S GREAT PRODUCTION
GOOD EARTH

TOUR WATER BUFFALO. Latest animal bally for nationwide tour arranged by Billy Ferguson's MGM exploitation department is a water buffalo used in "Good Earth" and shown in decorated traveling cage out front at the New York Astor.

REPRESENTATIVE NEWSPAPER ADS

Display advertisements on this page originate from the following houses: Branford, Newark, N. J.; Rivoli, Strand and Roxy, New York City; Brooklyn Fox and Strand, Brooklyn, N. Y.; Le Paris, Paris, France; Loew's, Rochester, N. Y.; Strand, Manitowoc, Wis.; Garrick, St. Paul, Minn.; RKO Capitol and Keith's, Cincinnati, Ohio.



Starts TOMORROW
BRANFORD
TONITE COMPLETE DELUXE SHOW 10.30 P.M.
ON THE STAGE
You'll be dancing in the aisles...
6 DAYS ONLY
IN PERSON!
TED LEWIS
AND HIS BAND
30 PEOPLE
With His RHYTHM RHAPSODY REVUE
FEATURING
Charlie "Snowball" WHITTIER The Black Bundle of Dancing Harmony! · The RADIO ACES Song Favorites of the Air Waves! · The HI-HATTERS Harlem Rhythm at its Hottest! · OTHER SONG and Dance ENTERTAINERS
A Story Told in Short Hand Many Wives Would Like to Know!
ON THE SCREEN "Her Husband's Secretary" Jean MUIR · Beverly ROBERTS · Warren HULL
Last Times Today "She's DANGEROUS" Also "PENROD and SAM"

TO ALL PATRONS of the STRAND!

Every once in a while a truly great picture steals upon us, unheralded, shouted not to the skies, in fact presented in much the ordinary way, tending to make the management of the theatre where such a picture is playing handle it the same way, I had not seen the picture when it opened, but I HAVE SEEN IT NOW . . . and your neighbors have seen it, and I am sure they appreciated how fine a picture it really is . . . such a picture is

"HISTORY IS MADE AT NIGHT"

STARRING
JEAN ARTHUR · CHARLES BOYER

And in talking to those neighbors of yours Saturday and Sunday, they told me that I had made a mistake in not shouting longer and louder, the title fooled them, they thought it was a "boudoir picture", what they actually saw astounded them . . . it was more than they expected and I want to take this opportunity to correct any impression that you might have had, THIS IS A "MUST SEE PICTURE"!! Ask your friends who saw it, but turn your head when they attempt to tell you of the breath-taking climax, this is one half the show, a lifetime poured into ten minutes. YOU'LL REMEMBER IT ALWAYS!!!!

H. L. KEESAER,
STRAND Theatre.

"HISTORY IS MADE AT NIGHT"

WILL PLAY TONIGHT through WED.
SEE IT FROM TH
STR

Starts TODAY 9:30 A. M.
How Much Do You Know About the Man You Love?
Would you say, like this girl, "His past can't hurt me... his future doesn't matter!"
Broadway playgoers paid $3.30 to see this stage success by Frank Vosper. Now at popular prices!
TRAFALGAR FILMS presents a Max Schach Production • Directed by Rowland V. Lee
Ann HARDING · BASIL RATHBONE in LOVE FROM A STRANGER
UNITED ARTISTS RIVOLI B'dway at 49th St. Midnite Shows

DIRECT FROM ITS $2 NEW YORK RUN! 1st SHOWING AT POPULAR PRICES!!!
TODAY (FRI.) Fabian FOX BROOKLYN FLATBUSH at NEVINS ALL SEATS 25c TO 5 P.M.
HIT No. 1 A Smashing Spectacle, full of Thrills and Adventure! "SILENT BARRIERS" with RICHARD ARLEN LILLI PALMER & CAST OF 5000
THE GREAT RAILROAD WRECK!
LEW AYRES BENNY BAKER EUGENE PALLETTE in "THE CRIME NOBODY SAW"
HIT No. 2
THAT'S MURDER KNOCKING AT THEIR DOOR!!!
WS EVERY SATURDAY!

TUESDAY PIONEER PRESS

WE APOLOGIZE

For showing one of the season's breeziest hits, "Love on a Bet," featuring Gene Raymond and Wendy Barrie, on the same program with "Beyond Bengal." The past two days have fully convinced us that "Beyond Bengal" contains far too many savage thrills for even the least timid. We knew of its breath-taking sequences—of its terrifying climax—but we never realized that a motion picture could ever so completely terrify and startle an audience. So we wish to make amends and suggest that if you are unable to stand hair-raising thrills but would like to see "Love on a Bet" please call THE GARRICK THEATRE, CE 8934, for the program schedule.

Brooklyn STRAND
FULTON at ROCKWELL PL.
SOMETHING NEW AND NOVEL!
HISS AND CHEER THIS GAY 90's DRAMA MORE FUN THAN A CIRCUS
MURDER IN THE RED BARN
ONE YEAR IN N. Y.
with HARRY HINES Our Master of Ceremonies IN PERSON TO TELL YOU WHEN TO APPLAUD AND WHEN TO HISS!
SAVE YOUR APPETITE! We serve pretzels, cheese and drinks, FREE at the bar in the Strand Lobby!
Hit No. 2 BUDDY ROGERS MARY BRIAN in "WEEK-END MILLIONAIRE"
WORTH COMING MILES TO VIEW
2500 SEATS TO 5 P. M. 15c CHILDREN MON. TO SAT. 25c ADULTS
AND THE LUNCH IS FREE!!

Moves from the Palace TOMORROW
Second Week!
RKO CAPITOL
BING CROSBY BOB BURNS MARTHA RAYE in "Waikiki Wedding"

BETTE DAVIS ...in the greatest of all her roles! "MARKED WOMAN" HUMPHREY BOGART
LOLA LANE · ISABEL JEWELL EDUARDO CIANNELLI JANE BRYAN · ROSALIND MARQUIS · MAYO METHOT
Directed by Lloyd Bacon
NOW BREAKING ALL RECORDS Strand B'way & 47th Midnite Shows—Opens 9:30 25c

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SWELEGA
IS! The SHOW-WOW of SHOWS!
Here's the Hotcha - Topsa of All Musicals! . . . More Fun, More Song Hits, More Entertainment Than You Had in "Sing, Baby, Sing", "On The Avenue" or "One In A Million"
"Orchids to em all—even Bernie—for a swell show," says Walter
"Yowsah," says Ben, "It will thrill you in spite of Winchell"
WALTER WINCHELL · BEN BERNIE · ALICE FAYE
"WAKE UP AND LIVE"
PATSY KELLY · JACK HALEY · NED SPARKS
Grace Bradley · Leah Ray Walter Catlett · Joan Davis
Directed by SIDNEY LANFIELD
Kenneth Macgowan, Associate Producer
DARRYL F. ZANUCK In Charge of Production
Based upon DOROTHEA BRANDE'S Famous Book
20th Century-Fox
Starts TODAY Doors Open 10 A.M.
ON THE STAGE · IN PERSON · THE 3 SAILORS JOHN STEEL MILES and KOVER THE JAY DENNIS GIRLS GAE FOSTER GIRLS · OTHERS Eddie Paul and Roxy Orchestra
ANY DAY 25c ANY MAT · ROXY · CHILDREN 15c ALWAYS
9 NEW SON GORDO Including "It's Sw "There's A Lull "Never In A Mi "I'm Bubbli "Wake Up A
SHOW VALUE OF THE NATION · 7th AVE & 50th ST

---

aujourd'hui le PARIS 23 Champs-Elysées 14 h 30
EUX... et leurs jumeaux!
LAUREL HARDY ...c'est donc ton frère
Production HAL ROACH
Metro Goldwyn Mayer
POUR LES JUMEAUX DE PARIS ENTRÉE GRATUITE au cours de la journée du Jeudi 25 février

---

Now LOEWS
Jean HARLOW Robert TAYLOR in PERSONAL PROPERTY
Plus "LET'S GET MARRIED" IDA LUPINO • WALTER CONNOLLY • RALPH BELLAMY
FRIDAY WALLACE BEERY GOOD OLD SOAK
Plus Song of the City MARGARET LINDSAY JEFFREY DEAN NAT PENDLETON
15c

TOMORROW!
MAY I HAVE THE NEXT ROMANCE
Swingalong, Singalong With Mischievous, Kiss-chievous Jessie On a Dancing Romp Thru The Land Of Romance
The world's most perfectly-formed beauty in a four-star romance set to the lilting captivating strains of today's most popular swing songs in the musical hit parade!
JESSIE MATTHEWS
"Head Over Heels in Love"
LEND AN EAR TO: "May I Have The Next Romance with You?" - "Through The Courtesy Of Love" - "Don't Give a Good Gosh Darn" - "Head Over Heels" - And Others!
SENSATIONAL SONG HITS BY GORDON and REVEL
A GB PRODUCTION

personalities

ART HILE
former Bellingham, Wash. exhibitor has been named manager of the 7th Street Theatre in Hoquiam.

▽

H. E. McMANUS
formerly assistant at the Palace, Akron, Ohio has been appointed manager of the Allen in that city with DEMPSEY RICE succeeding him at the Palace.

▽

FRANCIS FALKENBURG
manager of the Carolina, Columbia, S. C., has left there and is now managing the Alabama in Birmingham.

▽

JOE ALEXANDER
succeeds Shure as manager of the Albee, Cincinnati while ERWIN BOCK skipper of the Capitol goes to the Palace to take over ALEXANDER'S post.

▽

NICK KERRY
has been appointed manager of the Rockland, Nyack, N. Y., STRUGES PERRY assistant at Westwood has been promoted to manage the Broadway in Haverstraw, N. Y.

▽

WILLIAM BOLGER has been made manager of the newly acquired Skouras house in Bronxville, N. Y.

▽

LOU TURCHEN
assistant at the Academy of Music here has been switched to the Blendheim.

▽

BOB GOODFRIED
promoted from assistant at the Crotona to manage the Monticello in Jersey City, N. J.

▽

HENRY TOLLETTE
has been named manager of the Oriental Theatre, Milwaukee and JACK LE VOIS, former assistant supervisor of the houses has been named manager of the Wisconsin.

▽

C. L. McDONALD
has been promoted from publicity agent for the Jefferson Theatre, Beaumont, Tex. to publicity director of all theatres of the Jefferson Amusement Co. and East Texas Theatres, Inc.

▽

DAVID A. TITLEMAN
is now managing the Belmont Theatre in Philadelphia. Dave was formerly assistant at the Bromley there.

▽

F. D. MORRIS
plans to open his new house at Meade, Kansas this month.

▽

LESLIE PURDUN
formerly assistant manager for Glen W. Dickinson at Creston, Iowa has been appointed manager of the Dickinson at Olathe, Kan.

▽

RAYMOND C. FAHRENHOLZ
formerly at Cohocton, N. Y., is the new manager of the Macon, Macon, Mo.

▽

ARTHUR WERTHEIMER
formerly relief manager for Consolidated Theatres, has replaced J. P. SMITH, resigned, as manager of the Oxford Theatre, Bronx, N. Y.

LENNYE BARBARA to Mr. and Mrs. Harry Botwick, weight 7½ pounds. Daddy manages the State Theatre in Portland, Maine.

▽

L. J. LANGLOIS
will manage the new colored theatre now under construction in New Roads, La.

▽

HAROLD McGINNIS
formerly of Granite Falls, Minn., has taken a long term lease on the Majestic Theatre, Alta, Ia., and plans to redecorate and install new equipment.

▽

DAN BURGUM
is managing the new Delta Theatre, New Orleans, La.

▽

LARRY GRABURN
is now managing the Metropolitan Theatre in Regina, Sask., Can.

▽

RALEIGH SHARROCK
has left the Palace, Morrilton, Ark., for the Centenary in Shreveport, La. He is succeeded at the Palace by MALCOLM GILBERT.

▽

CHARLES FOX
operator of the Garden, Milwaukee, Wis., is reopening the Garden.

APPLICATION FOR MEMBERSHIP

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Rockefeller Center, N. Y.

Name ....
(PRINT)

Position ....

Theatre ....

Circuit ....

Address ....

City ....

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Absolutely No Dues or Fees!

JOHN LAKEWOOD
manager of the Princess Theatre at Haleyville, Ala., has left show-business, having purchased the local paper there.

▽

HARRY SCHILLER
replaces EDDIE FORRESTER as Tri-States city manager, Grand Island, Neb.

▽

JOHN TAYLOR
recently in Salt Lake City, was moved to Sheridan, Wyo., as city manager, replaces

▽

WILLIAM FOWERS, who went to Sterling, Colo. LEE CRAWFORD from Sterling is now managing the Hiawatha in Denver.

▽

JACK HEADRICK
manager of the Strand, Spartanburg, S. C., and HARVEY SMITH, manager of the Carolina at Greenwood, both Wilby-Kincey houses, have exchanged positions.

▽

HARRY E. SWEET
after serving with Schine's for five years in Rochester and Syracuse and traveling as relief manager for Butterfield, is now located as manager of the Eagle Theatre in Albany, N. Y.

▽

MRS. STELLA KOPULOS
has taken over the Columbia Theatre, Kansas City, Mo.

▽

PHIL SIGEL
is now managing the State Theatre, Calais, Maine.

▽

DALE KLINE
is now managing the Plaza Theatre, Denver, Colo.

▽

GAIL EGAN
son of Round Tabler Pete Egan, at the Palace Theatre, Calgary, Can., has announced his engagement to Miss Bernice Eileen Ethredge.

▽

REX BARRETT
manager of the Commonwealth Theatre, Columbia, Mo., has been elected Mayor of that city.

▽

JOE ESTES
formerly director of publicity for the Saenger Theatres in New Orleans has joined Filmack Trailer as promotion sales manager.

▽

ARTHUR QUINN
manager of the M & P Regent in Norfolk Downs, Mass., has resigned to join the police force.

▽

H. E. STEVENS
has assumed his new duties as city manager of the Frisina circuit in Keokuk, Ia. with

▽

VINCENT HELLING replacing him at the Avalon Theatre, Lawrenceville, Ill.

▽

MILTON G. KRONACHER
of Pathe Exchange, New York, and his missus celebrated their thirtieth wedding anniversary. Congratulations, folks.

IN THE BRITISH STUDIOS

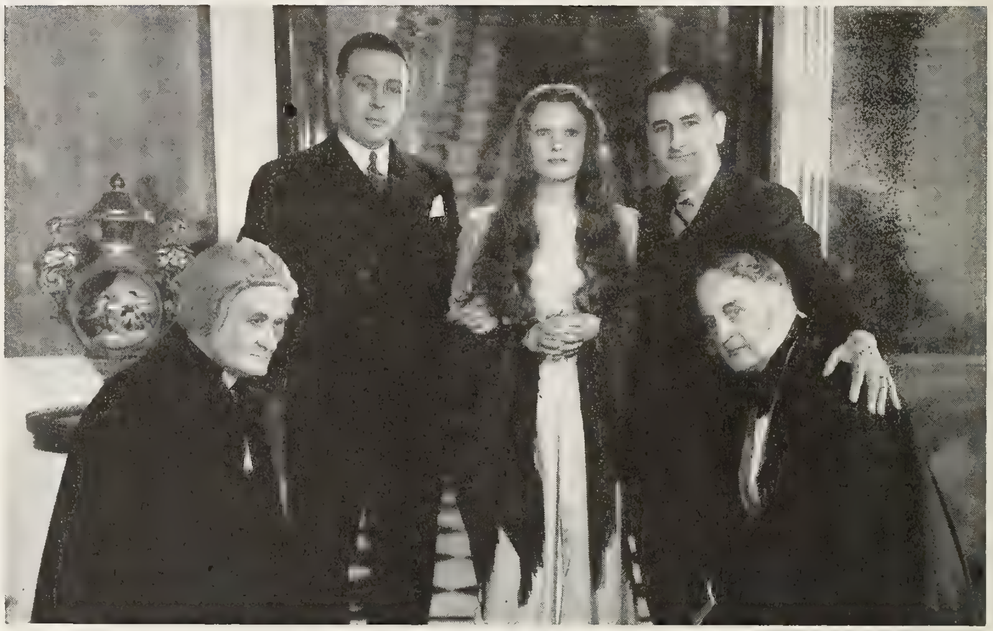
by ***BRUCE ALLAN***
in London

Victoria is Filmed

First shots of Herbert Wilcox's "Victoria the Great" were made at Denham on April 14, and history also, in more than one sense. The great Queen has only recently become motion picture material in England, with the removal of the ban which also prohibited us from seeing her in "Victoria Regina" and other plays freely available in America.

News in this sense, "Victoria the Great" is also trade news, registering activity for a new production unit, Imperator Film Productions, Ltd., specially formed to cover this feature, which Mr. Wilcox is making for world release through RKO-Radio. His regular release is through General Film Distributors. That he is making the picture at Denham instead of Pinewood inaugurates a Korda-Wilcox contact which, according to some folk, will be closer in the future.

The first scene of "Victoria the Great," appropriately, pictured the youthful Princess Victoria awakened from her sleep to receive the news of her accession from the Archbishop of Canterbury and other statesmen. Anna Neagle is playing the Queen. Opposite her as the Prince Consort is Anton Walbrook. H. B. Warner plays Lord Melbourne, Felix Aylmer is Sir Robert Peel, James Dale interprets the great Duke of Wellington, and the roles of the Duchess of Kent, mother of the Queen, and of the Baroness Lehzen are taken respectively by Mary Morris and Greta Wegener.



A NEW COMPANY formed by Herbert Wilcox (standing at right) is producing "Victoria the Great" at Denham. With Mr. Wilcox in the picture are Anna Neagle, who plays Victoria, and Ralph Hanbury of Radio Pictures, which will release the film. Kneeling are C. V. France, who has the role of Archbishop of Canterbury, and Hubert Harben as Lord Conyngham. Anton Walbrook plays opposite Miss Neagle as the Prince Consort.

"The Squeaker"

Edmund Lowe has played his first scenes for the London Film production of "The Squeaker" at Denham, an adaptation by Bryan Wallace of the book of his father, Edgar Wallace. He has a "tough" part, as a sailorman with red handkerchief knotted round a collarless neck and a peaked cap pulled low over his eyes, and the background of his first scenes suited his makeup; it pictured a saloon in London dockland, with the Thames and its shipping in the background. Vincent Korda, art director, built it from pictures of the inn, "The Prospect of Whitby," in Wapping.

William K. Howard, directing, has cameraman Georges Perinal, free owing to the "postponement" of "I, Claudius." Understood, rightly or wrongly, in trade circles is that the postponement is in fact an abandonment of the Laughton-Oberon vehicle, interrupted by Miss Oberon's car smash. At any rate, the actress, now convalescent, is being considered for another part.

Elizabeth Allan, cast opposite Lowe in "The Squeaker," is due for first shots this week. Sebastian Shaw and Alastair Sim, the last-named playing the Scottish reporter role he had in the stage version are also in "The Squeaker."

Expedition East

On April 16th there left London a self-contained production unit, bound for Ceylon and Singapore, with the program of producing two pictures against authentic Eastern backgrounds. The backer of the venture is a 28-year-old Birmingham business man, Neville Clarke, who last year made a handsome profit on a picture, "Well Done, Henry," which cost only £10,000 ($50,000). His present policy is to make, and personally supervise, from one to three pictures a year.

The Eastern pictures will be titled "Tea Leaves in the Wind" and "Singapore Police," and the same players will be used in each; they include Nils Asther, Gibson Gowland and Cyril Chadwick. Directing is Ward Wing, who made "Samarang." Most of the work will be exteriors.

Neville Clarke is due to visit the United States soon, with distribution in view.

Hagen Producing

Julius Hagen, recently principal of the Twickenham enterprises, has begun his first feature for release by the Gilbert Church enterprise, Ambassador Film Productions, Ltd. Entitled "The Last Rose of Summer," it will be directed by Thomas Bentley from a Michael Barringer script, and practically the whole of the old Twickenham personnel is engaged, James A. Carter designing the sets, Sidney Blythe controlling the lighting and William Luff the camera, while the musical score is by William Trytel and the editing in the charge of Jack Harris. Ronnie Philip has done the casting. In the cast are Anthony Bushell, Nancy O'Neill, Eve Gray, Garry Marsh, Mary Glynne, Charles Carson, Joyce Evans and Richard Cooper.

Mr. Hagen's production company is called St. Margaret's Film Studios, Ltd., and is operating at the old Twickenham plant.

Itemized

Max Baer has been signed for a featurette, "Keeping Fit," to be directed by Widgey Newman.

Merle Oberon is convalescing on the South Coast.

Tim Whelan is in the last stages of "Action for Slander," Victor Saville's third at Denham.

Basil Dean is to direct "The First and the Last," from the Galsworthy story, for London Films at Denham, with a cast including Vivien Leigh, Leslie Banks and Lawrence Olivier.

Name Pool Operators

Following the pooling of Warners' Strand, Ritz, Madison and Albany with Si Fabian's Palace, Harmanus-Bleeker Hall, Grand and Leland in Albany, N. Y., an operating committee has been set up with Mr. Fabian and Sam Rosen representing the Fabian circuit and Moe Silver and Willard C. Patterson for Warners. The policies of the theatres continue as before and each circuit continues to operate its own houses.

Plans Spanish Picture

John Dos Passos, American novelist, plans to make a motion picture depicting life in Madrid during the Civil War, the Havas News Agency reported to the New York *Post*. The picture will be intended for release in the United States, it was said.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†		
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Whistling Bullets	Kermit Maynard	May 3,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 19	66	
(See "In the Cutting Room," Mar. 28.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†		
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
I Promise to Pay (G)	Leo Carillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†	60	
Law of the Ranger	Bob Allen	Feb. 26,'37†	57	
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Let's Get Married	Ralph Bellamy-Ida Lupino	Mar. 25,'37†		
(See "Weather or No," "In the Cutting Room," Jan. 16,'37.)				
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 28
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 66.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†	54	
(See "In the Cutting Room," Nov. 7.)				
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Speed to Spare	Dorothy Wilson-Chas. Quigley	Apr. 20,'37†		
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15	63	
(See "The Fighter," "In the Cutting Room," July 4.)				
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†	58	
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne			
Blazing Glory	Jack Holt-Grace Bradley			
Devil Is Driving, The	Richard Dix-Joan Perry	May 21,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells			
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†		
(See "In the Cutting Room," Mar. 20,'37.)				
Life Begins With Love	Edith Fellows			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5, p. 75; Mar. 6,'37, p. 89.)				
Once a Hero	Richard Dix-Fay Wray			
(See "In the Cutting Room," Apr. 17,'37.)				
Professional Juror	Otto Kruger-D. Montgomery			
Reckless Ranger	Bob Allen-Barbara Weeks	May 30,'37†		
Shooting Showdown	Chas. Starrett-Barbara Weeks			
Sound of Your Voice	Grace Moore			
Taxi War	Don Terry			
Texas Cyclone	Chas. Starrett-Barbara Weeks			
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†		
(See "In the Cutting Room," Apr. 3,'37.)				
White Heat	Don Terry-Rosalind Keith			
With Kind Regards	Betty Furness-Ralph Bellamy			

CRESCENT

Title	Title	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17
Under Strange Flags	Tom Keene	Apr. 12,'37†		

Coming

Title	Title	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny	Tom Keene	June 12,'37†		
Right to Kill, The	Tom Keene	May 12,'37†		
Star of Empire	Tom Keene	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love (English titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Radey-Szoke	Nov. 1†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Tucay-Kabos	July 15	88	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Folop	Dec. 31†	82	
Scotchman in Hungary	Rado-Orosi	Apr. 12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Son of the Steppes	Kiss-Komcar	Dec. 26†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	
Sweet Stepmother	Maria Tasnadi	Sept. 15†	90	
(English titles)				
Three Spinsters	Emilie Markus-Rajnay	Dec. 1†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kilou, The Killer	Technicolor	Oct. 1	60	June 1,'35
Mysteries of Notre Dame		Oct. 1	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6,'37, p. 88.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 69.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37	61	Mar. 6,'37
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	*95	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†		
(See "In the Cutting Room," Oct. 31.)				
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28'37†	64	Jan. 16,'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Stage Struck (G) 155	Jean Blondell-Dick Powell	Sept. 12†	91	Aug. 19
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	*60	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 8
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Campus Scandals	Frank McHugh			
Case of the Stuttering Bishop, The	Donald Woods-Ann Dvorak	June 5,'37†		
Chreokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
Devil's Saddle Legion, The	Dick Foran-Anne Nagel			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	*60	Aug. 29
Gentleman After Midnight, A	Leslie Howard-O. de Havilland			
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
Life of Emile Zola, The	Paul Muni			
Mr. Dodd Takes the Air	Kenny Baker			
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
San Quentin (G)	Pat O'Brien-Humphrey Bogart		*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
Talent Scout	Donald Woods-Jeanne Madden			
Varsity Show	Ruby Keeler-Dick Powell			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyveli	Feb. 21,'37†	90	
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	B. Argyre	Sept. 20†	96	
Far from the Crowd	Mary Tsagonis	Mar. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	70	Dec. 8
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 31
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 16
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 16
(Reviewed under the title, "Ourselves Alone.")				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 28
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 1,'37†	100	Feb. 27,'37
(See "The Great Barrier," productino article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65.)				
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gangway	Jessie Matthews			
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
Non Stop New York	Anna Lee-Desmond Tester			
Talk of the Devil	Ricardo Cortez-Sally Eilers	June 1,'37†	76	
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†		Aug. 29

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Captain Calamity 128	George Houston-Movita	Nov. 29†	66	
Devil on Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 8
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27,'37†		
Gold Racket, The 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37†		
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†		
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	70	Oct. 17
Man in the Mirror, The 112 (A)	E. E. Horton-Genevieve Tobin	Apr. 17,'37†	75	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Mar. 6,'37†	58½	Aug. 28
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4†	79½	Sept. 19
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
Trouble in Texas (G) 148	Tex Ritter	Feb. 27,'37†	63	Mar. 13,'37
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 21,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 13
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny	Ken Maynard-Claudia Dell			
Cloudy King of the Sierras				
Death Takes a Cruise				
Dusty Ermine (A)	Jane Baxter-Ronald Squire		75	Oct. 10
Dynamite	James Cagney			
Face the Facts	Stuart Erwin			
Forever Yours 155	Beniamino Gigli	May 15,'37†		
Girl Said No, The	Robt. Armstrong-Irene Hervey			
Gorgeous	Anna Sten			
Grand Canyon				
Government Agent 139	Conrad Nagel-Eleanor Hunt	May 29,'37†		
Honolulu Honeymoon				
It's Love				
Killers of the Sea 135	Lowell Thomas	May 8,'37†		
Love Takes Flight	Bruce Cabot			
Marked Money	Conrad Nagel-Eleanor Hunt			
Photo Finish				
Renfrew of the Mounted				
Rider of the Rockies	Tex Ritter-Louise Stanley			
Shadow, The	Rod La Rocque			
Sing Cowboy, Sing 145	Tex Ritter-Louise Stanley	May 22,'37†		
Small Town Boy, The	Stuart Erwin-Joyce Compton			
Something to Sing About				
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sweetheart of the Navy	Eric Linden-Cecilia Parker			
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	90	June 6
(Reviewed under the title, "A Woman Alone.")				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evelyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	82	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	82	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		83	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	80	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
I Demand Payment	Betty Burgess-Jack LaRue			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Tayler	Jan. 1,'37†	108	Dec. 19
(See production article, Dec. 24, p. 16; exploitation: Jan. 2,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 3,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 66.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 6,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis. Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	78	
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 3
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	87	Aug. 15
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18†	74	Dec. 19
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	69	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Melody of 1937	Eleanor Powell-Robt. Taylor	July 16,'37†		
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	July 30,'37†	116	
(See production article, Apr. 24,'37, p. 12.)				
Day at the Races, A	Marx Brothers-Allan Jones	May 28,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Emperor's Candlesticks	William Powell-Luise Rainer	June 11,'37†		
Firefly, The	Jeanette MacDonald-Allan Jones			
General Hospital		June 25,'37†		
Good Earth, The (A)	Paul Muni-Luise Rainer	Aug. 20,'37†	138	Feb. 6,'37
(See production article, July 11, p. 76; explcitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69.)				
Hell Divers (G)	Clark Gable-Wallace Beery	June reissue	113	Dec. 26,'31
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July reissue	95	Apr. 28,'34
Marie Walewska	Greta Garbo-Charles Boyer			
Naughty Marietta (G)	Jeanette MacDonald-N. Eddy	Aug. reissue	106	Mar. 2,'35
Once There Was a Lady	Luise Rainer	July 23,'37†		
Parnell 722	Clark Gable-Myrna Loy	June 4,'37†		
(See production article. Feb. 13,'37, p. 16.)				
Pick a Star (G)	Jack Haley-Patsy Kelly	May 21,'37†	78	Apr. 24,'37
They Gave Him a Gun	S. Tracy-G. George-F. Tone	May 7,'37†		
(See "In the Cutting Room," Apr. 3,'37.)				
Thirteenth Chair, The	Madge Evans-Henry Daniell	May 14,'37†		
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	125	Jan. 24,'31
Topper	Constance Bennett-Cary Grant	July 9,'37†		
Umbrella Man		July 2,'37†		
You'll Be Married By Noon		June 18,'37†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 31
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	Feb. 20,'37
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75; Jan. 30,'37,p.84.)				
Arizona Mahoney (G) 3621	Larry Crabbe-Joe Cook	Dec. 4†	68	Feb. 20,'37
Arizona Raiders, The (G) 3564	Larry Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 15,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Dairy, A (G) 3627	John Trent-Helen Burgess	Jan. 22,'37†	77	Jan. 30,'37
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room, Oct. 3.)				
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 2
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 9,'37†		
Girl of the Ozarks, The (G) 3561	Virginia Weidler-Leif Erikson	June 12	68	June 6
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Heart of the West 3567	William Boyd-Jimmy Ellison	July 24	78	
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29†	72	Nov. 14
Hills of Old Myoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	*75	Apr. 17,'37
Hollywood Boulevard (G) 3603	Marsha Hunt-Robt. Cummings	Aug. 25†	74	Nov. 22

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 20
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 16,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	*75	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92.)				
Make Way for Tomorrow 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†		
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 6
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 26
(Exploitation: Sept. 19, p. 65.)				
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93.)				
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 8
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall			
Artists and Models	Jack Benny-Gail Patrick			
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†		
Easy Living	Jean Arthur-Ray Milland	July 30,'37†		
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
Forlorn River	June Martel-Larry Crabbe	July 16,'37†		
Great Gambini, The	Akim Tamiroff-Judith Ford	June 11,'37†		
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Hotel Haywire	Leo Carrillo-Mary Carlisle	June 4,'37†		
I Met Him in Paris	Claudette Colbert-Robt. Young	May 28,'37†		
(See "In the Cutting Room," Apr. 3,'37.)				
Last Train from Madrid	John Patterson-Wendy Barrie	June 25,'37†		
Midnight Madonna	Warren William-Mady Correll	July 2,'37†		
Mountain Music	Bob Burns-Martha Raye	June 18,'37†		
Night of Mystery, A	Roscoe Karns-Ruth Coleman	May 21,'37†		
North of the Rio Grande	William Boyd-George Hayes	June 18,'37†		
Rustlers' Valley	William Boyd-George Hayes	July 2,'37†		
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
Turn Off the Moon	Chas. Ruggles-Eleanore Whitney	May 14,'37†		
(See "In the Cutting Room," Apr. 17,'37.)				
Wild Money	Edward Everett Horton	July 9,'37†		

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lion's Den, The	Tim McCoy-Joan Woodbury	July 8†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Man 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009	Ben Lyon-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17†	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	60	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	Apr. 26,'37†		
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Hearts in Bondage (G) 6008	James Dunn-Charlotte Henry	Aug. 15†	72	June 6
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
Jim Hanvey ,Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 29
Navy Blues 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room, Nov. 7.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 8
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5
Three Mesquiteers, The (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The	Walter Brennan-Mary Brian	May 17,'37†		
Come On Cowboys 6317	Bob Livingston-Ray Corrigan	May 19,'37†		
Dangerous Holiday	William Bakewell-Lynn Roberts	May 24,'37†		
Doomed at Sundown 6337	Bob Steele	June 7,'37†		
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†		
It Could Happen to You	Alan Baxter-Andrea Leeds			
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†		
Michael O'Halloran 3510	Wynne Gibson-Warren Hull	May 10,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†		
Rhythm in the Clouds	Warren Hull-Patricia Ellis			
Rootin' Tootin' Rhythm 6307	Gene Autry-Armida	May 3,'37†		

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr. Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
(Exploitation: Feb. 20,'37, p. 80.)				
Make Way for a Lady (G) 70[illegible]	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13,'37, p. 80.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Outcasts of Poker Flat, The (G)	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 20,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 80.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We're on the Jury 716 (G)	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
You Can't Buy Luck	Vinton Haworth-Helen Mack	Apr. 30,'37†		
(See "Borrowed Time," "In the Cutting Room," Mar. 6,'37.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Is Confusion	Joe E. Brown-Florence Rice	June 18,'37†		
(See "In the Cutting Room," Apr. 17,'37.)				
Easy Going	Wheeler and Woolsey			
Looking for Trouble	George O'Brien-Cecilia Parker	May 28,'37†		
(See "In the Cutting Rooms," Apr. 3,'37.)				
Mexican Quarter	John Beal-Armida	June 25,'37†		
Missus America	Victor Moore-Helen Broderick	June 4,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
New Faces of 1937	Joe Penner-Harriet Hilliard			
Shall We Dance 724	Fred Astaire-Ginger Rogers	May 7,'37†		
There Goes My Girl	Ann Sothern-Gene Raymond	May 21,'37†		
(See "In the Cutting Room," Apr. 17,'37.)				
Toast of New York 719	Edward Arnold-Frances Farmer	June 11,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Tomorrow's Headlines	Lee Tracy-Diana Gibson	May 14,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
Vivacious Lady	Ginger Rogers-James Stewart			
You Can't Beat Love	Preston Foster-Joan Fontaine			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 13
(Reviewed under the title of "Revolt of the Zombies.")					
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 28
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 11
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devil on Earth		James B. Leong		6 rls	
Melody of the Plains (G)	Fred Scott	Spectrum		*55	Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					
Squadron "B"	Ralph Graves	Advance			
Three Legionnaires (G)	Robt. Armstrong	General		*60	Mar. 27,'37

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Everyman's Law	Johnny Mack Brown	June 10		
Law Rides, The	Bob Steele	June 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
(Exploitation: Feb. 13,'37, p. 89.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 8	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 23
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
Crime of Dr. Forbes, The* (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 19
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Little Miss Nobody* (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 26
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28
(Exploitation: Nov. 21, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation. Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9,'37, p. 68; Jan. 16,'37, p. 76.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
36 Hours to Kill* (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
Wake Up and Live (G)	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday 754	Jane Withers-Robert Kent	June 4,'37†		
(See "In the Cutting Room," Apr. 3,'37.)				
Big Business (G)	Jed Prouty-Spring Byington	July 23,'37†	*60	Apr. 17,'37
Cafe Metropole 750	Loretta Young-Tyrone Power	May 7,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
I Will Be Faithful	Gloria Stuart-Michael Whalen	June 18,'37†		
(See "Escape from Love," "In the Cutting Room," Apr. 10,'37.)				
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†		
Laughing Senor 753	Richard Arlen	June 4,'37†		
Love Under Fire	Loretta Young-Don Ameche			
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven	Claire Trevor-Michael Whalen			
(See "In the Cutting Room," Apr. 17,'37.)				
She Had to Eat	Rochelle Hudson-Jack Haley	July 2,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy	Anthony Martin-Dixie Dunbar	June 25,'37†		
Slave Ship 746	Wallace Beery-Warner Baxter	June 11,'37†		
(See production article, Mar. 13,'37, p. 16.)				
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field		*65	Apr. 17,'37
This Is My Affair 721	Barbara Stanwyck-Rob't Taylor	May 28,'37†		
(See "In the Cutting Room," Mar. 20,'37.)				
Under the Red Robe 743	Conrad Veidt-Annabella	May 21,'37†		
Wee Willie Winkie	Shirley Temple-V. McLaglen	July 30,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84.)				
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p, 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p, 82; Apr. 24,'37, pp. 91, 92.)				
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Sept. 4†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31,				
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27†	83	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A	Janet Gaynor-Fredric March	Apr. 30,'37†	111	
(See production article, Feb. 27,'37, p. 16.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey (G)	Vivien Leigh-Conrad Veidt		80	Mar. 6,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Gone With the Wind				
Knight Without Armor	Marlene Dietrich-Robt. Donat	May 1,'37†		
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Pagliacci (G)	Richard Tauber-Steffi Duna		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)				
Prisoner of Zenda	Ronald Colman-M. Carroll			
Stella Dallas	Barbara Stanwyck-John Boles			
Vogues of 1938	Warner Baxter-Joan Bennett			
When Thief Meets Thief	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	
Woman Chases Man	Miriam Hopkins-Joel McCrea	May 7,'37†		
(See production article, Apr. 17,'37, p. 12.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Grey	July 26	54	July 19
(Exploitation: Oct. 24, p. 70.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, pp. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Girl Overboard 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	
Left Handed Law 1045	Buck Jones	Apr. 18,'37†	63	
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27†	56	Feb. 13,'37
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20†	63	Nov. 28
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	85	Apr. 3,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wings Over Honolulu 1011	Wendy Barrie-Ray Milland	May 16,'37†		
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car	Robert Wilcox-Judith Barrett			
As Good as Married 1012	John Boles-Doris Nolan	May 9,'37†	81	
(See "In the Cutting Room," Apr. 10,'37.)				
Black Aces	Buck Jones-Kay Linaker			
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
I Cover the War	John Wayne-Gwen Gaze			
Love in a Bungalow 1009	Kent Taylor-Nan Grey	June 20,'37†		
Man in Blue, The 1020	Robert Wilcox-Nan Grey	June 6,'37†		
(See "The Cop," "In the Cutting Room," Apr. 10,'37.)				
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
Oh! Doctor (G) 1013	Edward Everett Horton	May 23,'37†	*70	Apr. 24,'37
Road Back, The 1005	Larry Blake-John King	May 30,'37†		
(See production article, Apr. 24,'37, p. 16.)				
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	58	
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 13,'37†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flying Fists	Herman Brix	Apr. 25,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Trail Feud, The	Tom Tyler-Harlene Wood	May 1,'37†		
Two Minues to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Lost Ranch	Tom Tyler	July 10,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Roaring Motors	Herman Brix	May 30,'37†		
Winning Stroke, The	Herman Brix	June 15,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27,'37, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)				
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter.	Apr. 17,'37†	*90	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
(Exploitation: Apr. 10,'37, p. 91.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30,'37, p. 81.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	*60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter	Joan Blondell-Pat O'Brien			
Another Dawn (A)	Kay Francis-Errol Flynn	June 26,'37†	*70	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Blazing Sixes	Dick Foran-Helen Valkis	June 12,'37†		
Confession	Kay Francis-Ian Hunter			
(See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)				
Dance, Charlie, Dance	Stuart Erwin-Jean Muir			
Deep South, The	Gloria Dixon-Claude Rains			
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Empty Holsters	Dick Foran-Patricia Walthall			
Ever Since Eve	Marion Davies-R. Montgomery			
Fly Away Baby	Glenda Farrell-Barton MacLane	June 19,'37†		
Footloose Heiress	Craig Reynolds-Ann Sheridan			
(See "In the Cutting Room," Apr. 10,'37.)				
Go Getter, The	George Brent-Anita Louise	May 22,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Kid Galahad	Edw. G. Robinson-Bette Davis	May 29,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Lady Luck	Barton MacLane-Ann Sheridan			
Marry the Girl	Frank McHugh-Mary Boland			
(See "In the Cutting Room," Feb. 13,'37.)				
Perfect Specimen, The	Errol Flynn-Miriam Hopkins			
Public Wedding Number One	Jane Wyman-William Hopper			
Singing Marine, The	Dick Powell-Doris Weston			
(See "In the Cutting Room," Mar. 27,'37.)				
Slim	Pat O'Brien-Henry Fonda	June 12,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
That Certain Woman	Bette Davis-Henry Fonda			
War Lord	Boris Karloff-Beverly Roberts			
(See "In the Cutting Room," Apr. 10,'37.)				
White Bondage (G)	Jean Muir-Gordon Oliver	June 19,'37†	*60	Mar. 13,'37

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls.	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls.	
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
My Song of Love	Tito Schipa	Mar. 31,'37†		
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
Itto	Simone-Berrario			
Love on Skiis	Walter Rimil			
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson			
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	93	Oct. 8
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11	95	Dec. 13
Cloistered (G)		Best	May 19	80	Nov. 7
(Exploitation: Mar. 27,'37, p. 78.)					
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Everything in Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Golem, The (A)	Harry Bauer	Metropolis	Mar 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camille Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		78	June 27
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 6
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
La Damigella di Bard (G)	E. Grammatica	Artisti		85	Jan. 9,'37
La Fusse	Femin Gemier	French	Aug. 1	83	
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Marriage of Corbal, The (A)	Nils Asther	General		80	June 18
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 29,'37	85	Mar. 6,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Prisoners (G)	A. I. Chaban	Amkino	Feb. 18,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Shchukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")					
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 8
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Star Fell from Heaven, A (G)	Florine McKinney	Assoc. British		70	June 27
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Tsar to Lenin (A)		Lenauer Intern'l.	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5
Yiddle With His Fiddle	Molly Picon	Sphinx	Dec. 31	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Champ's a Chump, The (All Star)	June 20	18
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Love Comes to Mooneyville (1-2-37)	Nov. 14†	18
Mister Smarty (8-1) Andy Clyde	July 15	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37†	17½
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Sailor Made Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (3 Stooges) (11-14)	Sept. 11†	2 rls.
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	7
Glee Worms	June 24	7
Let's Go (4-17-37)	Apr. 16,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Gold Quest of the Ages.... (2-27-37)	Jan. 28,'37†	10
Star Gazers (11-7)	Oct. 15†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14)	Sept. 4†	9½
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runway Marriage, The (1-16-37)	Dec. 18	11
Wedding Deal, The	Feb. 26,'37†	
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18†	9
HAPPY HOUR		
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.
KRAZY KAT CARTOONS		
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time	May 7,'37†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	10
Fit to Win	May 7,'37†	
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10)	Aug. 30	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Scrambled Legs (3-27-37)	Feb. 22,'37†	10
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Puttin' Out the Kitten	Mar. 26,'37†	
Scrappy's Band Concert	Apr. 29,'37	
Scrappy's Camera Troubles (6-20)	June 5	7
SCREEN SNAPSHOTS		
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—	Apr. 30,'37†	
SPECIAL		
Belgium (3-6-37)	Dec. 25†	8½
Castle Town of France (2-20-37)	Nov. 1†	8½
Old Paris and Berne (2-20-37)	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11†	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10)	Sept. 18†	6
Coronation, The	May 14,'37†	1 rl.
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	7
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 29†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Hay Ride, The	Apr. 2,'37†	6
Ozzie Ostrich Comes to Town	May 28,'37†	1 rl.
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
Tough Egg, A	June 26	6
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26)	Dec. 13†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Songs of the Danube	Apr. 9,'37†	1 rl.
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept. 25†	19
Ditches to Riches		2 rls.
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag		2 rls.
Hold It	Jan. 29,'37†	17
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20†	19
Peaceful Relations	June 19	18
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19)	Dec. 13†	19
Spring Is Here	Oct. 30	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo		11½
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Hollywood Magic		12
Isle of Paradise		11
Shanghai		12
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
WORLD EXPLORATIONS		
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
FITZPATRICK TRAVEL TALKS		
Colorful Bombay		8
Colorful Islands (1-2-37)	Nov. 14†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Hong Kong, Hub of China	May 1,'37†	
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	8
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates	May, 1,'37†	
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood: Second Step (2-20-37)	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10
M-G-M SPORTS PARADE		
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
MUSICAL COMEDIES		
Girl's Best Years, A (2-20-37)	Dec. 26†	19
Hollywood Party	Apr. 3,'37†	21
No Place Like Rome (11-7)	Sept. 26†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Bored of Education (9-5)	Aug. 29	10
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Rushin' Ballet	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5†	11
Three Smart Boys	Mar. 13,'37†	11
Two Too Young (11-7)	Sept. 26†	10
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Penny Wisdom	Apr. 10,'37†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Ski Skill (4-10-37) (Reviewed under the title, "Ski Skill")		10
Sports on Ice	Oct. 10†	10
Tennis Tactics	May 1,'37†	
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.)	Apr. 9,'37†	21
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The	June 18,'37†	1 rl.
Making Friends	Dec. 18†	7
More Pep	June 19	8
Pudgy Takes a Bow-Wow	Apr. 9,'37†	1 rl.
Pudgy Picks a Fight	May 14,'37†	1 rl.
Training Pigeons	Sept. 18†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4†	8
Greedy Humpty Dumpty	July 10	8
Hawaiian Birds	Aug. 28†	9
Play Safe	Oct. 16†	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	
Friml Favorites Rudolf Friml, Jr. and Orch.	June 4,'37†	1 rl.
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	1 rl.
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	10
Rah, Rah, Football Will Osborne and Collegians	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	1 rl.
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Star Reporter, The, No. 2 (3-27-37)	Mar. 12,'37†	11
Vinent Lopez and Orch. Boswell Sisters		
Swing Hutton Swing Ina Ray Hutton and Orch.	May 7,'37†	1 rl.
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	May 21,'37†	
Song of the Islands	July 23,'37†	1 rl.
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20†	1 rl.
PARAGRAPHICS		
Aviator Shorty	July 23,'37†	1 rl.
Broadway Highlights, No. 8	Dec. 11†	1 rl.
Broadway Highlights, No. 9		1 rl.
Circus Comes to Town, The	June 25,'37†	1 rl.
It's a Living	Mar. 5,'37†	1 rl.
Lulu's Love	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Nobody Home	Apr. 2,'37†	1 rl.
Rhythm of the River	Oct. 9†	10
Safety in the Air	May 30,'37†	1 dl.
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	1 rl.
PARAMOUNT PICTORIAL		
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All Aboard	Nov. 13†	10
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 5†	10
No. 6 — Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 3,'37†	1 rl.
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions	Feb. 12,'37†	1 rl.
No. 8 — Tides of Fundy — Home of the Rainbow—Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—	Apr. 9,'37†	1 rl.
No. 10—	May 7,'37†	1 rl.
No. 11—	June 4,'37†	1 rl.
No. 12—	July 2,'37†	1 rl.
PARAMOUNT VARIETIES		
Fashions in Love	July 24	8
Rhythm Party, The	June 26	9
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Hold the Wire	Oct. 23†	7
Hospitaliky	Apr. 16,'37†	1 rl.
I'm in the Army Now	Dec. 25†	7
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Lost and Foundry	July 16,'37†	1 rl.
Morning, Noon and Night Club	June 18,'37†	1 rl.
My Artistical Temperature	Mar. 19,'37†	1 rl.
Never Kick a Woman	Aug. 28†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
Twisker Pitcher, The	May 21,'37†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	1 rl.
No. 6	July 2,'37†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 31	10
I Can't Escape from You Joe Richman and Orch.	Sept. 25†	8
Never Should Have Told You (3-6-37)	Jan. 29,'37†	8
Please Keep Me in Your Dreams Henry King and Orch.	May 28,'37†	1 rl.
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	1 rl.
You Came To My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.
GRANTLAND RICE SPORTLIGHTS **(NEW SERIES)**		
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	1 rl.
No. 36—Wrestling	Apr. 23,'37†	1 rl.
No. 37—Swing Stars	May 7,'37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 25	July 10	5
EASY ACES		
Etiquette	Nov. 29	9
Fool Your Friends	June 9	10
HEADLINER SERIES		
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Dummy Ache	July 10	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Vocalizing (10-10)	Oct. 23†	20½
MAJOR BOWES AMATEUR PARADE		
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	16
Don't Be Like That (1-30-37)	Dec. 4†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4†	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Swing It	July 3	18
That Man Samson	May 28,'37†	19
RAINBOW PARADE CARTOONS		
Cupid Gets Her Man	July 24	7
Inlawful	Apr. 30,'37†	
It's a Greek Life (3-28)	Aug. 2	7
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	7
SMART SET		
And So to Wed	June 19	19
Grandma's Buoys (1-2-37)	Dec. 18†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18†	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)		18
SPORTS WITH BILL CORUM		
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37†	9
Ladies Day	Dec. 18†	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting on the Dog	Feb. 12,'37†	
Row, Mr. Row	June 19	11
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26)	Nov. 20†	11
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Swamp Land	Sept. 18†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	19
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17
Wrong Romance, The	May 14,'37†	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37†	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11†	10
Washington in Virginia... (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Mickey's Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)		9½
SILLY SYMPHONIES		
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)	Mar. 6,'37†	8½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 21	June 8	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36	May 10,'37†	
No. 37	June 7,'37!	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The (3-13-37)	Mar. 3,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers	Apr. 26,'37†	7
Turkey Dinner	Nov. 30†	8
Bargain Matinee	Apr. 12,'37†	8

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bargain Matinee (3-20-37)	Apr. 4,'37†	10
Cocktail Party, The	May 12,'37†	
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Record	Mar. 17,'37†	
Musical Airways (10-10)	Sept. 30†	11
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes With Rhythm	June 9,'37†	
Teddy Bergman International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Battle Royal (7-18)	June 22	7
Beachcombers (10-3)	Oct. 5†	9
Birthday Party, The	Mar. 29,'37†	
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30†	7
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Trailer Thrills	May 3,'37†	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8½
No. 30—Novelty (12-26)	Dec. 7†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty	June 21,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Entertainers (7-11) Sylvia Foos	June 27	1 rl.
Vitaphone Topnotchers (2-1)	May 30	
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	1 rl.
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	
Nickel Lowdown Charles Kemper	May 1,'37†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Oily Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
I'm Much Obliged Vera Van-George Dobbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	20
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
"Give Me Liberty" John Litel	Dec. 19†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	20
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	2 rls.
Mail and Female Ken Murray	Mar. 27,'37†	2 rls.
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	

COLORTOUR ADVENTURE
(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The (1-23-37)	Jan 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)	Oct. 17†	11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)	Nov. 28†	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19†	10
George Hall and Orch	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	1 rl.
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	1 rl.
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 22—When I Yoo Hoo	June 27	
No. 23—I Love to Singa (6-20)	July 18	7
No. 24—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 25—At Your Service, Madame	Aug. 29	7
No. 26—Toy Town Hall (9-19)	Sept. 19	7
No. 27—Boulevardier of the Bronx	Oct. 10†	7
No. 28—Don't Look Now	Nov. 7†	7
No. 29—Coocoonut Grove	Nov. 28†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella With the Fiddle (4-10-37)	Mar. 27,'37†	1 rl.

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Beneath the Sea	Apr. 18	9
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	
No. 9—Hats—Bathing Suits	May 1,'37†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl.
Whale Ho (7-14)	Feb. 13,'37†	
Medium Well Done Hardeen	Mar. 6,'37†	1 rl.
Ghost to Ghost Hookup, A Radio Rambers	Apr. 3,'37†	
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37†	9

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Crusoe of Clipper Island 3583 Mala (14 episodes)	Nov. 14	
S. O. S. Coast Guard 6441	Aug. 28,'37†	
Vigilantes Are Coming, The 3582 Bob Livingston-Kay Hughes	Aug. 22	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN
(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-8) Buck Jones-Maria Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers..	Apr. 12,'37†	
Wild West Days Johnny Mack Brown	July 5,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10†	

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 67

Bluebook School Question No. 67 was: (A) Name points you consider as of interest and importance in rewinding film and concerning the rewinder itself.

The following made acceptable reply: S. Evans and C. Rau; D. H. Danielson; J. R. Prater; H. Edwards; T. F. Bochert; H. B. Smith; W. H. Edmonds; W. Limmroth; E. H. Toedthe; C. L. Loft; R. and K. Wells; C. Champney; D. E. Birdsong; G. E. Doe; J. A. Zachritz; O. H. Schmidt; C. Oldham; R. LeRoy; S. O. Sears; A. L. Cooper; C. Hawkens; C. Lonie; A. Cook; M. and J. Devoy; E. Brisco; T. T. Golley; H. T. McClellan; D. and W. Porter; L. B. Masters; T. Turk; H. J. Abernathy and R. Tomkins; W. C. Bant and L. M. Roberts; C. H. Lowrie; H. Lathrope and M. Dey; O. Hunt; D. H. Purcell; P. and L. Felt; R. E. Bullard and J. K. Robinson; F. L. and L. Savlor; S., A. H. and P. Dalbey; L. B. Jones; M. and B. Walker; K. N. Alberts; T. W. Redhouse; L. F. and G. Brown; A. D. Lonby, D. Shea and H. T. Plum; F. E. Dorp, R. Dennis and H. A. Ames; M. F. Robinson and L. A. Beachwood; D. T. Samuels; D. Davis, E. M. Brown, L. B. Knox and B. L. Lasser; D. Morgan; S. H. Billings; G. T. Jones and A. Leonard; C. L. Mosier and F. L. Birch; H. L. Lilly; G. Caldwell; T. H. Morton; T. B. Brown and W. V. Henderson; R. R. Rovins and W. Winkler; J. R. Davidson and W. W. Mathews; W. A. Kendal; E. L. Sanford; W. Thompkins; H. T. Todd and L. E. Dodson; D. B. Smith; R. R. Jacobs and B. B. Hornstein; E. F. Wentworth; L. and W. R. Matthews; B. L. Sanderson; E. Exline; A. C. Greene; P. F. Maxwell and R. D. Hicks; W. R. Baxter and R. N. Davis; M. L. Grahame; J. H. Morton.

S. Evans and C. Rau answer section (A) concisely and well, thus: "The points of interest and importance in rewinding of film are as follows: (1) That the rewinder elements be in perfect alignment; (2) that speed of rewinding shall not exceed six minutes to each 1000 feet of film; (3) that sufficient tension be supplied to insure snug, but not too tight rewinding; (4) that, at least in one-man rooms, the rewinder be located in convenient proximity to the film cabinet, at the same time enabling the projectionist to remain as close to the projectors as possible, while rewinding with clear view of the screen; (5) that a low c. p. light bulb be located beneath a ground glass set into the rewind table midway between rewinder elements; (6) that rewinder elements be located sufficient distance apart, say not less than 32 inches, to enable handling of the film for inspection and repair; (7) that the driving motor circuit be equipped with a switch that will automatically cut off when rewinding is completed."

BLUEBOOK SCHOOL QUESTION NO. 72

(A) Why is the phenomenon of voltage drop useful in studying the wiring of amplifiers?

(B) What represents good maintenance practice with respect to selecting parts and supplies?

(C) Does a magnetic speaker have a "field coil"?

(D) Name four methods of controlling motor speed.

D. Danielson says: "The first requisite to proper rewinding is a dust-free atmosphere, perhaps slightly humid. Next, a motor drive geared down to rewind 1000 feet of film in six minutes, with an automatic stop when rewinding is done. My own rewinds 1,000 feet in 9.14267 plus minutes when using a two-inch reel hub; 2,000 feet on a 4-inch hub reel would not be far from double that. The rewinder may be either open or inclosed, but must have its elements in perfect alignment. There must be tension applied in sufficient amount to insure tight winding, though not enough to cause the film to slide upon its successive layers. Reels used in rewinding must be straight and have no sharp edges. In my opinion rewinding should be done in the projection room and in close proximity to the film storage cabinet and the projectors. There should be an arrangement of film fuse so connected that fire at the rewinding table would automatically release the fire shutters.

"The tail piece should not be too firmly attached to the reel. With the Devry reel it is best not to use the automatic hook feature, since if this be done, small bits of film are pulled loose, which may find their way into the projector film path, causing possible damage. The film, especially its first few feet, should be inspected for possible damage. Immediately upon completion of rewinding the film should be removed and stored in its proper compartment in the storage cabinet."

R. and K. Wells say: "The first, most highly essential features of rewinding are (a) good reels in perfect condition, (b) elements of rewinder in perfect alignment with each other. Next comes the matter of speed, which, as our friend "Dad" has so often told us, should be slow. His recommendation is six minutes to the thousand feet, approximately, and up to date we have, through the years, always found his teachings good. We have our rewinder geared to that speed and find that, once we got used to it, it is just fine. Would not go back to the old bur-r-r-r, rush-it-through, speed on a bet.

"Next in importance, as we see it, comes an automatic switch to cut off current when rewinding is done. Next a sufficient braking power applied to the tail reel to insure proper compactness in the film roll, so that pulling down will never be required. But, after all, the one most important thing with regard to rewinding, as with every other thing in projection, is the interest the man doing the job has in his work. If he lacks vital interest, regardless of everything else the job will be poorly done. If he has real, live, vital interest in his work, then, while if he be equipped with good tools naturally he will be able to do a better job than would be possible if he were not so equipped, still the job will be the best that he is able to do and that will, in the very nature of things, not be too faulty.

"You never said a truer word, F. H., than when you said, in your Comments some months ago, that pride in one's work, or in the results of it rather, is absolutely essential to the production of really good results."

C. Champney puts it briefly and well. He says: "Using either power driven or hand rewind, film should never be rewound faster than about twice its projection speed, which means about five to six minutes per thousand feet. Rewinder elements should be kept in perfect alignment, so that damage to edges of film by friction with reel sides be avoided. Tension (braking power) should not exceed that required to wind the film snugly, without inflicting scratches by causing the film rolls to slip upon one another.

"Motor driven rewinders should be so equipped that the motor circuit will be opened the instant the film pulls loose from the tail reel and the film tension is thus released. Otherwise the tail piece will be whipped around, with very probable damage.

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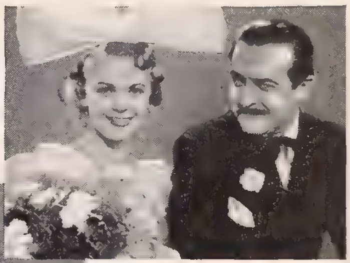

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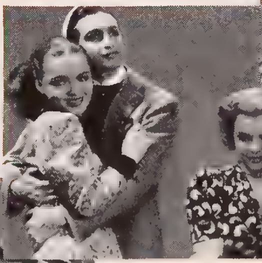

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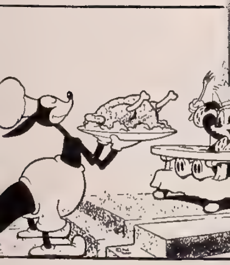

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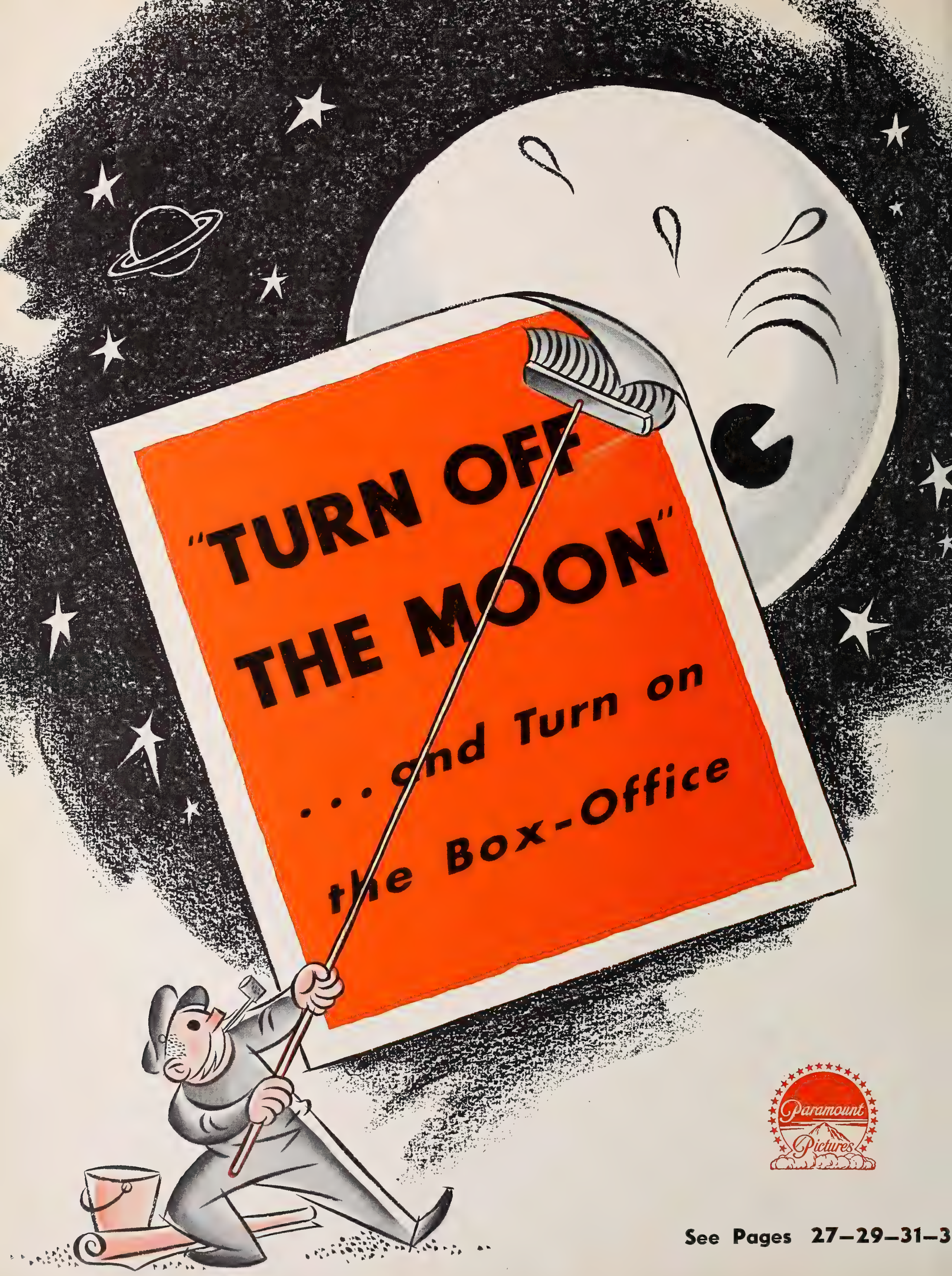
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CREST THEATRE
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GENESEO THEATRE
Geneseo, Ill.

CALVIN THEATRE
Detroit, Mich.

TEMPLE THEATRE
Kane, Pa.

HARMONY THEATRE
Chicago, Ill.

RIVOLI THEATRE
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OHIO THEATRE
Franklin, Ohio

LASTER MATT
Flint, Mich.

Golden Meadow Theatre
Golden Meadow, La.

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Tuscaloosa, Ala.

Robb & Rowley Theatr
Dallas, Texas

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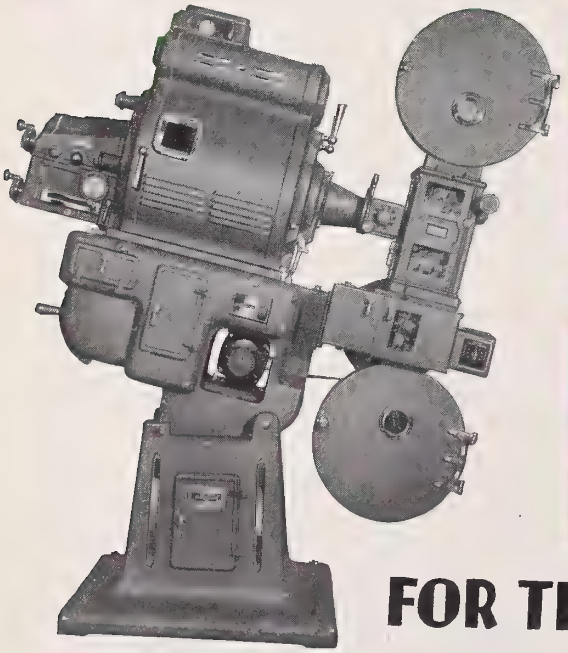

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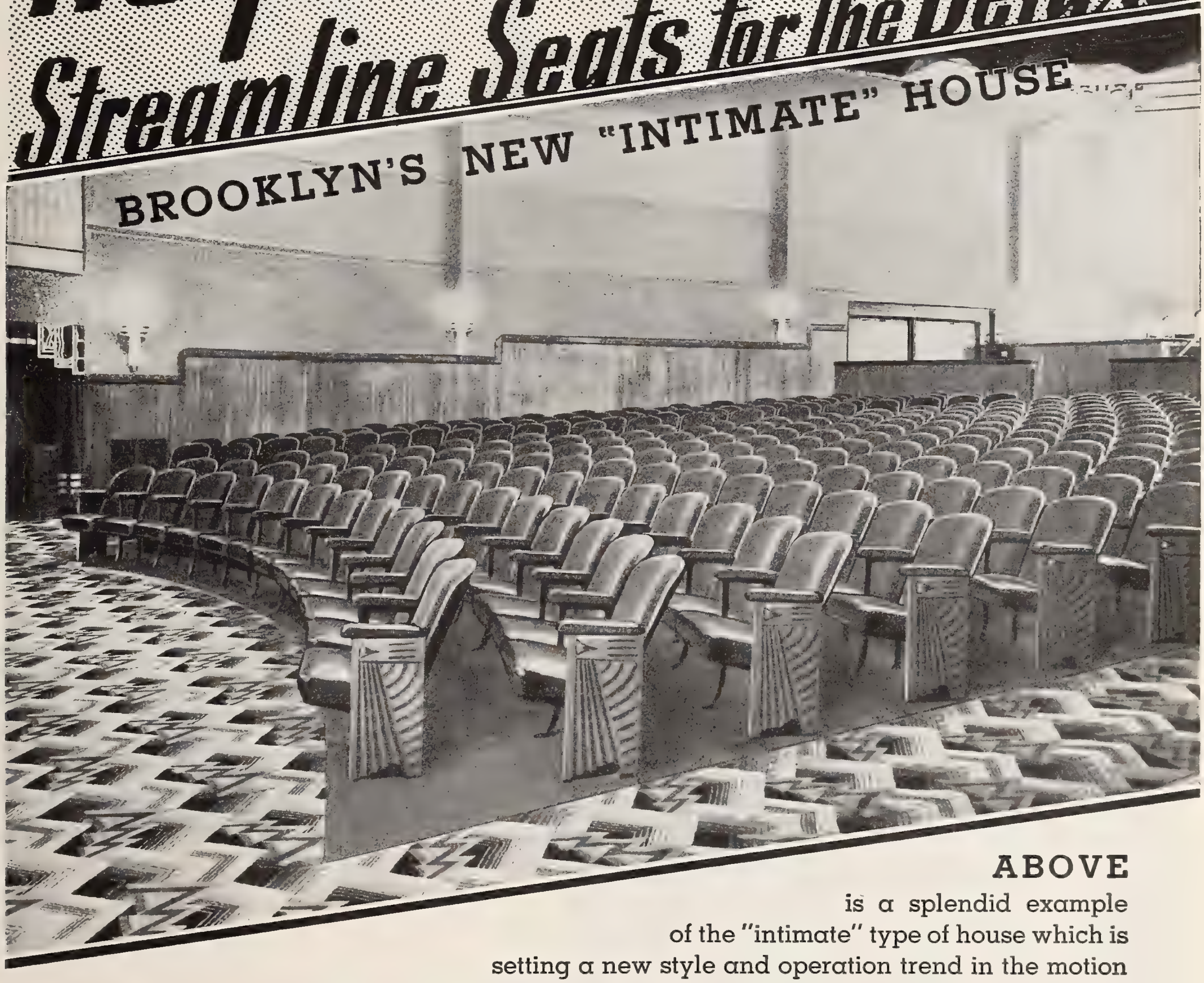

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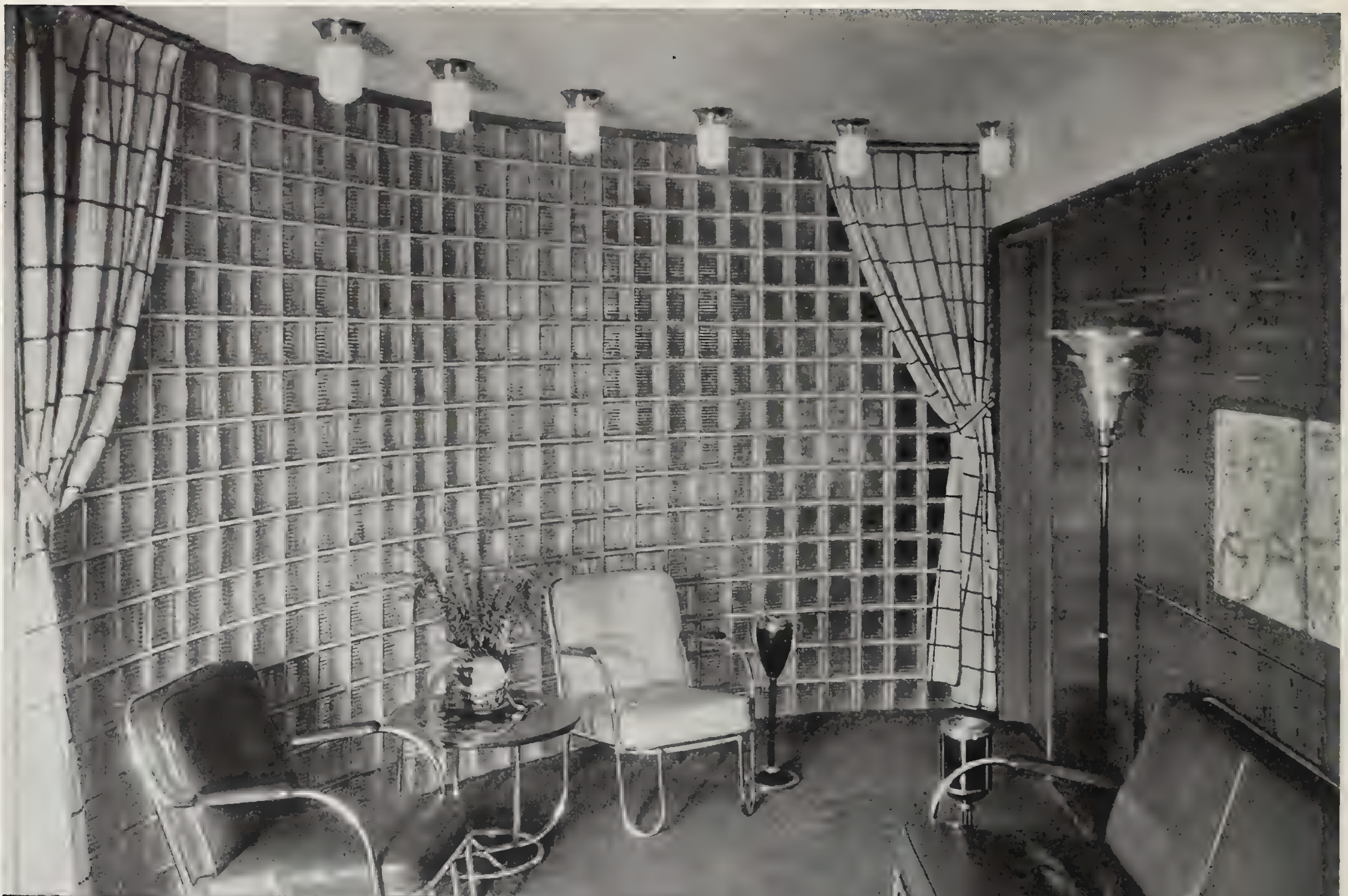

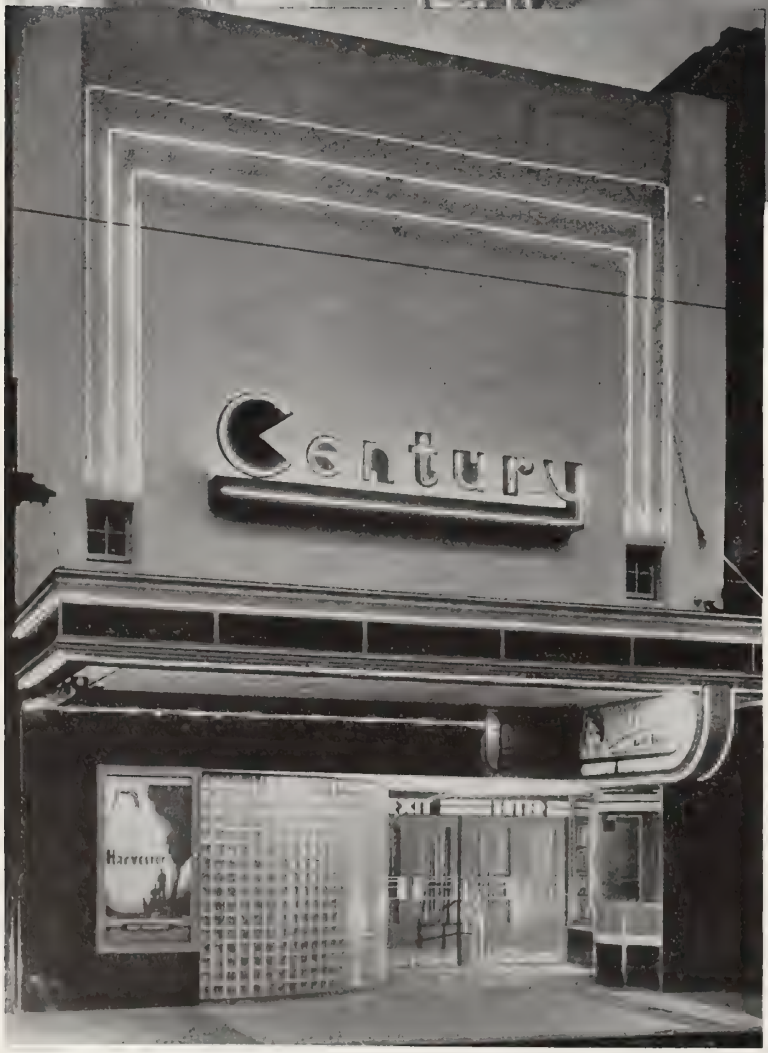

doubling in glass

■ One of the most interesting extensions of the use of glass is its application, semi-structurally as well as decoratively, to architecture. The Century theatre in Mobile, Ala., illustrated here, has a front area scheme in which Owens-Illinois translucent glass tiles form a decorative wall serving both vestibule and lounge. The face of the Century, which was designed by Cooper Van Antwerp, Mobile architect, is of stucco trimmed with gas tube lighting in dark and light green and yellow. The marquee fascias are outlined in green luminous gas, while the soffit is bordered with 60-watt lamps in a metal trough. Beneath the marquee, the entrance area, including the vestibule, is faced with black Vitrolite trimmed with blue Formica. Vestibule lighting is supplied by two 12-inch ceiling troughs. Rimming the curving glass tile wall in the lounge, twelve opal globed lamps of 100 watts each, set 18 inches on centers, give the tiles a luminous effect of decorative interest, while at the same time supplying lighting for this room. The inner walls of the lounge are finished in panels of wood-grained sheet rock.

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 127 MAY 1, 1937 NUMBER FIVE

New Group Formed in SMPE Vision Studies

A NEW sub-committee on structures is being formed under the Projection Practice Committee of the Society of Motion Picture Engineers, to give special attention to architectural considerations in the new program of the larger body intended to bring about standard practice with respect to visual conditions in the auditorium. Ben Schlanger, New York theatre architect, is chairman of the new committee.

Already 25% of the 2,000 questionnaires on auditorium forms, distances and dimensions, recently circulated under the auspices of the projection committee, have been returned with the data sought. These are returnable to Harry Rubin, chairman of the Projection Practice Committee, and when a sufficient amount of data has thus been received, analysis of them is to be begun by the theatre structures committee, and their findings will be added to data already compiled on screen illumination and light sources to form a basis of standard practice in auditorium planning.

Engineers and architects who have been invited to serve on the structures committee are Roy Morin of the theatre regulation department of Connecticut; Robert R. French, engineer long active on SMPE committees; Robert Boller, Kansas City theatre architect; C. F. Horstman, supervisor of projection for RKO; Frank Cahill, in a similar capacity with Warner Theatres; Edward Stone, New York architect formerly connected with Harrison & Foulhoux, who were among the architects of the Radio City theatres; and Leonard Asheim, architect of Bridgeport, Conn. It is expected that other architects will be added, or called in for consultation, as the work progresses.

40% of Theatres Said To Have "Modern" Sound

ON THE BASIS of installations of sound equipment essentially conforming in design and operating characteristics to advances introduced during the last three years, approximately 40% of the motion picture theatres operating in the United States have what sound engineers accept as "modern" reproducing equipment. With not more than 1,000 new theatres added during that period it may be calculated, with sufficient accuracy for the present purpose, that about 30% of the nation's theatres have replaced early-style equipment with "modern" reproducing systems.

It is certain, however, that installation figures a year from now will greatly change the present picture, since a wave of replacement set in only a year ago and is now at its height. In only nine months, Erpi has installed the lates type of Western Electric equipment in approximately a thousand theatres.

RCA Photophone installations of high-fidelity type already equal the number of old-style systems yet operating, and by the end of the year, according to Edwin M. Hartley, head of the Photophone division of RCA, will have completed replacing existing equipment in 400 Warner theatres, in addition to other circuit and independent houses for which contracts were previously announced.

Installations of "modern" equipment by other manufacturers, in many cases incorporated in a reproducing system having components of more than one make, are estimated to total about 600 now, and as the result of continual developments in amplifiers, speakers and other elements of a sound system, they are expected to add substantially to the replacement of old-style equipment during the coming year.

• • •

FEATURES OF THIS ISSUE

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CONTRIBUTING CONSULTANTS

J. T. KNIGHT — Physical Operation

BEN SCHLANGER — Architectural Form

183 Theatre Projects Reported in 10 Weeks

REPORTS OF plans for the construction of theatres in the United States, received by BETTER THEATRES' *Projects' Bulletin Service* during the last three weeks of February, the month of March and the first three weeks of April, named 183 new projects.

A total of 38 states were represented in the reports, with Illinois showing the highest number for any one State—22—and the Middle West leading all other sections.

The reports gave the smaller capacities predominance in every section, very few of the projects calling for more than 800 seats. The projects reported were distributed among the 38 States as follows:

Illinois, 88; Ohio, 13; Indiana, 2; Michigan, 13; Missouri, 9; Iowa, 3.

Virginia, 7; Mississippi, 7; Florida, 4; Alabama, 5; Georgia, 1; Kentucky, 2; Maryland, 1; Tennessee, 3; West Virginia, 3; South Carolina, 3; North Carolina, 2; Texas, 4; Oklahoma, 1; Arkansas, 1; New Mexico, 2; Louisiana, 7.

Colorado, 6; Washington, 4; Connecticut, 5; New York, 8; New Hampshire, 5; Idaho, 2; Vermont, 1; New Jersey, 5; California, 18; Pennsylvania, 3; Arizona, 1; Massachusetts, 8.

New Hazard Rules Applied to Projection

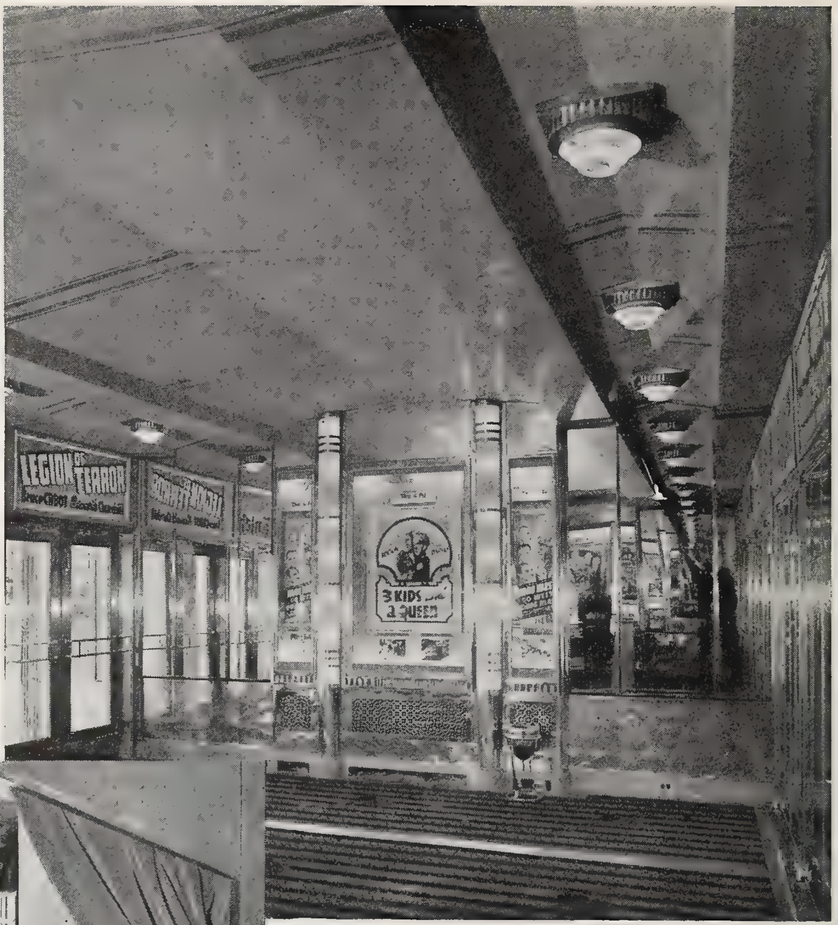
AS MEASURES to reduce still further fire hazards emanating from projection, the Massachusetts Department of Public Safety has adopted new regulations, including one which makes it mandatory for a projectionist to be beside the working projector.

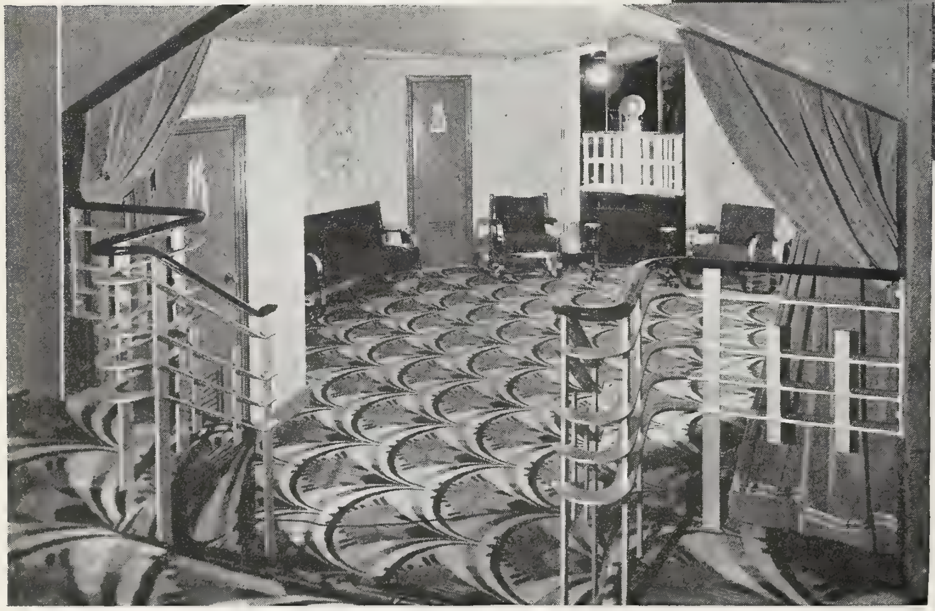
In addition, the new rules require that each fire or accident in a projection room must be reported separately within 24 hours by both the projectionist in charge, and the theatre manager. Also, an exhaust fan must be kept running and the intake duct open while the projectors are in operation. All changes in the room or equipment must be approved by department inspectors.

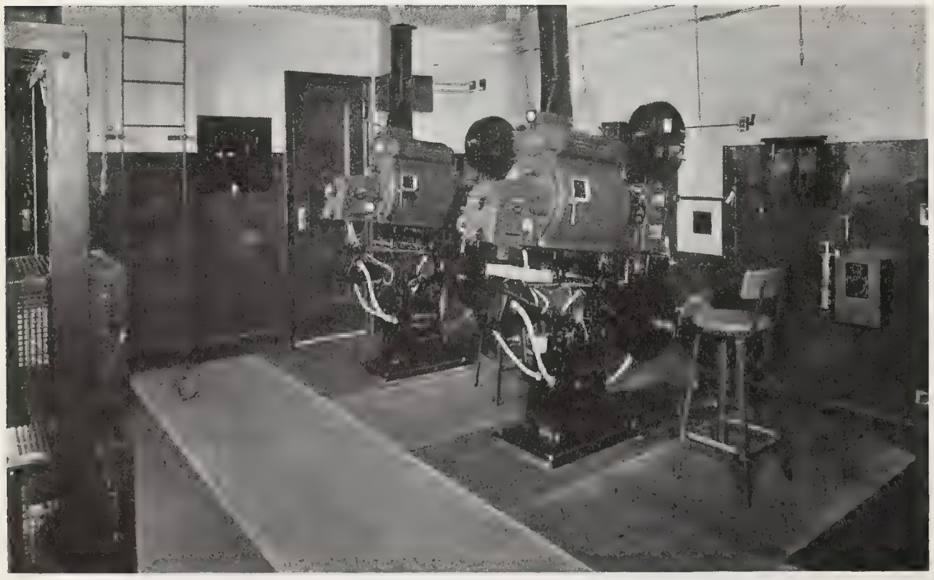
Another regulation specifies that no reel may contain more than 2,000 feet of film. Massachusetts was one of the few States in which the new standard reel length was in jeopardy.

A Symbolical Design With a Stadium Plan

• Describing the Crest theatre, New York City neighborhood house, in which modern decorative devices are applied to a marine theme. Plan and specifications appear on page 8.







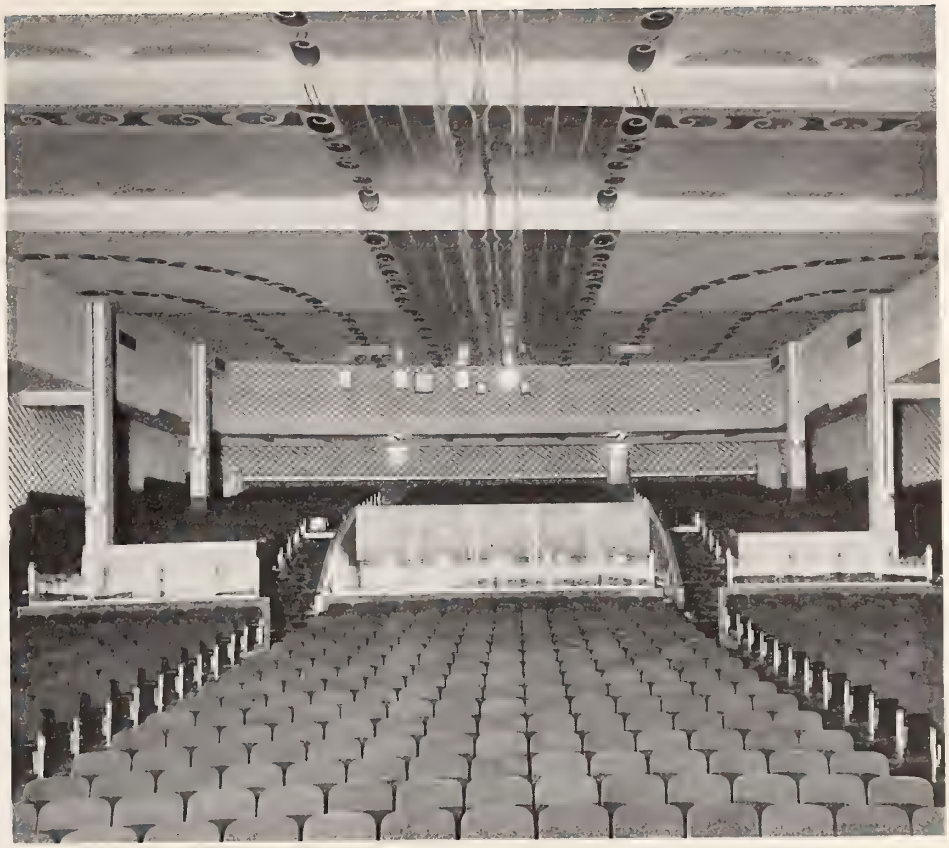
• Above: The lobby, which opens upon auditorium vomitory between forward sections of stadium. At the walls, mirrors above bronze lacquered bases flank display case arrangement divided into three sections by luminous "piers." The ceiling, laid in several planes, is of plaster painted in buff, silver and gold. Ceiling fixtures are glass louvres set in metal "pans."

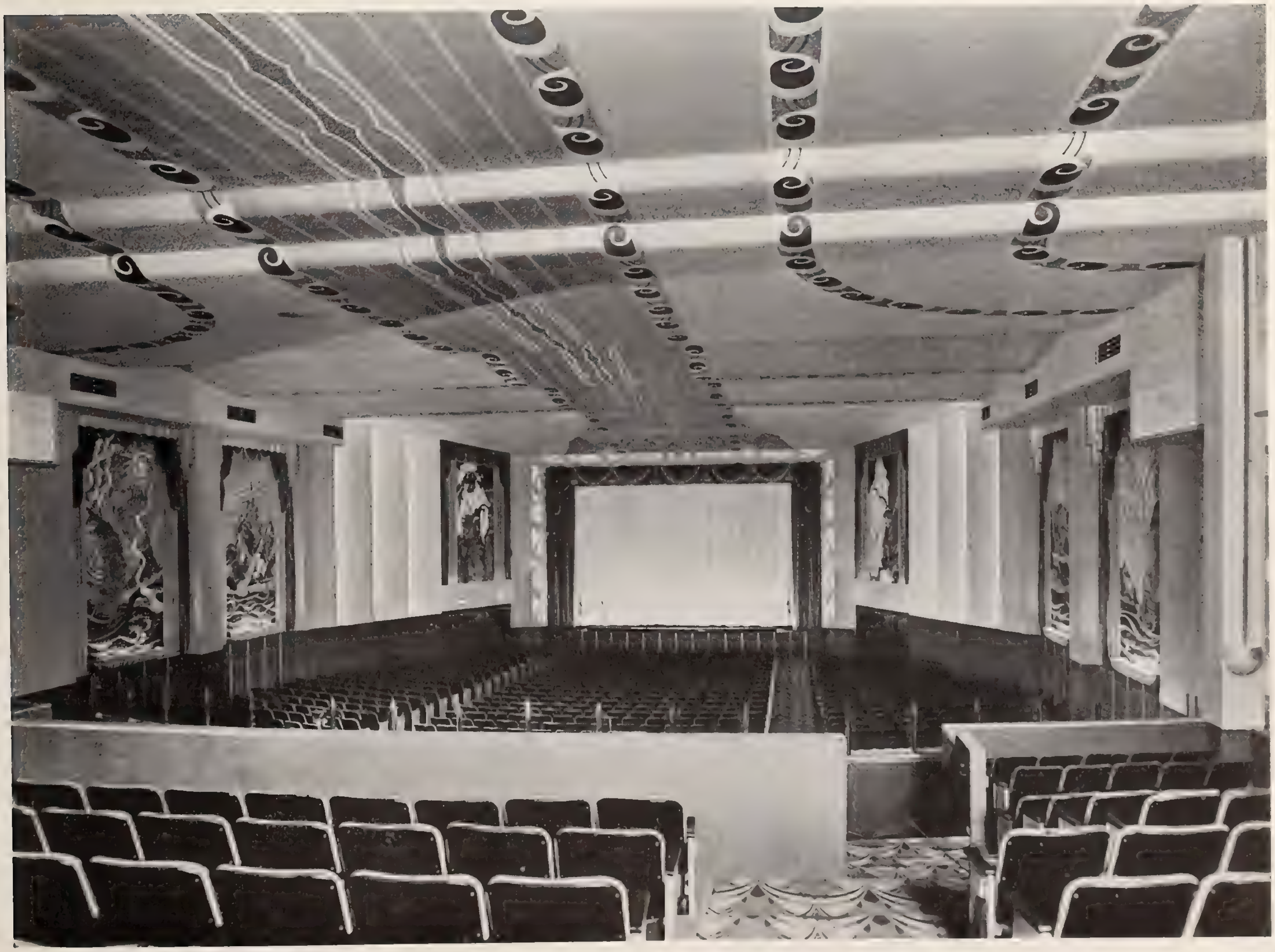
• Left, center: Looking into the lounge, which is entered from vomitory area (marked promenade on floor plan drawing). Walls are of gold and rust Tekko paper, ceiling is painted silver and gold, floor is covered with a Crestwood Velvet carpet with a sunburst pattern in shades of orange and brown. Furniture is chromium plated covered in rust and green rep. Drapes are coral velour.

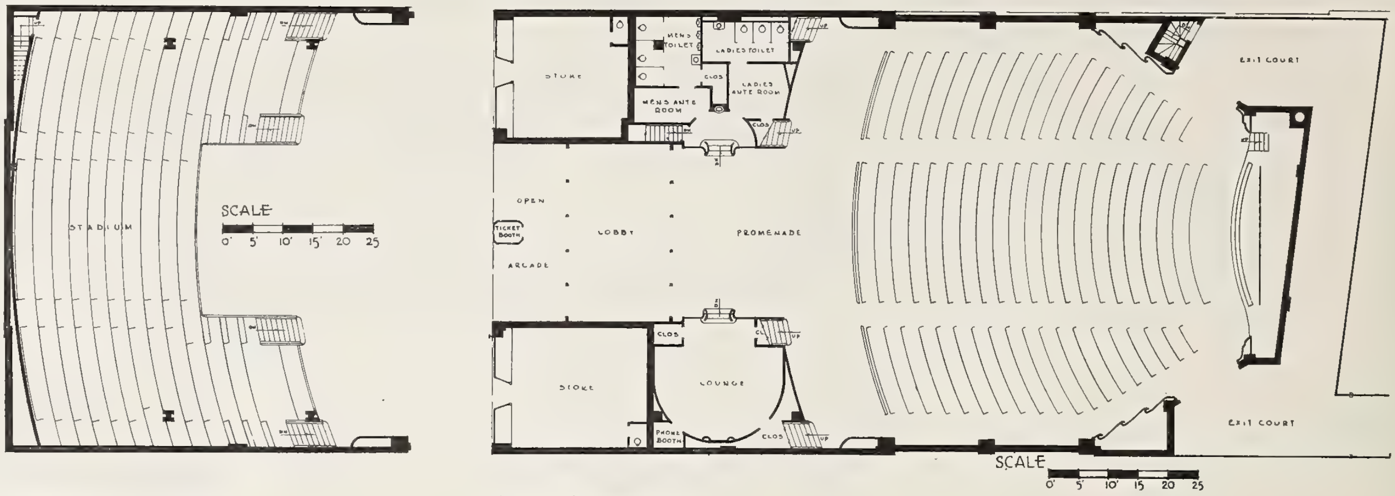
• Left: Projection room, which is centrally located in a gallery suspended over rear of stadium and also containing a rewind room, motor-generator room, and fan room. Projectors are Motiograph, sound Western Electric.

- Right: The auditorium, looking toward stadium. A marine theme is carried out in the decorative treatment in allegorical murals suggestive of the sea, and in "waved" ceiling forms stenciled in conventionalized figures suggestive of surf and marine vegetation, painted in coral and silver against a buff ground. The rear walls are finished in tan and gold damask. Central fascia of stadium is painted buff, capped in tile.

- Below: Forward view of the auditorium. Note especially here the "wave" effect in ceiling treatment. The fantastic marine murals are appliqued on velour, in brown, blues, greens, coral and silver. Carpeting in the auditorium, as throughout the theatre, is in Crestwood Velvet with a sunburst pattern in shades of brown and orange. Illumination sources consist in vertical coves flanking the proscenium arch, troughs at the bases of the murals, and "cup" lighters on piers of the stadium.







Seating plan of stadium.

Plan of the main floor.

FLOOR PLANS, CREST THEATRE, NEW YORK CITY

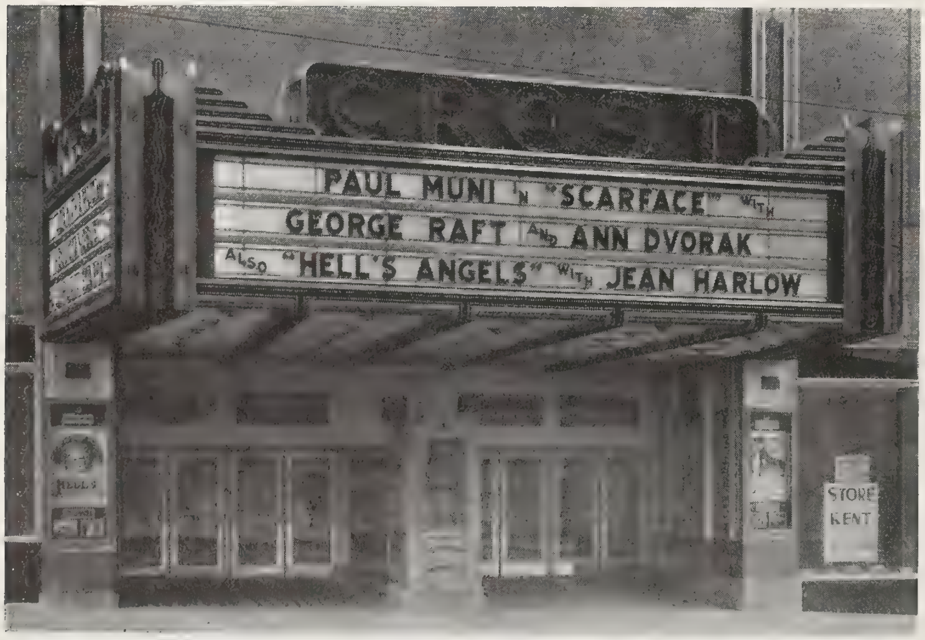
WILLIAM I. HOHAUSER, Architect

MATERIALS AND EQUIPMENT

CREST THEATRE, NEW YORK CITY

Owners and Operators: Springer-Cocalis Circuit, Architect: William I. Hohauser

Construction and plan: The Crest theatre is located at 174th Street and Ogden Avenue, in a neighborhood business section. The building includes two stores and two floors of office space. Construction is steel and concrete, with front faced in two tones of tapestry brick. The marquee, which is trimmed in neon, is rectangular with silhouette letter (Adler) attraction boards of three lines at each fascia. A shallow vestibule leads through plate glass doors into a lobby, which opens into a shallow foyer or "promenade" with full-width stairs, forming an auditorium vomitory and also providing access to a lounge behind the right-hand store, and to toilet facilities behind the left-hand store. Over this store, entrance and lounge area the stadium seating section is erected (*See floor plans*).


PAUL MUNI IN "SCARFACE" WITH
GEORGE RAFT AND ANN DVORAK
ALSO "HELL'S ANGELS" WITH JEAN HARLOW
STORE RENT

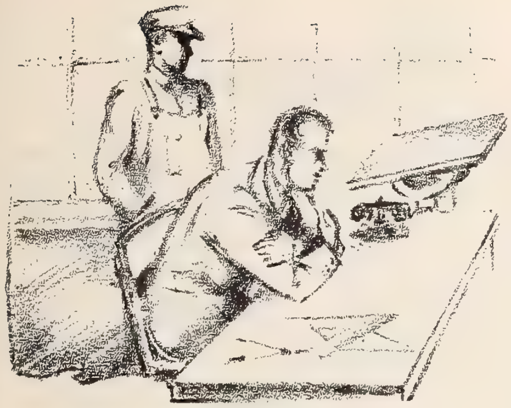
Front of the Crest, faced in two-tone tapestry brick.

Projection: The projection room is housed in a gallery extending its full width of 14 feet and from wall to wall, suspended from trusses over the rear of the stadium. The projection room proper is 20 feet wide. Adjoining it on one side are rewind and motor-generator rooms. On its other side is the fan room for the ventilating system. Equipment includes two Motiograph projectors with Brenkert suprex carbon arc lamps supplied from a Robin Imperial motor-generator. The sound system is Western Electric. Projection angle 15°.

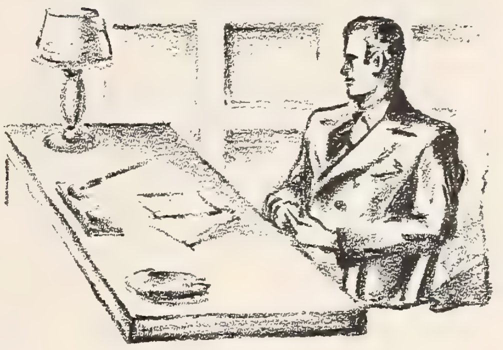
Acoustical treatment: Auditorium murals, which are appliqued on velour, and also fabric used on stadium walls and fascia of gallery, cover installations of rock wool. *Seating*: Chairs are arranged in three banks with four aisles, in both main and stadium sections. In the stadium, ten rows extend the rear, while the side banks continue on either side of the "promenade" or vomitory for three rows with eight chairs each. Row spacing throughout is 33 inches back to back, and all chairs (by Ideal Seating Company) have spring-edge seats covered in black leatherette, and padded backs covered in coral mohair. The main section seats 570, the stadium 388.

Air supply system: Provisions thus far only for heating and distribution of fresh air. Air is introduced into the auditorium through grilles in ducts forming side wall cornices, and exhausted at the floor (for passage to the exterior) on each side, in stadium as well as the main section. In the ceiling above the stadium, where smoking is permitted, are two exhaust grilles.

All interior painting and draping was executed by the Novel Scenic Studios of New York. Joe Hornstein, Inc., of New York, supplied the equipment.



Timely Repair and Replacement Mean Maintenance Economy



An Editorial

A LITTLE OVER a year ago a certain theatre was put on the block as a result of the owner's decision to withdraw from operation in that area. It was the largest theatre of a group, and located in the downtown business section.

The depression, of course, had reduced grosses, but for fully a year before the owner became interested in finding a purchaser, there had been a substantial net.

A competing circuit opened negotiations. The building and the equipment were not old, the location was good, assurance of a sufficiently wide choice of product advised an additional downtown house. Conversations brought about a definite basis for a deal.

Before completing the transaction, the buyer directed one of his most experienced managers and the man who was in charge of the maintenance of his local properties, to make a complete survey of the condition of the building, its furnishings and equipment.

The itemized report of the manager and maintenance man indicated that at least $2,000 should be spent immediately to put the house and its equipment in a reasonably efficient and safe operating condition; that it was also advisable to figure on an expenditure of about $7,000 some time during the following year for repairs and replacements (including new roofing) that could be postponed for a while if the buyer preferred to pay for them out of operating income over an extended period.

What effect these findings had on the purchase price ultimately agreed on, we do not know. However, when the buyer took over operation, the schedule of immediate repairs and replacements, totalling $2,000, was reduced to a few items amounting, in aggregate cost, to considerably less than $1,000. The serious, urgent recommendations of two trained men who saw conditions at first-hand and who knew the significance of every detail of them in practical theatre operation, were taken lightly indeed.

Why was the survey made? At least one answer comes readily to mind—but that would make another story. Here we are interested in only the attitude toward *spending for repairs and replacements* that this specific case so well illustrates. It's an attitude that exhibits a most extraordinary ability to deny realities. Certainly refusal to rectify a bad condition does not change the condition. And time will not change it. Time will only make it worse. To postpone a repair or needed replacement (and replacements are frequently required only because a repair was not made in time) is not to eliminate it, and well may be to increase the cost while inviting disaster in the meantime.

On repair and replacement in this issue:

Organizing an Efficient Method of Maintenance
By J. T. Knight, Jr. Page 13

How Developments in Sound Affect Maintenance
By Aaron Nadell Page 28

How Prompt Repairing of Projector Saves Money
By George Schutz Page 27

Repair and replacement, obviously, are merely the processes of maintenance and therefore are not properly matters meriting only intermittent attention. The only sound policy of maintenance is one that calls for a consistent, organized method of inspection and rectification.

During the past year or so there has been an unusual amount of repairing and replacement of equipment and furnishings. This, however, has been a part of a rather frightened realization of the condition that theatres got into during the depression, and one is by no means justified in believing that it indicates a genuine recognition generally of the true place of maintenance in the functions of theatre operation. It is rather to be regarded as a *special* concern of these times.

Concentration on *what brings in the money,* and a turning away from *what takes the money* is not, of course, confined to the theatre business, but its significance in our business is much greater than in many other fields. Other retailers may be allowed to operate without a comprehensive, regular maintenance method. The motion picture theatre, however, requires constant *plant* maintenance.

What the motion picture exhibitor sells is goods of great perishability, emotional instead of physical, as complex in their make-up as human beings themselves, of great variability in both appeal and quality, consumed in large groups on the premises, with all of the environmental and safety provisions that the latter involves.

The entire theatre is a machine, a device. It sells emotional stimulation. This is fabricated, so far as the consumer is concerned, in the theatre, and *by* it. There can be nothing in the selling of motion pictures to the public more important than maintenance of the environmental, hygienic and mechanical facilities through which all of the recreational service, including the film-play itself, comes into being.

The operating charges that this imposes upon a theatre income cannot be got rid of by ignoring them. They are a real part of the theatre business. Adjustments to income are always in order—but these cannot be judiciously made without a regular method of inspection which covers the entire theatre over prescribed periods of time, and repair and replacement according to the findings of those inspections. That is the only way the theatre can be kept fit for its purpose economically.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Tom Belessis has purchased the Roxy theatre in Stockton, Calif., from Uzia Bermani.

Leo Reese has purchased the Willow Glen Theatre at San Jose, Calif. The house was originally in a suburb of San Jose, but is now in the city proper through annexation.

The Dixwell theatre in New Haven, Conn., has been opened after being completely reseated, relighted and equipped with a new marquee and stainless steel front. The Lawrence in New Haven is also being redecorated and reseated.

The Holyoke Theatre, Inc., has been formed to operate the Opera House in Holyoke, Mass. Frederick E. Lieberman is president of the new corporation; his brother, Morton Lieberman, is secretary, and Samuel Richmond is treasurer.

Thomas M. Campbell of Terre Haute, Ind., is opening a new theatre in Newton, Ill., to be known as the Palace.

The Shawnee theatre in Shawneetown, Ill., was recently reopened by D. O. Lanham. It was closed during the Ohio flood.

The Bayside theatre in Allerton, Mass., acquired from Daniel Murphy by M. & P. Theatres, was opened April 17.

Interstate Theatres Corporation, of Boston, is remodeling the Bristol in Bristol, N. H. The capacity is being increased from 277 to 400. One part of the building is being moved opposite to where it was situated originally. Joe Cifre is supervising the installations.

The Oil City theatre in Oil City, La., operated by L. W. Watts, has been reopened following remodeling.

A. B. Blanchard has erected and opened a new house in Napoleonville, La., with a seating capacity of 750 seats.

S. J. Brown, Jr., has released the Stonewall theatre in Stonewall, Miss., to J. H. Grainger, former publicity man.

L. J. Massoni, of Louisville, Colo., and Al Slager, formerly tire and filling station operators of Denver, are remodeling the old Plaza theatre in Denver and will reopen it about May 15. RCA sound equipment is being installed and the seating capacity increased to 400.

Grayson Poats, formerly assistant manager of the Carolina theatre in Spartanburg, S. C., and more recently connected with theatres in Bluefield, W. Va., and Greensboro, N. C., has been named manager of the Ritz theatre in Columbia, S. C.

Charles A. Dentelbeck, chief supervisor of projection for Famous Players Canadian Corporation, and veteran president of the Toronto projectionists' union, had a narrow escape recently when his car was wrecked in a collision with a huge trailer transport near St. Catherines, Ont.

The Academy theatre in Selma, Ala., is being completely remodeled. Lloyd Towns is the manager.

The front and interior of the Pantages in Birmingham, Ala., has been redecorated. Frank Nickens is the manager.

Mervin Neeley and Arch Conklin plan to open a new 300-seat house at Griswold, Ia.

Dr. F. E. Rider is erecting a new building and purchasing equipment for a 475-seat house to replace the Crystal theatre at Wauneta, Neb., which was destroyed by fire late last winter.

J. O. Garnes has bought the Gibbon at Gibbon, Neb., from H. L. Beuck; M. D. Lyhane the Oak at Wood River, Neb., from Lillian Lyhane; and Paul Thacker the Pender at Pender, Neb., from his brother, A. E. Thacker.

Something of a candid camera shot of Roy P. Bedore, long widely known in the theatre equipment field, and recently appointed sales manager of the GoldE Manufacturing Company of Chicago. He was previously vice-president in charge of sales of the Chicago Cinema Products Company. The GoldE company has just taken new quarters, at 1214 W. Madison Street, Chicago.

T. & D. Jr. Enterprises, with headquarters in San Francisco, have purchased the Tokay theatre in Lodi, Calif., from Mrs. Malvina Gatzert and Herbert W. Sievers.

W. N. Skirball has acquired the Riverdale theatre in Dayton, Ohio. The house is being entirely redecorated and will open as the Dale theatre.

Lester Immerman has been made manager of the Amazon theatre in the Mission district of San Francisco.

Robert Dunagan has opened his new Rio theatre at Blythe, Calif.

Western Theatre Equipment Company, Portland, Ore., has opened a branch in Spokane, to serve eastern Washington, northern Idaho and Montana. Van O. Blair is manager, E. F. Becker, his assistant, and O. R. Eckersley is employed as a salesman.

Roy Ferndon, assistant manager of the RKO Lyric in Cincinnati, has been named manager of the RKO Capitol there, succeeding William Dodds, who resigned. Joseph Hansbury becomes assistant manager at the Lyric.

J. E. Shields of Ellensburg, Wash., has started the construction of a $50,000 theatre there.

Richard Evans of Spokane, Wash., has purchased the Melodian theatre in Cheney, Wash., from Miss Lulu Nielson, who built it seven years ago. Mr. Evans will redecorate and otherwise modernize the house.

Roy C. Irvine will build a $30,000 Ritz theatre at Ritzville, Wash. The seating capacity will be 420.

The New Town Theatre in Prophetstown, Ill., has been opened. The house is owned and operated by the Marchesi brothers, who control other houses in Amboy, Freeport and Lockporte, Ill.

E. K. Elegen has started construction on his new 700-seat theatre in Alton, Ill. Operation of the new theatre will be taken over by Joseph Desberger, veteran exhibitor.

Leo Peterson of the Homestake theatre, Lead, S. D., has installed new chairs, supplied by the International Seat Corporation.

Herman H. Hunt has been transferred from Detroit to Cincinnati, as manager of the National Theatre Supply Company branch there. He succeeds **Jack Stallings**, who resigned recently to start the Mid-West Theatre Supply Company, in Cincinnati, with **J. N. Gellman**, also previously with the National organization.

Mrs. Anna Schurra has arranged to erect an addition to the Sunnyvale theatre in Sunnyvale, Calif., at a cost of about $11,000.

Carl Schantz has taken a lease on a theatre being erected at Bremerton, Wash., by **Martin Berg**.

Loew's Lyric theatre in Bridgeport, Conn., closed since the shutdown of burlesque last month, has been reopened as a week-end first run house, with **Matt Saunders** of the Poli directing the management, and **Al Domaine** as assistant manager.

Ralph E. Perkins and **James Edwards, Jr.**, have purchased the lease on the Fillmore theatre in Fillmore, Calif., along with the right to operate.

Thornton Ellis has purchased the Dixon theatre in Dixon, Calif., from **Charles E. Morris**.

Robert O. Boller, architect of Kansas City, Mo., has been retained to prepare plans and specifications for alterations and improvements to the Miners theatre in Collinsville, Ill., which is owned and operated by **Sam Komm**.

F. A. Lambert contemplates the erection of a new theatre in Princeton, Mo., to replace a structure recently destroyed by fire.

Arthur Quinn, manager of the M. & P. Regent in Norfolk Downs, Conn., has resigned to join the police force.

E. M. Loew has completed negotiations with the Port Authority of Lynn, Mass., to lease 160,000 square feet of city-owned property for the erection of a drive-in theatre. The project, on a main highway to the North Shore, will accommodate 300 cars and will cost about $40,000.

The New American Theatre Company has been incorporated in San Francisco, with a capital stock of 1,000 shares of no par value, by **Elias Nasser**, **Maria Dolliver** and **R. J. George**.

Rube Finkelstein, operator of the suburban Belmont theatre in Kansas City, Mo., has leased the new 700-seat Byam theatre being constructed by Lester Byam.

William Leucht and his son, **William Leucht, Jr.**, who formerly operated

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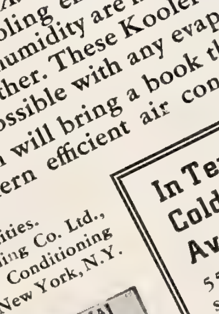

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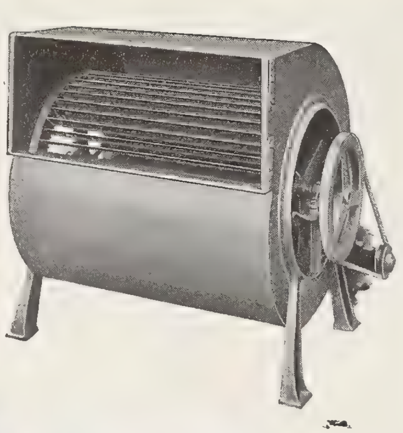

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INDIANA

theatres in St. Joseph, Mo., have opened a small 250-seat house at Union Star, Mo.

Arthur L. Tuohy, assistant manager at Loew's Orpheum in Boston, and Miss Sheila McCormack of M. & P. Theatres, were married April 19 in Dorchester. They left for a honeymoon in Bermuda. Vaughan O'Neill was shifted from Loew's State to replace Mr. Tuohy.

John Dickson recently sold his State theatre in Duquoin, Ill., and his Vogue in Palestine, Ill. A. Frorino has taken over the State, while the Palestine is now being operated by B. Temborius and J. S. Fox.

The Gem theatre, Richland, Mo., has been transferred by R. Parson to D. F. Atkinson.

N. D. Fielder has taken over the Rex theatre, Lilbourne, Mo., formerly operated by N. E. Gately.

J. F. Jannsen is the new owner-manager of the Okaw theatre in Findlay, Ill.

V. C. Shattuck of Truckee, Calif., has arranged to erect a theatre at Loyalton, Calif., a trading center in the Sierra Valley.

Carl Brands will soon open a theatre at Pilot Grove, Mo.

V. Klarsfelder has transferred his Grand theatre in Robinson, Ill., to Glenn Shnarr.

Charles S. Bassin has joined the Standard Theatre Supply Corporation in Boston. He was manager of the M. & P. Oriental in Mattapan.

M. & P. Theatres has taken over two more theatres. Joe Druker has turned the Waltham theatre in Waltham, Mass., over to the circuit, while the State in East Milton, Mass., operated by Edward Rosen, has also been acquired.

The Norwalk Theatre Corporation has been incorporated in Norwalk, Calif., with a capital stock of $25,000, by Ralph and Laura Y. Perkins of San Gabriel, and Bernice Edwards of Alhambra.

G. R. Moore has purchased the Arlington theatre in Suisun, Calif., from Mrs. Alice Stucklin and has changed the name to New Suisun.

Joe Amos, formerly of Kinston, N. C., has been named manager of the Broadway in Reidsville, N. C. He succeeds Frank D. Fowler, who resigned to become associated with J. W. Mitchell in the operation of the Princess at Mocksville, N. C.

B. V. McDougald, proprietor of the Amusu theatre, Monticello, Ark., is having an old residence, a landmark, razed in preparation for the construction of a large apartment house, and he also plans to erect a theatre on the property.

Dan Babatz, poster artist, who has been manager of the Iris theatre in Houston, Tex., has been placed in the art department of the Will Horwitz theatres. Bert Mims, who has been relief manager of the three theatres, is the new manager of the Texan theatre.

J. T. Greene of Elloree, S. C., has opened his new theatre, the Edisto, in Branchville, S. C. Branchville had been without a theatre for about seven years.

L. L. Drake, manager of the Ansonia theatre in Wadesboro, N. C., has just opened another theatre there, with a seating capacity of 250.

A. H. Shaffeg has installed new sound equipment in his Strand theatre in Kansas City, Mo. The equipment consists in Syncrofilm rotating-drum model soundheads, and Operadio amplifier, speakers and exciter lamp supply. The installation was made by the Kansas City Sound Service Company.

R. Allison has completely recarpeted his Rivoli theatre in Portage, Pa. The installation was made by Louis Weinger of the Hotel and Theatre Carpet Company of New York.

J. H. Eddy, manager of the Princess theatre in Mount Ayr, Ia., has purchased the house and will remodel it, increasing the capacity.

William and Harry Walker will name their new theatre in Pittsburgh after their grandfather, one of Pittsburgh's pioneer exhibitors. The house is to seat 800.

J. E. Robin, formerly executive secretary of the Independent Theatre Supply Dealers Association, has organized an engineering service under the name of J. E. Robin, Inc., offering technical and sales counsel to both manufacturers and distributors of theatre equipment. Headquarters are in New York.

OMITTED FROM PROJECTOR LIST

In making press adjustments involving page 62 of the April 3rd issue, on which appeared the Equipment Index classification, "Projectors, Motion Picture," with its list of projector manufacturers, a line of type carrying the name of one of the oldest and most prominent projector manufacturers was inadvertently eliminated. The list of manufacturers, of course, should have included Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.

EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION

CONDUCTED BY J. T. KNIGHT, JR.

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

Organizing an Efficient System Of Building and Equipment Repair

An examination of what constitutes real economy in the maintenance of the conditions that are necessary to safety and effective showmanship

TO DISCUSS repairs and replacements as applied to theatre equipment, it is of importance that we distinguish, or rather define, certain terms which are frequently heard but seldom clearly understood. While no attempt shall be made to assume an auditor's or bookkeeper's attitude toward this most practical operating problem, yet the same general definitions hold good in either case.

Repairs represent the cost of replacing broken and worn equipment when it is clear that the replaced part has a relatively short period of usefulness. The cost of such repairs should be paid for directly out of the current earnings of the theatre, and it is presumed that the basic capital set up for the theatre has been merely maintained, and not increased by the repair.

DEPRECIATION

Depreciation is the adjustment to the value at which the physical property of the theatre is carried, and which represents the negligible loss in useful value sustained by the proeprty or equipment which cannot be compensated for by repairs.

The slow deterioration of a brick wall, or the settling of a foundation, or the slow oxidization of iron or metal parts of machinery, represent the depreciation of the property or equipment. As this type of depreciation cannot entirely be eliminated by the most careful attention, it therefore cannot be compensated for by any specific expenditure; *it must be offset by setting up a reserve which should be a deduction from the gross profits.*

Care and attention on the part of the management of a theatre will slow up the rate of depreciation, but the best care in the world cannot eliminate it. Because the depreciation reserve is very seldom maintained as a cash reserve, we of the theatre operating branch of the business frequently come to believe that a depreciation reserve is just one of those bookkeeping fantasies. No one but an auditor can tell us whether that is a fact. Nevertheless, the truth remains that, sooner or later, *all* equipment and *all* buildings have to be replaced, and the difficulty in obtaining funds for this leads us to believe that the depreciation reserve is only a book transaction for convenience of tax purposes.

Obsolescence is an adjustment made necessary by the simple fact that equipment and even buildings become out of date even before their apparent usefulness has ceased—that is, before their full life has been expended. Similar to depreciation, obsolescence should be compensated for by the creation of a reserve fund, by deductions from gross income. Our experience with sound reproducing equipment is an outstanding example of obsolescence. Such a fund should be available so that it may be drawn on when it becomes necessary or wise to discard a still serviceable piece of equipment in order to replace it by one of more modern design and performance.

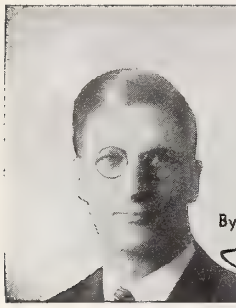
> ". . . It certainly is penny-wise and pound-foolish to chisel on repairs and thereby increase the rate of physical depreciation. . . . This is exactly what most of us were forced to do during the depression . . . so we have had to spend two dollars for every one we might have spent on the repair had we been able to take the stitch in time."

PENNY-WISE POLICIES

In most instances all three of these indirect costs that enter into the operation of every theatre are estimated by those keeping the books on the particular theatre, but seldom does the manager ever know whether his expenditures are less than, equal to, or in excess of such deductions from his gross receipts. Sometimes the repair items are carried at their exact figures, and they always should be; but such exact total costs of repairs are seldom broken down at the end of a quarter or the year and classified, so that one operating the theatre can study them in groups and make an intelligent analysis of them. The accountant's analysis is seldom if ever directed towards the causes or conditions that necessitated the repair which, in turn, made it necessary to spend the sum of money.

Repair costs could be much dore intelligently controlled if the men responsible for the equipment or building were required to analyze the repair charges in the light of *causes.*

Some managers can boast of the low repair cost of their theatres, but look their place over and see for yourself what has taken place in respect to depreciation! It certainly is penny wise and pound foolish to chisel on repairs *and thereby increase the rate* of physical depreciation of equipment or building beyond that which it is permissible to charge off. This is exactly what most of us were forced to do during the depression when, regardless of our feel-



MAINTENANCE Tabs

By

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When the heating season is over, mix a solution of soda-ash, 4 pounds to 10 quarts of water, then remove the boiler safety valve and pour this solution into the boiler. Replace the safety valve, fire the boiler, and raise the pressure in the boiler to 5 lbs.; maintain this for three hours if possible. Draw the fire and open the blow-out and allow the boiler to drain into the sewer. Immediately flush the boiler out with City water until the water discharge to the sewer is clear and clean. Do this to either steel or cast iron boilers.

Replace the plugs, safety valve and blow-off valve and fill a cast iron boiler with fresh water up to the water line. A steel boiler should be left dry during the off season, so that air can circulate through the boiler and fittings during the summer months. Sometimes during the prograss of a wet summer, it is a fine thing in steel boilers to burn newspapers or shavings in the boiler two or three times during the summer to dry the boiler out. CAUTION: Don't try to do this drying-out process with gas, oil or coal. This drying out will retard any deterioration due to atmospheric conditions.

Thoroughly clean out all soot from tubes in the boiler, headers, breeching, and brush all surfaces subjected to flue gases with steel brushes designed for the particular type of boiler. Remove all ashes from fire box, grate bars and ash pits. The sulphur in ashes deteriorates any iron with which it comes in contact. Leave all dampers and draft doors open, so that air can circulate through the boiler, flues, breeching and chimney.

The valves, nipples, flanges, safety valves, gauges and all other parts should be checked over carefully during the summer; they should be free from leakage, repacked, repaired if necessary. All of the exposed metal parts of the boiler should be brushed with a steel brush and painted with black boiler enamel. All radiator caps of the traps should be removed and cleaned thoroughly with a clean rag. Damaged or defective parts should be replaced. All leaky radiator valves should be cleaned, repaired, reseated, or replaced. All air valves should be removed, cleaned, repaired or replaced. The covering on all steam pipe lines, not in the heated area, should be repaired.

●

COCKROACH RIDDANCE: Cockroaches are a source of much annoyance to many theatre operators. Roaches thrive best in damp places, particularly in restaurants and other places where foodstuffs are accessible to them. Now, with the sale of candy and popcorn booming in theatres, we are becoming more concerned with the roach nuisance. Heretofore they have been of little concern, except in those theatres that are next door to a restaurant.

I have found that the roach situation can be controlled by regular (nightly) treatment of infested areas with certain chemicals. It will be found more economical if the theatre janitor makes this solution himself, or the management has some chemist compound it. Use kerosene as a base, and to it may be added any of the following that proves most effective: Pyretheum up to 25%, or Tetrachloride up to 10%, or Camphor up to 5%.

To increase the efficiency of this mixture, add about 3% of hellebore; if you feel that this solution has an odor too disturbing, add sufficient perfume spray or pleasant smelling germicide to mask the odor of the basic solution. Spray the compound along walls, in cracks and any places where roaches have been observed.

Of course, cleanliness and general sanitary conditions are not conducive to breeding roaches, so with the above treatment and frequent, thorough cleaning you should be able to control the situation.

●

VALUE OF REPORTS: A manager cannot give a report on conditions of any value if he hasn't made a personal inspection. Interested use of his eyes, plus average intelligence, is all that is necessary to control expenditures for repairs or replacements.

---

ings in the matter, there just was no cash available for adequate repairs—*so during the last two years we have had to spend two dollars for every one we might have spent on the repair, had we been able to take "the stitch in time."*

I once found a manager who bought a large tin wash tub to sit up in the attic space to catch water from a leak in the roof, because he did not want to spend the money to have the roof repaired! That just is not intelligent.

INSPECTION AND SUPERVISION

In the strictest interpretation of the distinction between repairs and replacements, the classification is definitely a matter of engineering judgment; however, in actual practice all repairs and actual replacements that do not cost very much are considered as *repairs*, and all that do cost a considerable amount are considered as *replacements*. In brief, the distinction between repairs and replacements is, **nine times out of ten**, dependent upon the cost.

Regardless of this practice, it is well for all to keep in mind that a repair is definitely a charge against the earnings of a specific single income or operating period, while a replacement is a charge against the earnings of several periods of operation. These periods may be weeks, months or years.

The foregoing is an attempt to draw a sharp line of distinction between the three classifications of charges which so frequently are confusing.

Repairs-and-replacements has become the title for entries in practically all managers' operating statements, and to many the two words have been synonymous. So let's consider a classification of transactions that generally come under this heading:

1. Repair of worn out units.
2. Extraordinary repairs that are in the nature of partial rather than complete replacements of specific units.
3. Additions to the theatre equipment or building to increase or improve the efficiency or cost of operation, or improve the comfort of theatre patrons.
4. Ordinary repairs incidental to the operation of the theatre, which may be defined as those which neither materially add to the value of the property or equipment, nor appreciably prolong its life, but keep it in ordinary good operating condition.

GROUPS I AND 2

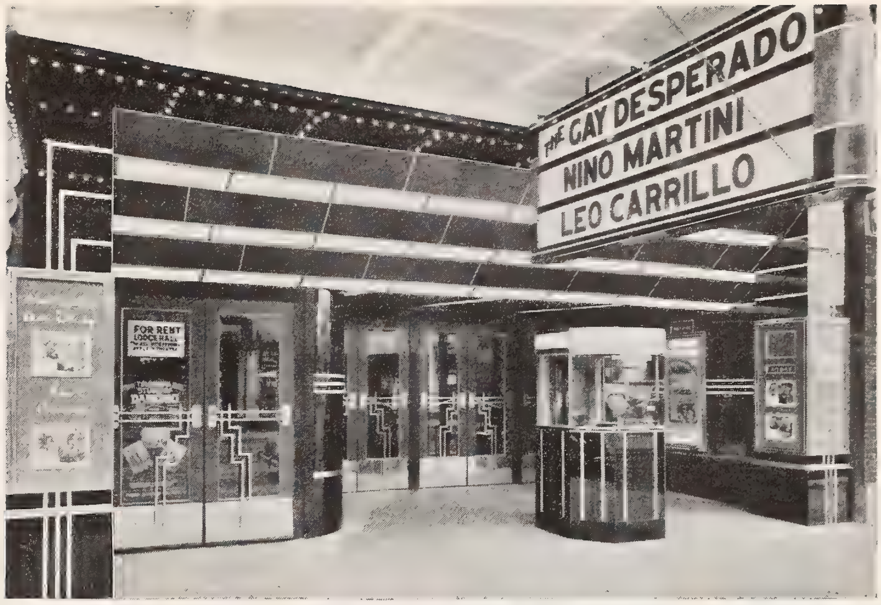
Groups No. 1 and No. 2 of the above classification are generally items which require an outlay of cash, and frequently are done upon the recommendation and under the supervision of the manager.

GROUP 3

Group No. 3 comprises items that frequently come under the heading of remodeling or improvements. These are usually inspired by competition, or are the obvious result of obsolescence. Most frequently this work is "let out" and usually supervised by an architect, engineer or reliable contractor.

GROUP 4

Group No. 4 contains those regular duties performed by the chief janitor or superintendent or general handy man. Very frequently the individual who does this work is without direct supervision or spe-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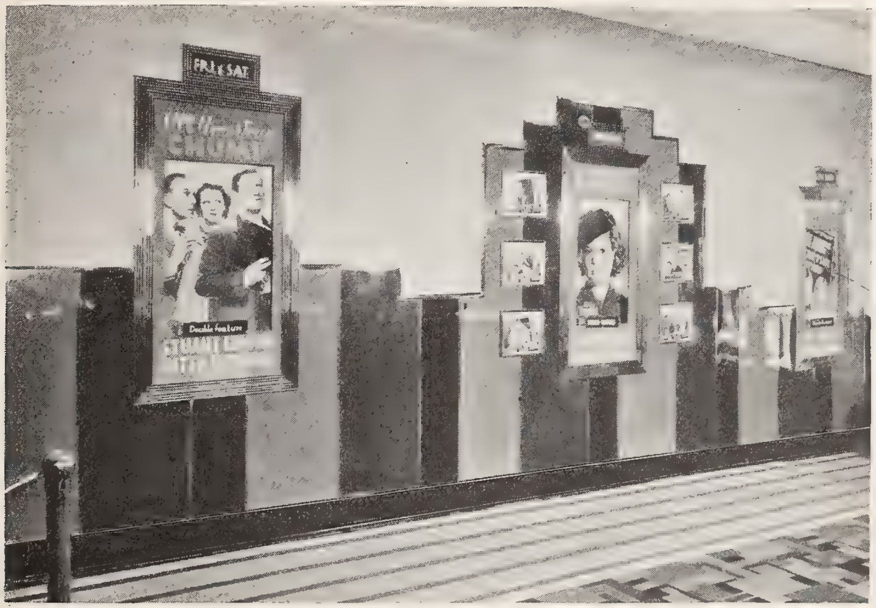
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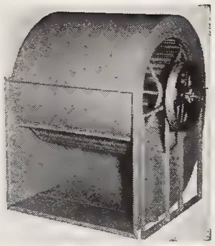

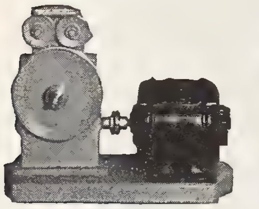

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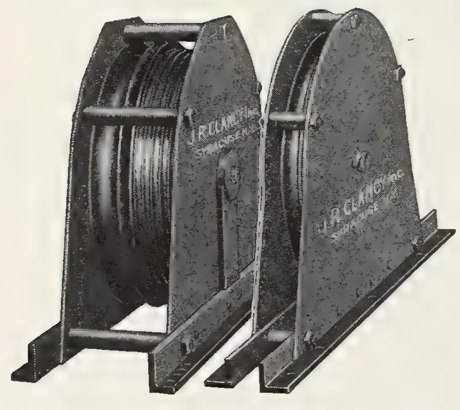

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cific instructions and is left to his own devices as to when and what to do.

The last group is of great importance, because it is this more or less routine care that speeds up or decreases actual physical depreciation. Yet, as I said before, this phase of repairs is usually sadly neglected, primarily because too many managers just won't take or make the time to inspect their theatres carefully—they rely almost entirely upon reports made by the handy man. The equipment in a theatre usually is varied, yet it is not particularly complicated, with the possible exception of certain electrical equipment and hook-ups. Certainly, any manager can tell whether a boiler is clean, or a pump leaking, or a switchboard dirty, or fire escapes need painting—all that and much more can be detected by a non-technical inspection.

Outside of some supervision of seat and carpet repairs, the maintenance man is generally without supervision of the manager. Managers will find that maintenance men welcome the interest of the manager in his work—there is nothing so satisfying as doing a job in which someone else shows some itnerest.

To summarize, we can say that the fourth group of items can definitely be cared for better and be a source of savings in other groups, as well as increase the efficiency of operation, if the manager will arouse himself from his swivel chair and climb about his theatre and use his eyes and display some interest. On visits to theatres in various parts of the country I have found house maintenance men full of ideas and plans and hungry to talk to someone about them; usually he shows great surprise over my willingness to climb a ladder to the grid iron to get to a penthouse to examine a pump with him.

WORN PARTS REPAIR

Group No. 1, which includes the repair or replacement of worn out parts, is to some extent a routine affair. Most of this replacement is in the sound or projection equipment, and again the manager relies upon the projectionist to come to him with his troubles.

A short time ago I was in a projection room and noticed that the rectifiers were connected up with temporary wiring—not in conduit. I also noticed no less than twenty cigaret butts on the floor. I casually inquired of the projectionist on duty how often the manager visited the booth and was told that he (projectionist) had been working there two months and had never seen the manager in the booth. Then I inquired how long the rectifiers had been connected that way, and he said, "They were that way when I came to work two months ago." I found about three months' supply of carbons in this booth.

When I went down stairs and talked to the manager, he frankly acknowledged that he never went to the booth except when they had trouble, but insisted that the rectifiers had only been installed that way a couple of days. Draw your own conclusions. Can that particular manager effect any control or direction over the booth operation? Is that properly discharging the manager's responsibility to his employer?

There is one tell-tale bit of evidence that is an excellent indication of a manager's interest in this group of repairs—his requisitions for the necessary replacement parts. If you received a requisition for "one set of grate bars," without the make or type or size of the boiler, could you believe for a minute that that manager had personally checked the need for those grate bars? As another example: if you received a requisition for "packing for one pump," could you have faith and confidence that the maanger was on his toes and looking after all details in that theatre?

SPECIAL REPAIRS

Group No. 2 items are such as replacing the drives on motor and fan in order to get more air into the theatre, converting a single bank washer into a double bank washer, changing a 5-horsepower motor for a 7½-horsepower motor, replacing carpet in the center aisles and not in the side aisles or foyer, etc. Such items as fall in this classification usually become apparent to the manager as the result of normal operation.

Expenditures for these items usually run into more money than items in Groups No. 1 and No. 4. Most of these items are discussed and carefully considered with costs or estimates in advance of any definite commitments. Orders are usually placed or contracts signed on specifications drawn up by the vendor or contractor. Before permitting such orders or contracts to be signed, the manager should satisfy himself that the specifications cover correctly the work he desires to have done, and that the job is complete. If the job involves work or the purchase of equipment with which the manager is not familiar or not qualified to pass on, then he should take steps to be assured that someone qualified has passed on it before any commitment is made.

The conditions covered in Group No. 3 are usually substantial expenditures and generally are undertaken only after careful consideration and planning. Many times an architect or engineer or skilled contractor is consulted in planning such work. In all instances involving architectural or structural changes, it is very wise to employ an architect. In cases involving equipment, such as heating or air-conditioning, it is well to consult an engineer.

Of the four groups of repairs and replacements, the theatre manager can handle Groups No. 1, No. 2 and No. 4 with skill and efficiency and at low cost, if he will just commit himself to a semi-monthly or monthly inspection, and use just average intelligence. With Group No. 3, he certainly should have some help.

The answer to low cost maintenance, which includes repair and replacement, is (1) inspections by the manager, (2) observation by the manager, and (3) analysis records of expenditures as to *cause*.

—J. T. K.

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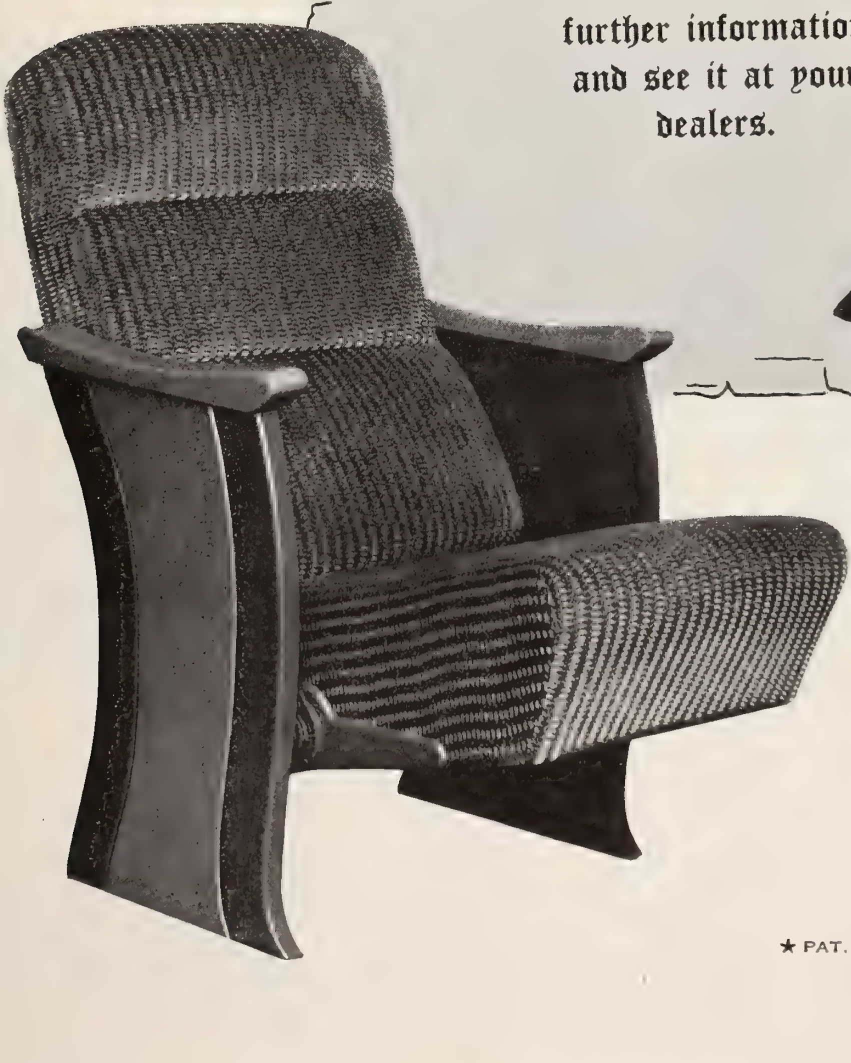

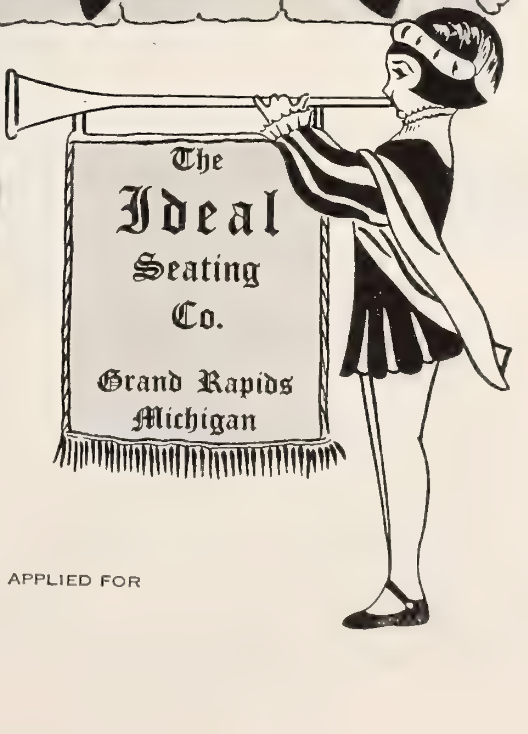
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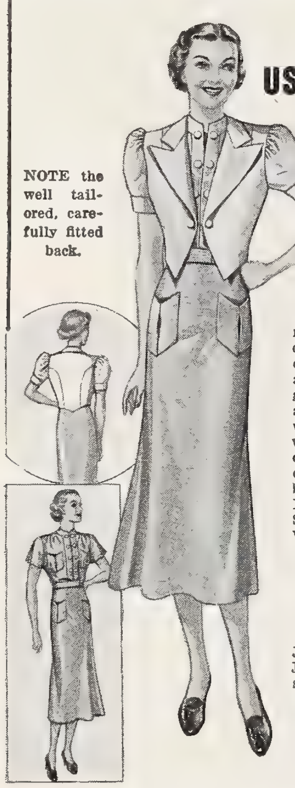

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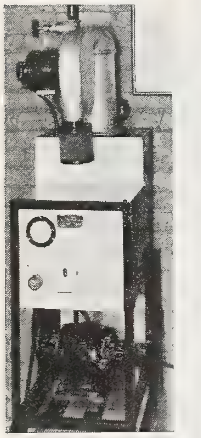

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SOMEWHAT informally, perhaps, but with appropriate respect for both the course of study and the instructor, the class in Theatre Accounting came to order. The "students" were ushers and staff assistants who are learning theatre management in the "school" organized by Joe Goetz, assistant division manager, for employes of Radio-Keith-Orpheum theatres in Cincinnati. The class room was the office of Miss Rose M. Schmidt, accountant in the Cincinnati division office. Bookkeeping volumes and staff reports illustrating today's lecture were before her.

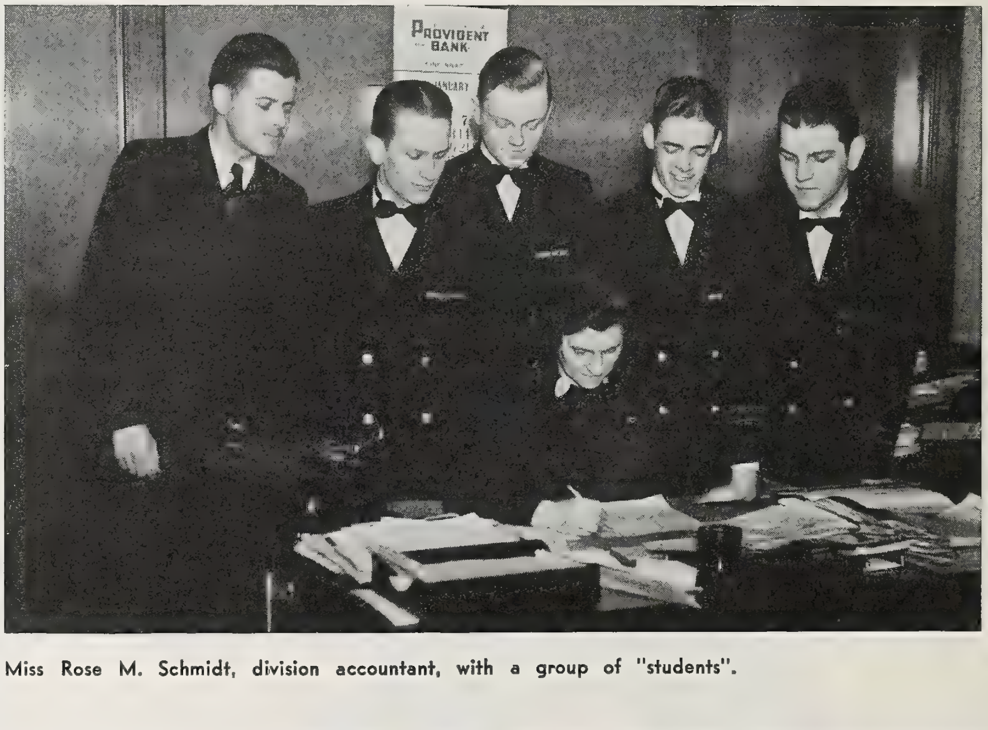
"Here are entries from the daily statements made in our system of accounting," explained Miss Schmidt. "There are three kinds: Hourly reports of ticket sales, made out by the cashier; the cashier's proof sheet, made out by the treasurer; and the daily box office statement. . . "

The "lecture" continued, with each significant point stressed. Questions were solicited from the "students," all young fellows aiming to become theatre managers some day. Actual entries and reports were used as examples. The *reasons* for the methods, as well as the methods themselves, were demonstrated, right there where the reports were realizing their purpose, where the figures were brought together to tell their story. The class observed and listened attentively—for later on each member would be subjected to a written examination.

"The idea," Mr. Goetz explains, "is to give a young staff employe a practical knowledge of all branches of theatre operation. It is often the case that a theatre manager, especially a young one, is greatly handicapped by his lack of experience in more than one or two departments of the business. Concerning other matters just as important he frequently has made only some haphazard observations. In the long run, training like that we are giving reacts to the company's advantage, for its theatre properties are really in its managers' hands."

METHOD OF INSTRUCTION

As pointed out, all phases of theatre operation are gone into in the course of instruction; three types of classes have been selected for discussion here as particularly illustrative of the interpretation given by the "school" to the functions of a theatre manager today.



Miss Rose M. Schmidt, division accountant, with a group of "students".

To return to the instruction given in accounting: The "students" are made familiar with every step of the box office accounting system—checking up receipts, making out the statements, etc., always with the practical reasons *why*. They are shown even the correct way of depositing receipts in the bank.

They are also instructed in procedure for keeping account of disbursements and in making out payrolls according to services and departments, so that costs may be properly classified.

Then there is the matter of inventory. Miss Schmidt gave the class an example:

"The assistant manager is to take an inventory of all lamps on hand. He is not to do this by getting a list from the electrician, but he is to go personally to the stock room or the electrician's quarters, check over the lamps with the electrician, and make up a list himself. This must show the type of lamps, the colors, wattages, etc."

The same procedure would be followed with respect to carbons, the chief projectionist assisting, and for all other supplies on hand, even down to the last ticket in the box office ticket register.

In projection and sound, the "students" are given enough knowledge of the equipment parts and the technical processes to make them capable of intelligent supervision of that all-important department. They are taken into a projection room and *shown.* And Mr. Goetz himself adds a little speech of his own, which runs along these lines:

"I cannot impress upon you too strongly the absolute necessity of paying special attention at all times to projection and sound. Poor projection will ruin the best picture ever made, and when this persists, or recurs frequently, the effect on patrons will be one that is going to hurt the theatre where it hurts the most, and maybe permanently. You have been told that advertising, exploitation, trick lobby displays and so on, are among the things which bring people into the theatre. Poor projection is first among the things that will drive them away.

"I do not want you to get the idea that you will be expected to do any part of the projection work yourselves. That's the projectionist's job. But you should be able to detect variations in the quality of the picture and the sound and be able to decide upon the proper procedure for correcting the condition. You should be able to talk to your projectionists in their own language, not only so that you can supervise the correction of technical faults, but intelligently appraise the suggestions of the projectionists."

The "students" are taken to a projection room in a small group so that each man can examine the equipment as instruction proceeds.

In some phases of operation, managers of the various RKO theatres in Cincinnati take charge of instruction. Let's listen to Erwin Bock, skipper of the RKO theatre, talk to a class on cleaning the theatre:

"Cleanliness is next to godliness," he began on this occasion (with characteristic humor), "but it is next to impossible in the theatre unless it is done systematically and with proper equipment. In the theatre you not only have a lot of people continually tracking in dirt all the time, but you have some patrons throwing peanut shells,

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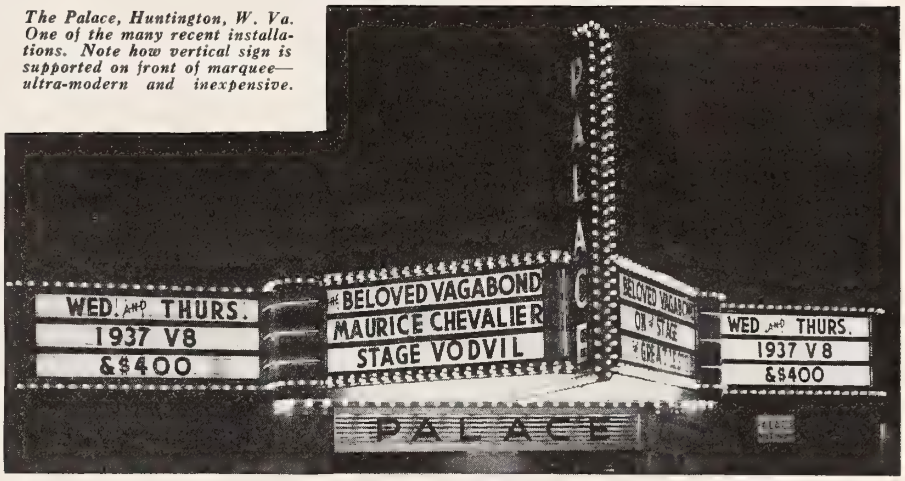

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bags, ticket stubs and what-not on the floor, and even some who will expectorate (spitting to you) on the floor. Let me give you an outline of my ideas of what is needed and what is to be done to keep your theatre spick and span at all times. I can speak from experience because I've been chasing dirt in theatres for a good many years."

And he proceeded to tell them: First, proper tools for every kind of cleaning; second, experienced help; third, advance planning so that each cleaner may be assigned to a certain job, one he or she is best fitted for; fourth, absolute responsibility of the person in charge of crew for the entire cleaning job; fifth, vacuum cleaning, then dusting after dust has had a chance to settle, never using feather dusters, which only blow the dust, but dust cloths, which should be regularly washed.

Mr. Goetz with a class in projection

And much more they were told, not merely concerning *what* to do, but *how* to and *why*—liquid soap thickens after settling, therefore it should be diluted in four parts of water to one part of soap (that's more economical, too); use a woolen duster on an extension pole for high places; a small broom may be used for carpeting not accessible with vacuum cleaner (some stairs, for example), otherwise vacuum cleaner should be used for all carpets, tapestries and curtains—and these and similar instructions were demonstrated in various parts of the theatre.

EXAMINATIONS

At intervals the "students" are called together for a roundtable discussion. They can ask all the questions they want; if there is something they didn't "get" the first time, they now have a chance to be told again. Then shortly afterward, they are given a written examination.

The examination questions are not necessarily restricted to one subject, but may embrace several branches of operation, especially in a type of examination that is given to find out how much of the instruction the "students" have really absorbed, not merely memorized.—*E. H. Mayer.*

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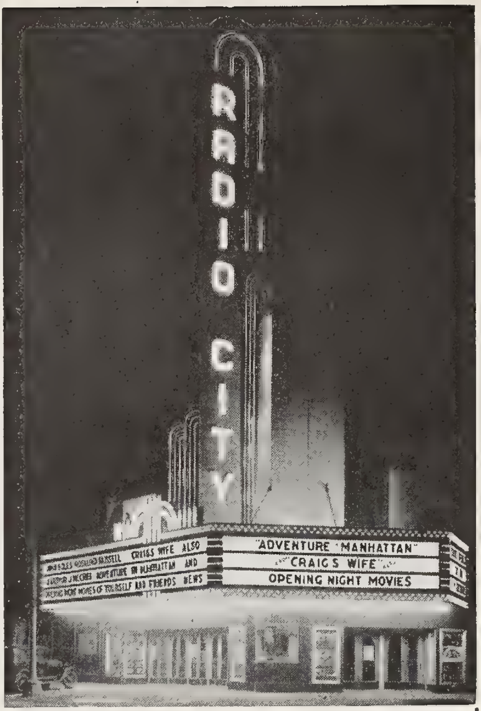

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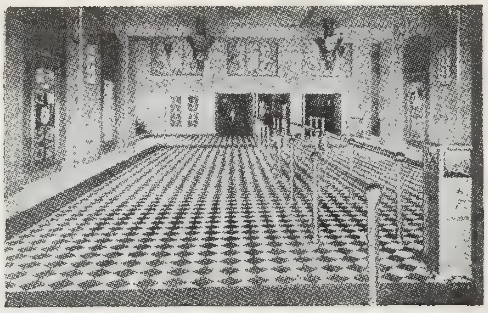
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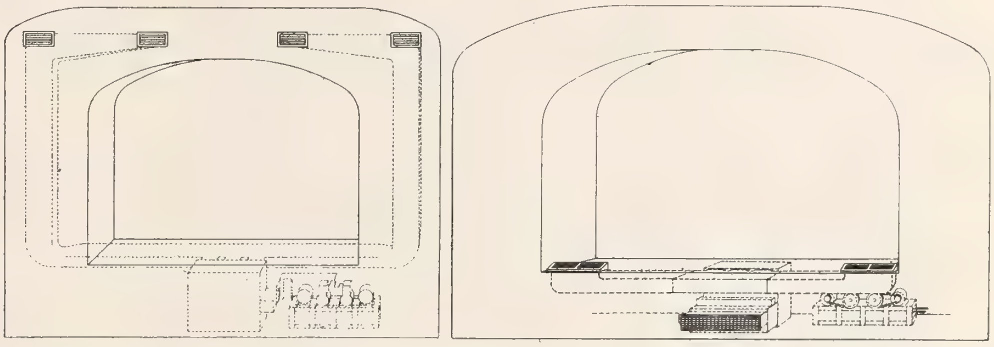
A Simplified Theatre Air-Conditioning Plant



Two distinctive methods of distributing conditioned air from the stage end of the auditorium, among several adapted to the application of Weather Control pre-assembled air-conditioning plants in theatres. In the left hand diagram is a scheme with the plant under the stage and inlet grilles in the proscenium arch. The other method provides for distribution from the sides of the stage apron, and exhaust in front of the stage at the auditorium floor.

TO EFFECT complete air-conditioning in the small theatres—capacities up to 800—a method recently introduced by the Weather Control Corporation of New York depends, for reduction of costs, upon a flexibility of design permitting the application of standard units to compact distribution systems. These units, assembled in the factory, will require less erection costs on the job. This plan minimizes the amount of specialized or skilled labor that must be employed in the installation of the usual air conditioning plant.

The compressors are mounted at the factory on a rigid angle-iron framework which forms the foundation for the compressors and also houses the one or two condensers, depending upon whether one or two compressors are used. The one foundation frame will take one or two compressors. The compressors and condensers are connected at the factory and shipped already charged with freon refrigerant.

The air conditioning cabinets are put up in the factory and shipped in four sections. There is a drip pan section, a coil section, a fan section, and a filter section, and these sections would be set up about in this order. This means that with this system, there are but four units of the conditioner to be assembled on the job, compared to the several hundred operations involved in the usual method of constructing an air conditioning cabinet. There certainly should be some saving here.

The inter-connecting of the freon piping between the conditioning cabinet and the compressor is about all the specialized labor that would be required, and depending upon the locations of the two units this should be but a small item.

In the compressor arrangements the buyer has a wide range or choice of combinations of compressors ranging from one compressor of ten-ton capacity, to two 15-ton compressors, or single units, of 25-, 30-, or 40-ton capacity.

The conditioning cabinets are of two sizes, but depending upon the compressor arrangement, they must be sized to range in actual capacity from 7 tons to 40 tons. The controls and motor starting equipment have been designed so that any good electrician can install them. The controls are adequate for small theatre operation.

The duct system for delivering the conditioned air and the return air method can be as elaborate as desired.—J. T. K.

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We are pleased to announce the formation of the undersigned organization to fill those long-felt needs. From our many years of experience, we are in a position to correlate the interests of manufacturers, supply dealers and exhibitors, so that costly experimentation in the field will be eliminated—so that the theatre supply industry will render more intelligent, more efficient service to exhibitors — without added cost to anyone concerned.

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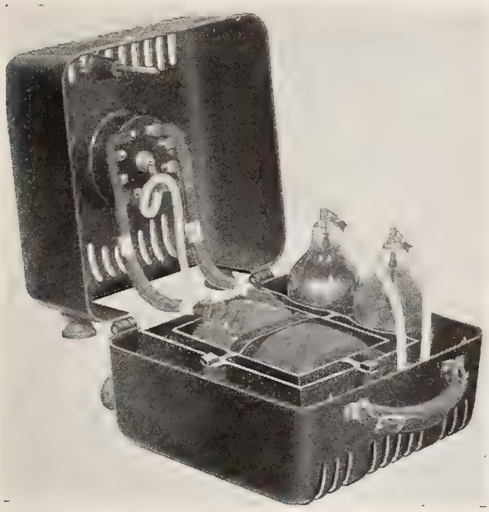
Portable Equipment Of Tube Type for A. C. Rectification

PORTABLE rectification equipment employing a high-reactance transformer operating in connection with Tungar tubes and with all units arranged in an aluminum-alloy case for carrying, has been developed by the Kneisley Electric Company of Toledo. Two 6-ampere tubes operate from any 110-volt a. c. current supply to furnish an output current of 15 amperes at 55 volts. There are voltage taps in addition to current adjustment taps for adaptation to wide voltages.

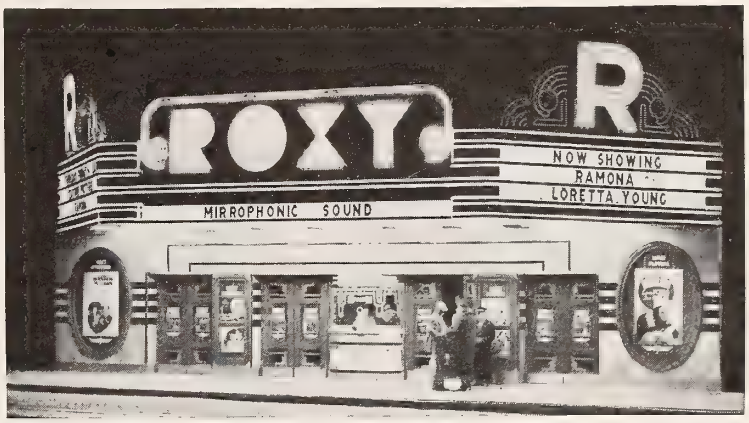


Transformer leak laminations are moulded into a solid rubber mass, the adhesion of which holds them together and insulates them from metallic surfaces. According to the manufacturer's tests, the rubber also reduces transformer temperature by diminishing eddy currents.

Eight-point rotary dial switches are used for adjustment to output current. The control handle is recessed in the case so as to eliminate all interfering projections.

Projection Room Waste Receptacle

A RECEPTACLE for carbon stubs and other projection room waste has been placed on the market by the Golde Manufacturing Company of Chicago. It is circular and all edges are rounded, while the mouth is cone shaped to prevent stubs and metallic pieces to crash to the bottom. Construction is of steel, while finish is baked crystal enamel. Receiving cup and rim are polished for easy cleaning.



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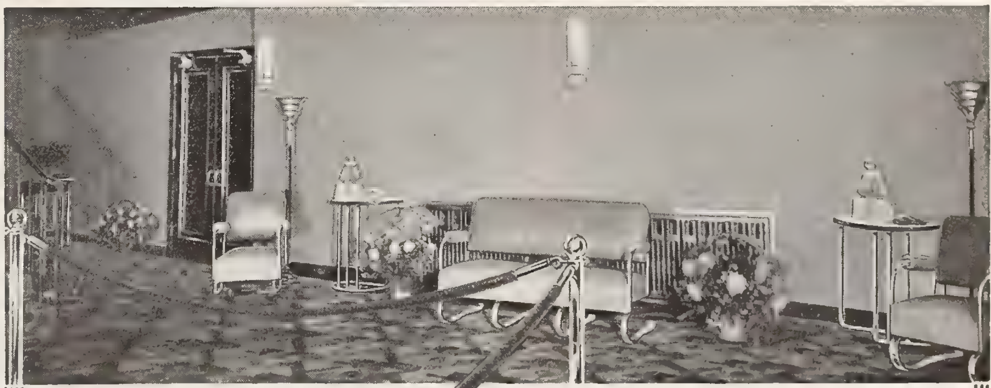

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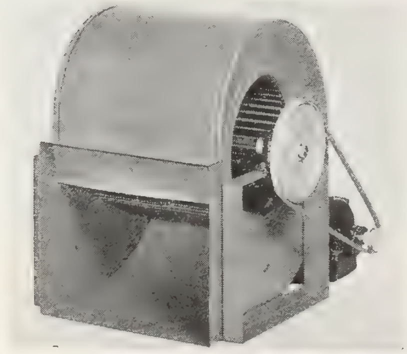

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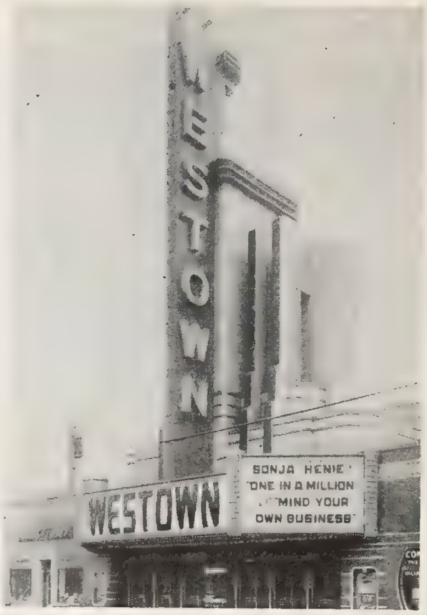
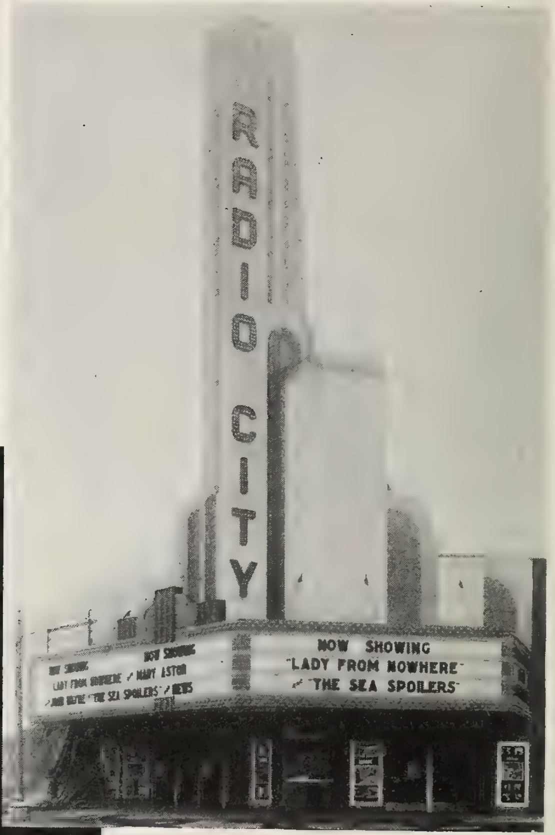
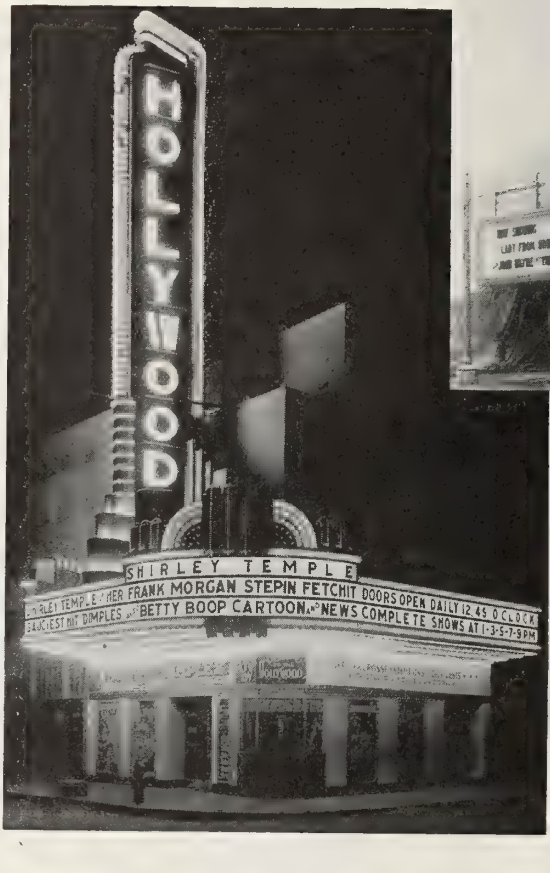
Theatre Fronts For Advertising






HOLLYWOOD
SHIRLEY TEMPLE
FRANK MORGAN STEPIN FETCHIT DOORS OPEN DAILY 12.45 O'CLOCK
BETTY BOOP CARTOON AND NEWS COMPLETE SHOWS AT 1-3-5-7-9 PM

THE THEATRE front has a function which probably makes it less a thing of sheer architecture than a cog in the theatre operating machine—to be regarded less as a *facade* than as an advertising medium.

It has always been so, of course, but it is the modern designer, with his ideas of *functionalism* and the materials and devices to carry them out, who has given the essential purpose of the theatre facade effective recognition architecturally. In final analysis, it is to be considered largely as advertising *equipment*—and three recent installations of front structures are here presented from that point of view.

In the Westown and Radio City theatres illustrated, the entire frontal portion of the building takes its forms directly from a vertical sign, while in the Hollywood a vertical sign is the terminus of converging architectural forms. And in each case the marquee and luminous elements are integral components of this architectural scheme.

The Westown is a neighborhood theatre in Detroit, owned and operated by Wisper & Wetsman. The architect was Charles N. Agree. The Westown is faced in porcelain enamel. The central tower-like structures are yellow, and against them is set the vertical sign with its ground of blue and yellow channel letters trimmed in brown and rust and lighted by luminous gas. The marquee is essentially rectangular, although the two end fascias, which carry Wagner silhouette letter attraction boards, are slightly splayed. Marquee decorative lighting is by incandescent lamps.

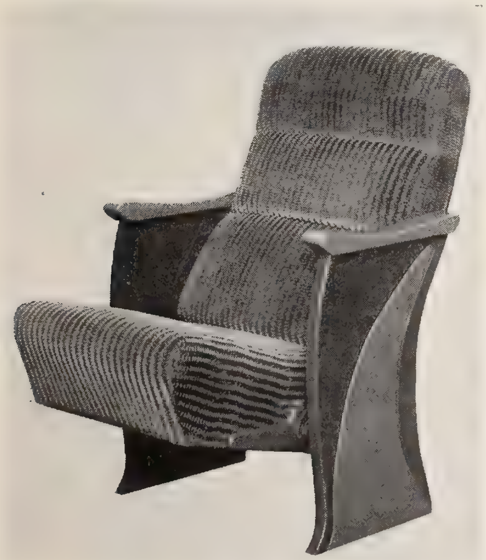
The Radio City theatre is also located in Detroit. This house is owned by William J. Schulte, and H. A. Payne was the architect. The front is built of macotta (which is a structural as well as a facing material consisting in concrete blocks sheathed with porcelain-enamelled steel) in five shades of blue and one shade of red. The vertical sign letters are metal channel painted red and lighted with 40-watt lamps. The marquee border is painted red and lighted with yellow lamps. Attraction boards are by Wagner and have black silhouette letters against a white ground of opalite glass.

The front of the Hollywood theatre is constructed of Mankata stone having a honed finish and laid in three colors, buff, gray and pink, which shades form the color scheme employed throughout the front. Liebenberg & Kaplan were the architects.

The leaded iron marquee is trimmed in two shades of green and in rust and amber. The box office is at the corner, and the marquee curves to extend an equal distance on either side, and at the ends as well as at the corner it is surmounted by luminous ornamentation on a flasher, consisting in both incandescent lamps and luminous gas in green, gold and red. Attraction boards are by Wagner with silhouette letters against a white ground. From the base of the vertical sign white light is reflected upward, while the sign itself has a front edging in lamps, a rear edging in gas, and damped channel letters.

New Chair with Three-Cushioned Contoured Back

A THEATRE chair in a design emphasizing luxurious comfort in general styling as well as in the deep upholstering, has been brought out by the Ideal Seating Company of Grand Rapids, Mich. The back, instead of following a straight inclination with horizontal curvature, follows instead the contours of the fireside easy chair, with three horizontal cushioned sections, the central one forming a recess for the shoulders, the upper one, which is tilted forward a little, offering a support at the neck or head.



In construction, the design follows that of this manufacturer's established types, with ball-bearing, compensating hinges; greased-packed bearings fully enclosed for protection from dirt; and cast-iron standards in a variety of modern patterns and permitting 6-inch seat adjustment.

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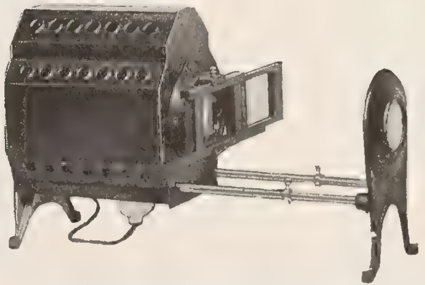

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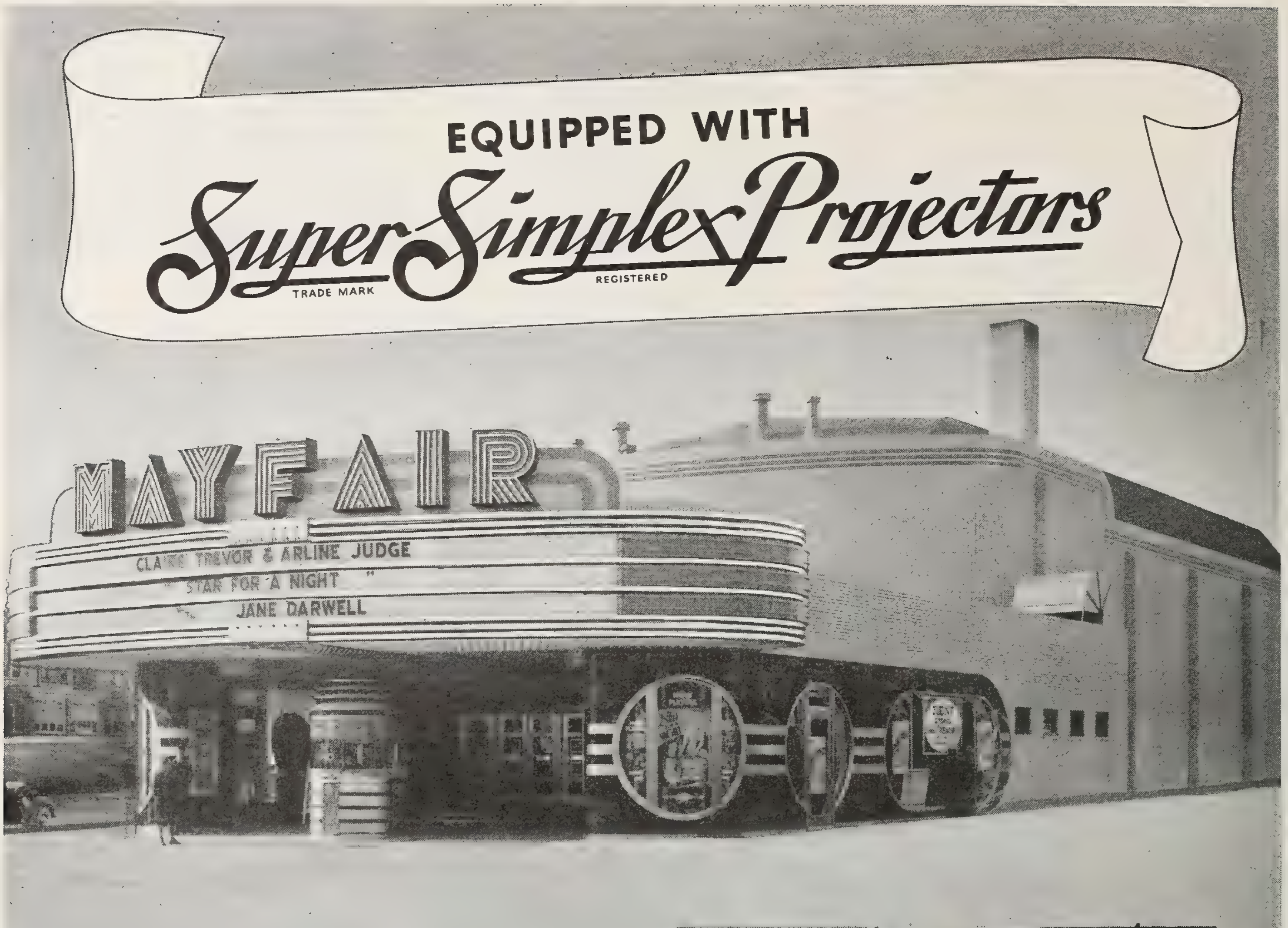
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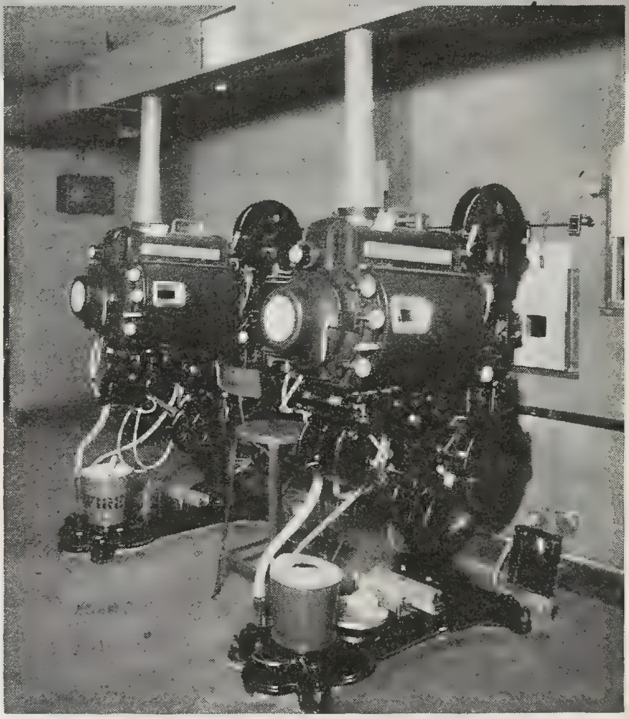
"STAR FOR A NIGHT"
JANE DARWELL



MAYFAIR Theatre, Philadelphia, Pa., Fox and Sablosky, *Owners.* This is one of the many theatres designed by David Supowitz, *Architect,* all of which are equipped with

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MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

How Prompt Repairing Of the Projector Saves Money

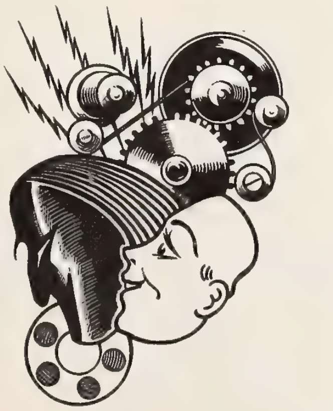
• A brief but documented argument against the penny-wise, pound-foolish policy of projection maintenance, which neglects without economy

THE NEED, always urgent, of a screen image that does full justice to the pictorial qualities of the film, has been stressed on many occasions and by many people. Theoretically, at least, that need is conceded. In practice, however, that need is too often the victim of operating economy. Inspections are not regularly made, defective parts are not promptly repaired —in order to save money. Applied as a policy, that is false economy.

The several parts of the projector mechanism are so inter-connected, by reason of the inherent nature of the device, that an imperfection developing anywhere is extremely likely to suffer "transportation" to some other point, making two troubles grow where only one grew before. The driving mechanism, the mesh of gears and shafts through which the sprockets connect with the common source of motion, constitutes one avenue for multiplying troubles. A second and equally important part of "transporation" is the moving film itself. When, through either route or through both, a single trouble has grown into two troubles, a second "focus of infection," as the doctors say, has been set up, from which still other troubles are created in other places. In the end some simple difficulty, which might originally have been cured by tightening a screw, has grown into a thoroughly defective head that needs a major operation. Projectionists, in the main, are aware of this; it's the manager who is more likely to ignore it.

Consider for example loosening of the screw that holds the main drive gear in mesh, permitting that gear to slip somewhat out of mesh. Wear now appears against only part of the width of the main drive gear, and against only part of the width of the intermediate gear upon which it works. Since the intermediate gear is of smaller diameter, each of its teeth will come into action several times as often as one tooth of the main drive gear, and the loose holding screw of the main drive gear produces a ridge in the intermediate. The ridge is of course created by the fact that only part of each tooth sustains wear. The ridge grows rapidly because the full work and wear of driving the projector, which should be carried by the whole width of a gear tooth, is now concentrated upon a part of that tooth.

Thus a worn condition, making for imperfect operation of the projector, is created much more rapidly than it should be, and as the gears approach the point of slippage a clanking noise appears and irregular operation spreads through every element of the projection mechanism.



One of the many types of trouble that can be transmitted by the moving film, rather than by the gear train, originates in improper lateral alignmen of the film guides at the top of the head. When these guides shift out of line with the intermittent, the gate pads will wear unevenly. Uneven wear in the gate pads permits the film to leave the hardened surfaces of the E-plate, which have been prepared for it to ride on, and to wear against softer surfaces of that plate, which cannot stand the friction. The first unfavorable result is a jumpy picture. The next is necessity for replacing the E-plate. Lastly, the abnormally loose pressure upon the film as it passes through the gate results in undue wear of the intermittent sprocket and of the intermittent star and cam.

The same conditions can be created by a bit of dirt lodging in a gate pad. Before it is removed that bit of dirt may have created uneven tension in the pad springs, with consequent uneven wear of the gate pads, which then is followed by the same train of events just traced.

Again, bad film, improperly patched, may bend or spring the apron of the gate, as a result of losing the lower loop. If the apron is bent back evenly, wear will come at the top rather than at the base of the intermittent sprocket teeth. If the apron is sprung, the teeth at one side of the intermittent sprocket may wear at the top, and those at the other side of the same sprocket wear at the base. The same type of wear can be created in any sprocket by uneven pad roller tension of by a sprung pad roller shaft.

A number of the conditions of imperfect operation, which in themselves may not set up immediately noticeable faults upon the screen, can by indirection stop the show suddenly and completely, as a result of the interdependence of all parts of the projector mechanism. For example, excessive wear on the star and cam, produced in the manner just described or in some other way, may result in sufficient excess of vibration to loosen the holding screw in the spindle gear of the revolving shutter. If that screw drops out and falls into those gears the machine will stop with great suddenness, and more than likely half the parts in it will be sprung or stripped or otherwise need replacement before that projector works again. This is not a far - fetched possibility. There are not a few projectionists who can testify it has happened to them, and many more who have caught the loosening screw and re-tightened it just in the nick of time.

And so it is all the way down the line. Regular inspection of the equipment, and prompt repair form the only economical means of making certain that *the show will go on*—effectively.—*George Schutz.*

How the New Developments In Sound Affect Maintenance

● Examining repair and replacement factors and equipment inspection in the light of today's sound engineering methods; the second of two articles

By AARON NADELL

THE NEWER requirements at and about the projector mechanism and soundhead have often been presented to the industry. The exciter light must now be focused accurately to 1/1000th of an inch, instead of 1/500th or 1/750th, as formerly. This calls for exciter filaments with less sag, better optical systems and less vibration.

To preserve the benefits of better sound quality, amplifier tubes need replacing more readily and should be held to closer tolerances of plate current. Push-pull tubes should be more carefully matched. Manufacturers will supply specifications for any given amplifier. Note that tube ratings, as supplied by tube manufacturers, are not a reliable guide in this matter. Modern amplifiers not infrequently are designed to drive tubes at values of voltage and current that differ considerably from those given on tube data sheets. The amplifier manufacturer should be consulted, not the tube maker.

Acoustic adjustments are more critical by reason of the greater difficulty attending proper distribution of the high frequencies. Even with the new multiple-cell high frequency speakers some auditoriums need a great deal of very exacting work before the new sound has been properly delivered to every seat.

These are requirements attending the extension of frequency range. Extended volume range, together with the new efficiency of sound equipment, narrows permissible tolerances in power supply. The margin between output power of an amplifier and power supplied to it to work it has been drastically reduced, resulting in quite substantial power economies over the course of a year's operation, but with the offsetting result that sound output is much more closely dependent on power input. The necessary precautions are described below, under the heading of line voltage tolerances.

Wave form distortion results readily from overpowering of amplifier tubes, and is also produced by underpowering loudspeaker fields.

Flutter, now so much more important than ever, can today be measured quite accurately by its effect upon the reproduced sound. It can be observed, although not measured very easily, by an oscilloscope. It is still not practicable for the average theatre to purchase flutter measuring equipment, but the obvious precautions of keeping projector, soundhead and takeup in perfect condition remain none the less vital if the audience is to hear sound of the quality the exhibitor tried to buy when he put in new equipment.

The need for scientific (rather than rule-of-thumb) acoustic treatment is in some auditoriums shown up drastically by modern improvements in sound, and occasionally may prove imperative. A curious acoustic complication is the possible existence of resonant objects in the theatre, usually associated with the lighting fixtures, that were not resonant at the frequencies of sound formerly available, but vibrate in response to some tone in the extended range. The existence of such objects is sometimes unsuspected, especially when they are inaccessibly located, and blame for the defective sound may be placed unjustly upon the system. The writer knows of one case where a new system was deliberately "compensated" to give less than its best quality in order to overcome the effect of a resonant fixture that was not recognized as such.

Unsuspected resonance in speaker baffles may also need attention, especially when the frequency range is extended downward.

NEW TUBES, ETC.

The efficiency of some of the newer tubes, and particularly of the beam power tubes, is so high that they have relatively little margin of safety against overloading and must be protected accordingly. Other new tube types, again, incorporate in a single glass or metal envelope more amplification than was formerly found in a whole amplifier consisting of many tubes, and the quality of their sound output shows greatly increased sensitivity to improper socket voltages.

Electrolytic condensers, the use of which is now almost universal because of their cheapness and compactness, are to some degree subject to deterioration with time, which the older paper and mica condensers were not. Polarity is another factor not associated with the older condensers, which had none, but electrolytic replacements must be wired in proper polarity or they will break down at once.

Resistors today are less likely than formerly to be built on generous lines, capable of withstanding extensive and prolonged overheating. Considerations of space as well as cost often dictate the use of the common radio type. All models from one to five watts look aproximately alike in the matter of physical dimensions, but none of them will stand very much in the way of overload. Corresponding care is needed in selecting replacements.

The new speakers, on the other hand, are much sturdier than the most popular early types. Speaker breakdown is incomparably less common than in the days when numbers of spare speaker units were standard equipment in every theatre.

LINE TOLERANCES

Some of the most modern systems, like so many of the older ones, will stand up and continue to operate under extreme fluctuations of line voltage, subject only to the deterioration and eventual breakdown caused by prolonged overheating. Some will even give good sound under such circumstances, although none can give their best. But most models of modern equipment will not withstand that kind of abuse. Some will break down instantly.

There are several good reasons, a number of which have already been mentioned. To them may be added the fact that greater compactness of construction is likely to increase the opportunities for flash-over. Metal tubes of some types are very critical to high plate voltage—the plate lead is not brought out through a thick glass sleeve, as in glass types, but is insulated from the metal shell only by a small glass bead. The bead must be small because the tube base is small, in spite of the fact that it carries more contact prongs than the far larger glass types that cannot do any more.

But the greater efficiency of modern systems facilitates the installation of line voltage controls. Suitable controls now cost much less because they need handle far less input power. Manually operated control units for the largest theatre systems can be bought for less than $20. Wholly automatic units that need no attention, except a very rare inspection, sell for less than $50. They are valuable investments, and in many communities absolute necessities. The penalty for omitting them, in such communities, may be repeated breakdowns and continual expense for needless repairs.

TROUBLESHOOTING

Requirements of troubleshooting and of maintenance have been utterly changed by modern methods of design and construction. There are new troubles to guard against. A fair number have already been mentioned, although many more could be added if space allowed.

Some old troubles are entirely eliminated. For example, the expansion of a power tube filament until it touched the grid, was formerly the first subject of suspicion and investigation when a power amplifier "blew out." Today that condition would be one of the last to look for, and in many popular types of output tubes cannot occur at all.

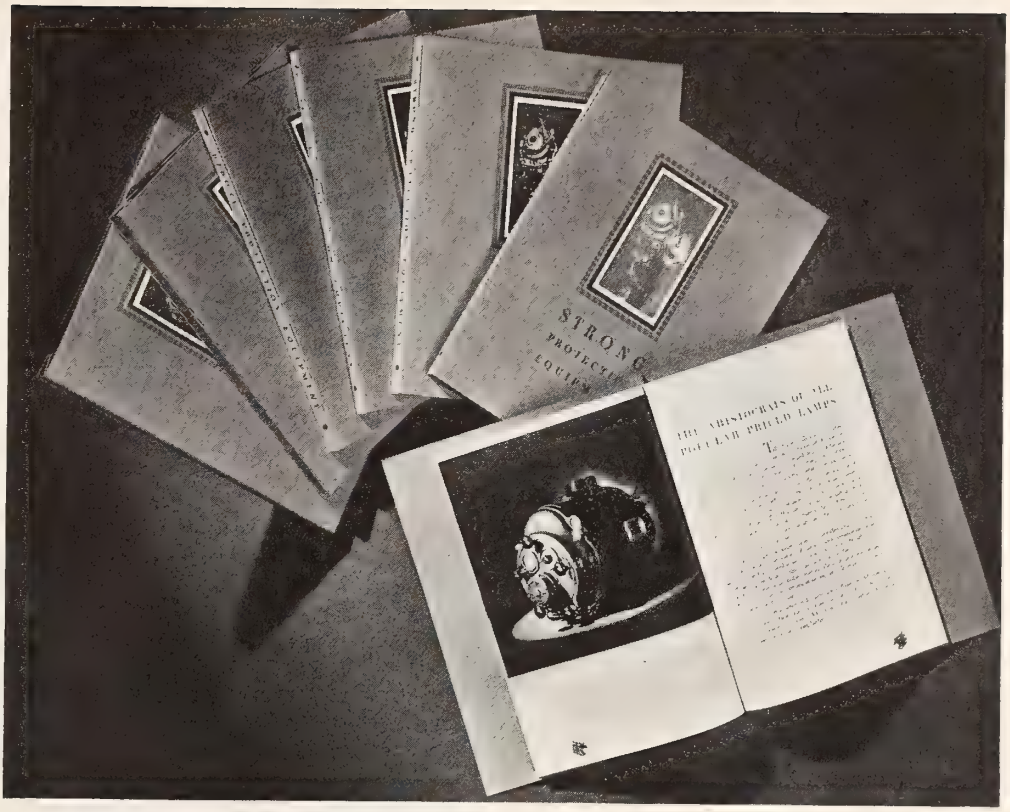
Voltmeter or headphone tests of the leads between component portions of the sound system, to find which component was at fault, used to constitute the fastest way of running down trouble. Now most if not all of the component parts are built into one casing, and there are no connecting leads. The internal wiring of each component part and the connecting wiring between several parts are for the most part one and the same thing.

Trouble traced to one amplifier or power supply unit was usually investigated within that unit by voltmeter and headphones. That can still be done, but the parts are now so crowded together, that it is likely to prove a slow process. Wiring is also much more closely bunched and harder to run down, because there are so many parts in a small space, and because some of the parts (tubes with more than four prongs) need more wires than formerly. Socket testing equipment, especially of the type that provides plug-in facilities, is now much more valuable, and for fast work in time of emergency is almost indispensable. Moreover, complete analyzers suited to the majority of theatre system models can be bought today for about the same cost as volt-ammeter and headphones alone could be only a very few years ago.

The increasing dependence of modern tubes upon really accurate socket voltages has dictated the development of voltmeters of higher internal resistance, which give more accurate readings. Such meters are used in the new inexpensive analyzer sets. Vacuum tube voltmeters, which are even more accurate, are also common and not particularly costly.

The oscilloscope is among the newer test instruments that give results never before obtainable and that can be bought at moderate cost. The availability and low price of these testers is based, not on theatre conditions, but on the development of sound systems (using microphones) for innumerable functions, and upon the increasing use of high power in home radio receivers. A mass market now exists for test equipment that not so long ago would have been of use only in theatres and in scientific laboratories, and prices are based on mass production.

The same conditions are also responsible for the fact that all of the delicate and valuable instruments just mentioned are commonly found in the hands of the nearest radio repair man, who in most cases will be very pleased to rent them at a nominal fee.



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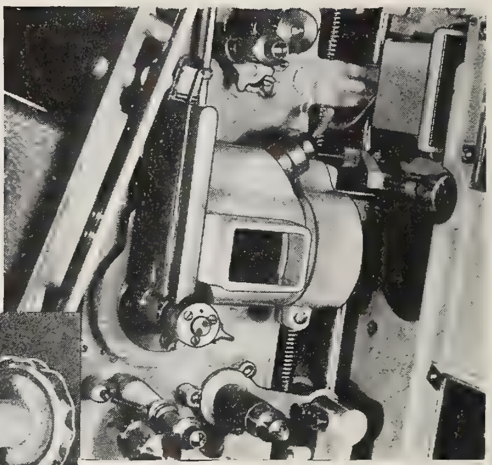
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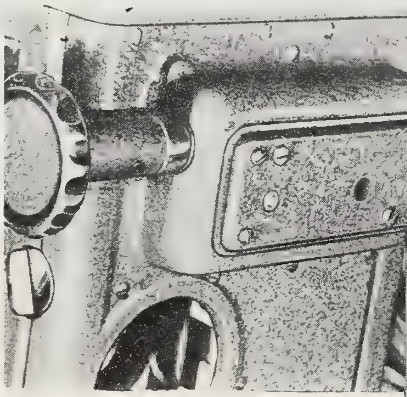
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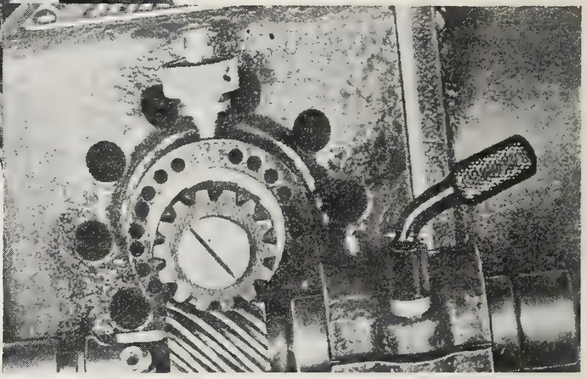
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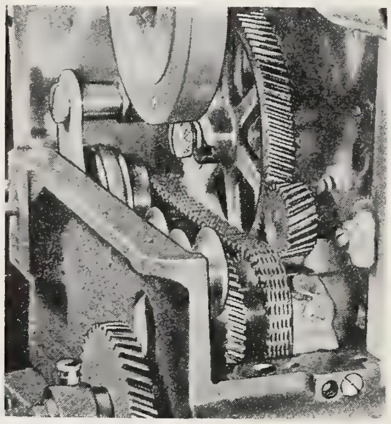
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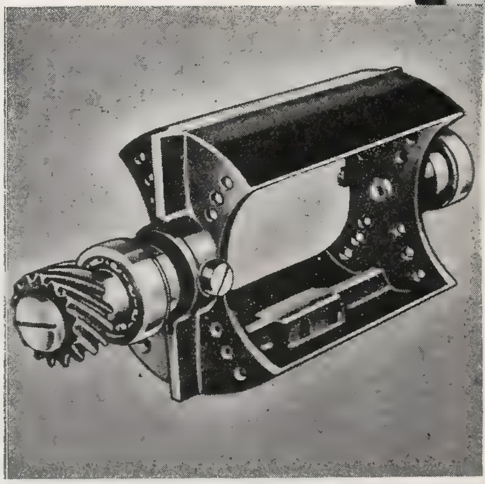
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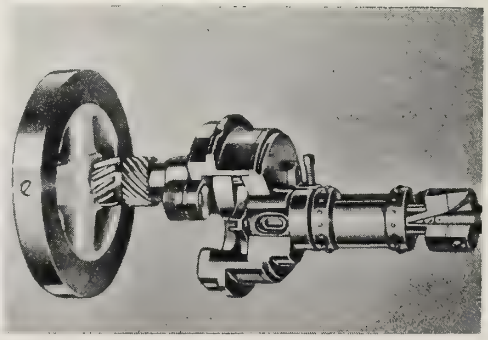
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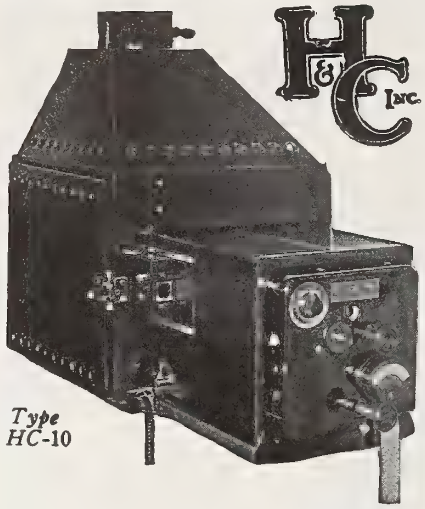

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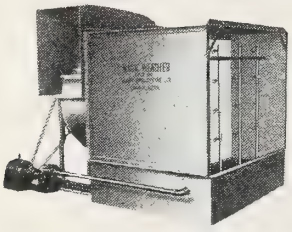

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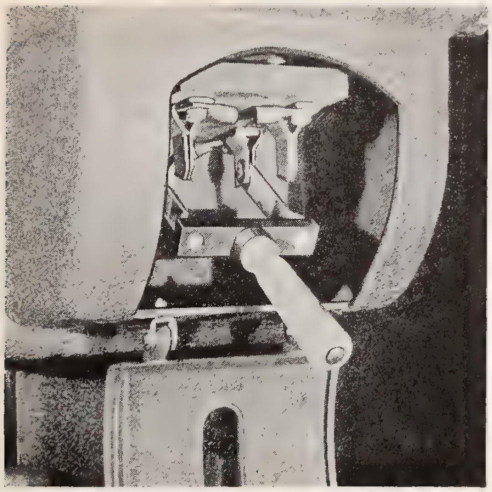

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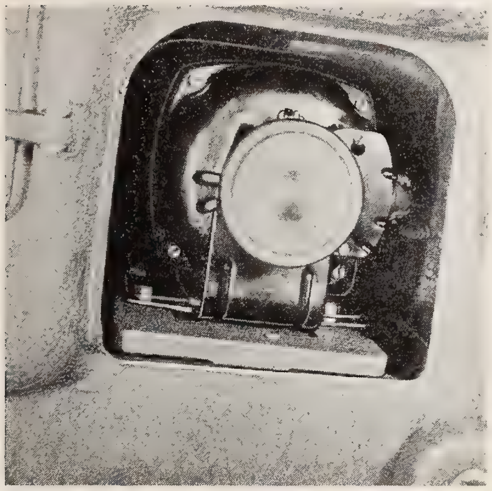

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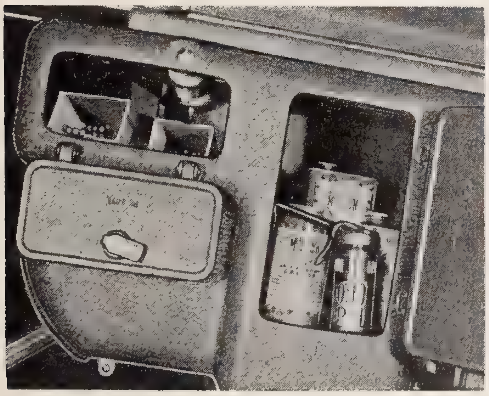

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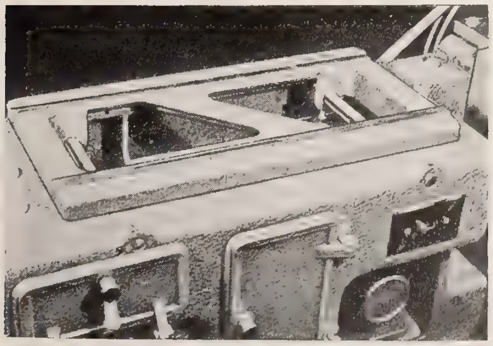

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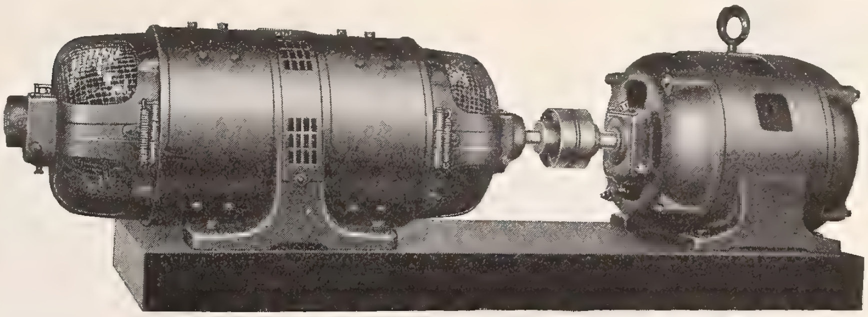

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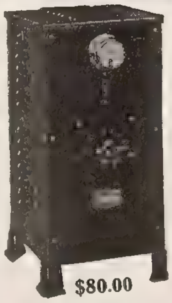

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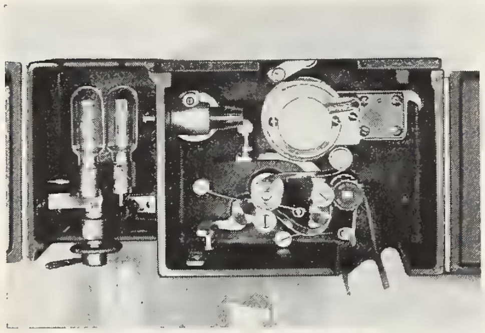

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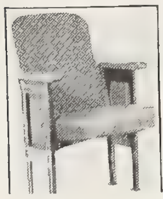

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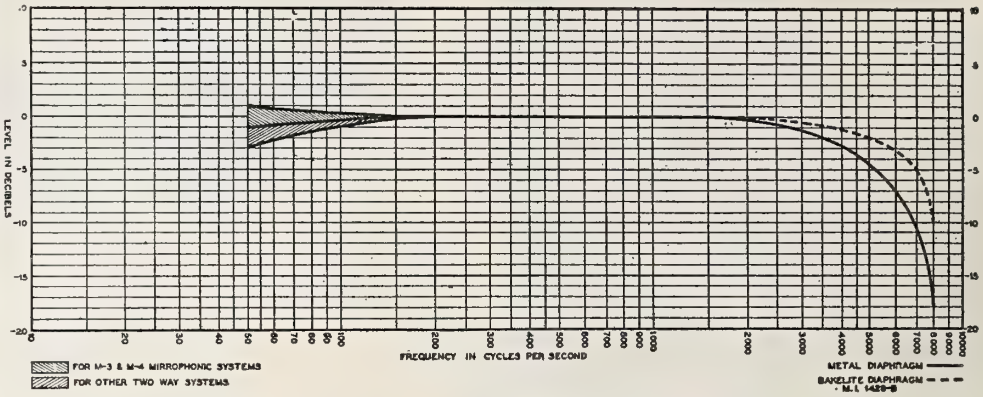


Graph of electrical run under new recording standard. See text.

ADOPTION BY the studios, upon recommendation of the Research Council of the Academy of Motion Picture Arts and Sciences, of a standard electrical characteristic for all recordings, is a step toward more uniform sound quality in theatres, but only careful adjustment of both speakers and acoustics can bring about the advance sought.

The chart shows those volume indicator readings of certain popular sound systems, which, in theatres of average acoustic quality, will give best results with the new standardized recordings.

The usefulness of the chart in those theatres to which it applies, and the methods that must be used in all other theatres, are best understood by recalling the limitations of the volume indicator test.

This test reads sound *as applied to the loud speakers,* and is popular because of its simplicity. It needs only a standard source of sound input; namely, a test reel, and a simple meter, calibrated in decibels, which is connected with the loudspeaker circuit. The power delivered to the loudspeakers at each sound frequency can thus be measured very accurately, and a chart similar to that shown here is readily made. The test, however, does *not* show what the loudspeakers do to the sound they receive, or how much of it they deliver to the audience, and of course it does not show what the acoustics of the house may do to the sound after it leaves the speakers.

The new standardized recordings will unquestionably require minor adjustments of sound response in a great many theatres, in order to obtain the best possible quality. The chart facilitates the making of such adjustments with an ordinary volume indicator test, provided the sound system is one of those covered by the chart, and provided acoustics are reasonably normal.

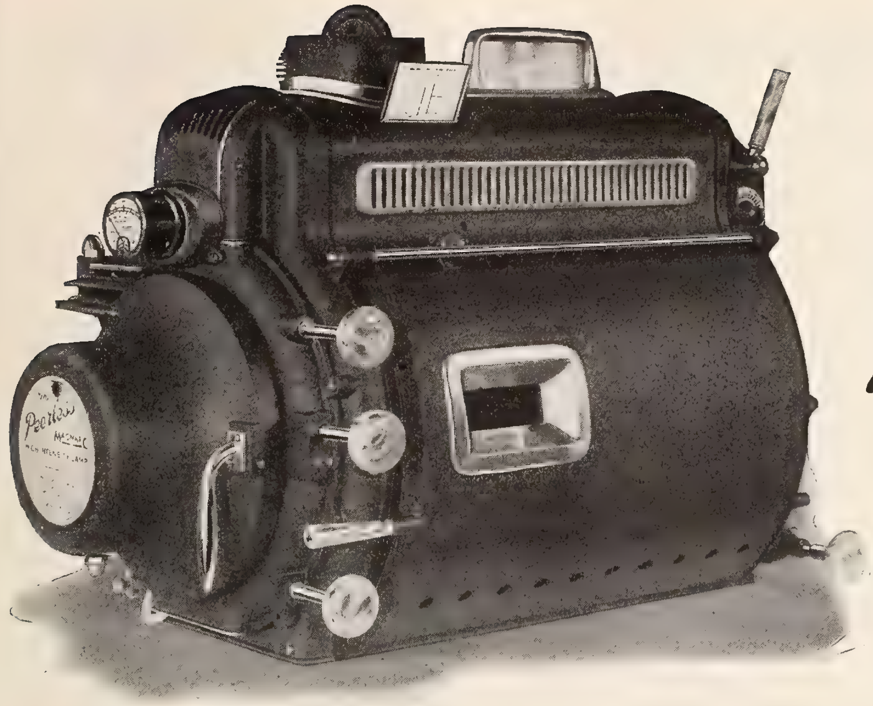
The systems covered are W. E. Mirrophonic M-3 and M-4, and RCA systems using RCA or Lansing metal diaphragms or RCA bakelite diaphragms. RCA speakers to which the chart applies are MI-1435 metal diaphragm speakers with MI-1432A; RCA MI-1428B bakelite diaphragm speakers with MI-1432A, and RCA Lansing-equipped systems using type 284 metal diaphragm speakers with 15X low-frequency units.

With such equipment operating under average acoustic conditions, use as test reel RCA Catalog No. 27637, or Erpi test film ED-20. In the case of the latter, the corrections printed on the back of the can in which the film is furnished must be applied to the readings as obtained by the meter. The readings obtained at each frequency are noted by marking a small cross on standard semi-log paper, which can be obtained through any large stationer, and which provides a background identical with that of the chart shown. When all frequencies have been read, a line is drawn through the crosses marked on the graph, producing a curve similar to those of the chart.

This graph indicates the necessary compensation for the effect upon the sound of the loudspeakers themselves. With any of the systems mentioned above, the frequency response should be adjusted, and repeated readings taken, until a curve is obtained which is identical with the correct curve for the system in question, as indicated in chart data. The adjustment that then exists will give the best possible sound with the new recordings.

The importance of making the recommended modifications may be judged by the fact that in some studios, at some frequencies, adjustments of as much as 20 decibels have had to be made to convert existing recording practices to the new standard.

Where sound systems used are other than those listed above, or where acoustic conditions are in any way unusual, the data of the chart will not apply. Suitable modification is best made, in such cases, by means of acoustic testing equipment utilizing a calibrated microphone operating in the auditorium—or in lieu of such equipment, by a series of trial and error adjustments with the new recordings, aimed at securing the best tone quality as judged by ear.



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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

A POLICY OF TRUE ECONOMY IN THE PROJECTION ROOM

I HAVE harped on it for years—and now I am going to add still another chapter, for there is no such thing as saying too much about the absolute necessity of maintaining, at all times, the highest possible projection standards. And I have reason to believe that one is as justified in bringing this matter to the attention of projectionists and their employers today as at any time in years past. Economic conditions in recent years naturally have forced theatre owners to think in terms of saving rather than spending. There is nothing *necessarily* wrong about such an attitude, of course; any business should practice economy rather than extravagance. And there are many places in the theatre where a policy of economy can be safely applied. But the projection room is certainly not to be included among them.

Any economy short of the elimination of absolute waste, is false economy in matters of projection and sound. Projection and sound produce the show, don't they? And what, may I be permitted to ask, is the theatre selling?

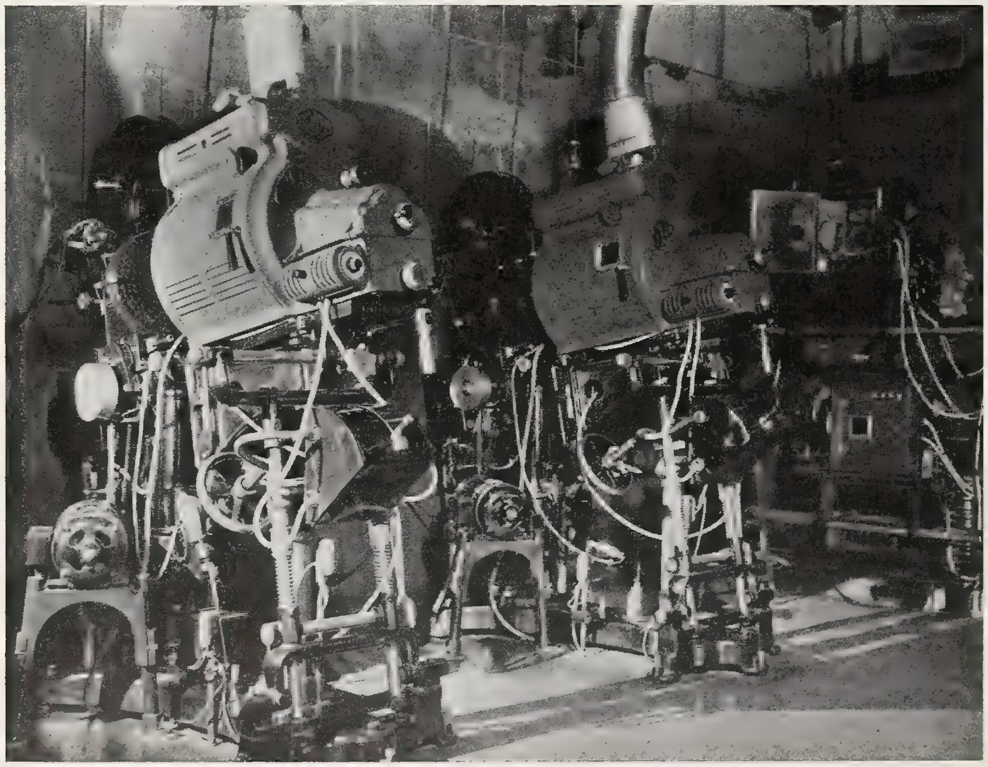
Then, too, there is the matter of efficiency. Inefficiency costs money somewhere. Perhaps the screen image is all right. But are you sure you are not getting an all-right image by paying for more current than would be required if your equipment were in proper condition and of suitable type?

To be considered also is the fact that all the parts of the equipment are nicely adjusted to each other—a defect in one is quite likely, sooner or later, to affect some other. Moreover, it frequently happens that an undiscovered defect, or postponement of repairing a part, leads to more costly repairing or to entire replacement later on.

It is utterly impossible to judge the condition of many of the parts of a projector merely by looking at them. Wear that is wholly invisible to the eye eventually makes some parts unfit for further use. Some elements of the equipment are tooled to tolerances of less than ten thousandths of an inch. These parts will *seem* all right to the eye even when worn ten times that much.

Such faults finally get through to the screen, but their effect is gradual and not readily apparent to persons who are looking at the screen, at frequent intervals, every day in the week; a little wear, for example, in intermittent sprocket teeth may not be discernible to one taking it for granted that they are perfect.

There is only one economical policy for theatre management to follow: Insist upon proper inspections of the projection and sound equipment, and upon immediate reports whenever defects are found existent or *threatening;* then provide the necessary replacements or means of repair. No projectionist is likely to turn in unnecessary requisitions. And at any rate, theatre managers should know at least enough about projection and sound to tell whether they are unnecessary or not—really *tell,* not guess, making a personal investigation if a requisition appears questionable. The equipment should never be allowed to get into a state of disrepair at any point. To allow it to do so is to slight projection and could there be more ill-advised economy than that?



Battery of projectors, motion picture and otherwise, in the projection room of the Bailey theatre, Shea circuit house in Buffalo, N. Y. This picture was taken after installation of new lamps. They are Brenkert Enarcs, which are supplied by Hertner 200-ampere motor-generators (300 amperes half-hour rating with double-throw switchboard arranged so that by balancing the load, 600 amperes can be pulled). Projectors are Simplex, with Projection Optics lenses. Sound system is Western Electric. Both spot and effect equipment are by Brenkert. The room is 26 x 18 feet, the throw is 131 feet, and the projection angle 11 degrees. Both projector lamphouses have exhaust fan ventilation, as does the room. Kenneth R. Caldwell is chief projectionist.

AMPERES AND LIGHT GAIN

FROM LOUISIANA comes this inquiry: "Is there any way in which the projectionist may offer intelligent, reliable advice as to the gain in light each added ampere of current makes available? Also is it properly the office of theatre managers to butt into projection affairs, any more than it is for the projectionist to tell the manager how to run the theatre? In event you rely through your *Comment,* please do not reveal my name, or even my location. You can, I imagine, understand my reason for such a request."

On page 372 of your new Bluebook (I presume you have one) you will see that the average light intensity for low-intensity light sources is 165 candle power for

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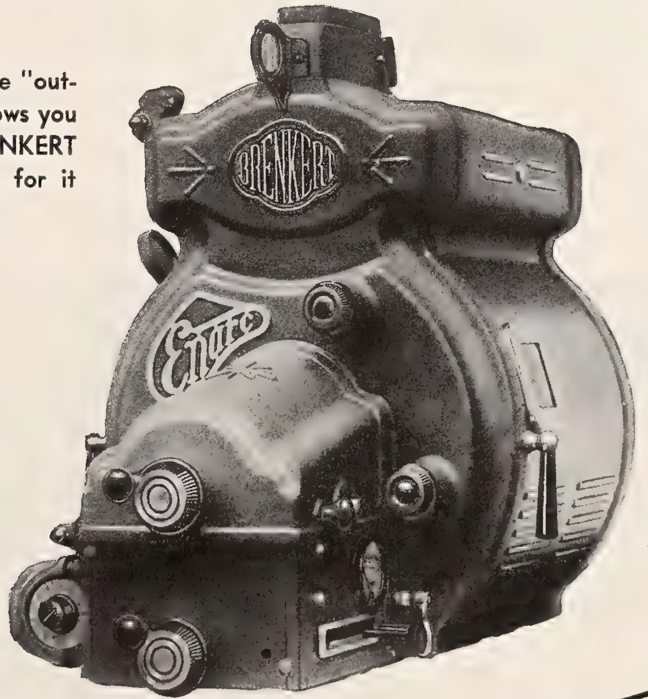

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ENGINEERS AND MANUFACTURERS • • • DETROIT, MICHIGAN U • S • A each square millimeter of crater area. You will also see that each added ampere of current increases crater area by approximately 1.85 square millimeters. It therefore follows that for that type of light source each added ampere of current increases light production by 165×1.85= 305.25 candle power.

You do not say what type of arc you are using, so in answering your question I will consider two types, the low-intensity reflecting arc and the suprex arc. In the low intensity arc, increase of arc current does two things. It increases the crater area and, up to a certain point, it increases the brilliancy of the crater face, that is, the candle power per square millimeter of crater area. Now increase in crater area means more total light from the arc, but not necessarily more light on the screen, and I assume you are asking about screen light.

At the lowest current recommended by the manufacturer for a given diameter of carbon, the crater area a little more than covers that part of the crater face which is focused within the opening of the film aperture. So you can see that merely making the crater larger by running up the current throws no more light on the screen if everything is in accurate adjustment. However, increase of current may also make the crater more brilliant and in that way increase the intensity and whitness of the light on the screen. That depends on how close you are working to the limiting temperature of the crater. When the crater temperature has been raised to the boiling point of carbon, further increase of current will only make the crater larger; it cannot make it any hotter or more brilliant. It is just like boiling water in an open pan. When the water has started to boil it is at a temperature of 212° F.; turning up the gas will make it boil faster but will not make it any hotter. In the same way the boiling point of carbon is fixed at a temperature slightly over 6600° F., and that temperature determines the maximum brilliancy of the crater.

Let us take a specific example. If you are using a "regular" 12-mm. positive low-intensity carbon and operating within the recommended current range of 21 to 25 amperes, the crater temperature and brilliancy will be below the limiting values A change of one ampere will then produce a change in the amount of light on the screen, probably on the order of 2%. But if you are using an "SRA" trim of the same size, which is designed for operation at a current range of 28 to 32 amperes, you will be getting just about the maximum possible crater temperature and brilliancy throughout this range. So while the screen light will be brighter and whiter than that from the regular carbon at 25 amperes, you won't be able to see much change when the current is increased from 28 to 32 amperes. There is good reason, however, to operate your low-intensity arc near the upper current limit because, at the lower limit, the part of the crater maintained at full brilliancy just a little more than covers the film aperture. If the lamp gets out of adjustment or the carbon out of position you are likely to get dark corners on the screen. At the maximum current recommended there is a larger crater area maintained at full brilliancy. This gives more leeway in carbon and lamp adjustment before dark corners appear.

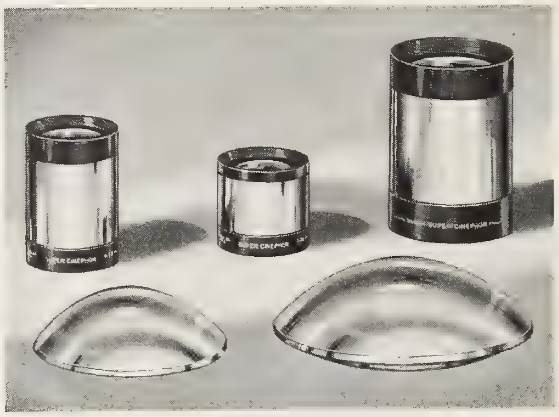
The limitations of crater brilliancy of the low-intensity arc do not apply with the same force to the suprex arc in which the increase in crater area with increasing amperes is very small and brilliancy does increase with rising currents.

With the suprex arc, the increase in screen illumination is about 4% per ampere over the full range of recommended current. These current ranges, above or below which it is not advisable to operate a given diameter of carbon, have been carefully determined by the carbon manufacturer from practical operating experience as well as laboratory tests. The projectionist should keep within these recommended limits. Otherwise he is likely to experience either poor quality of projection or other difficulties which more than offset any possible advantages gained from higher or lower arc current. This holds true for both the low-intensity and suprex types of arc.

As to the right of managers to "butt into" projection affairs, that depends upon just what "butt in" might be construed to mean. Certainly the manager has the *right* to go as far as he likes in interfering in the affairs, since he is, after all, respon-

●

AN UNBEATABLE PROJECTION COMBINATION



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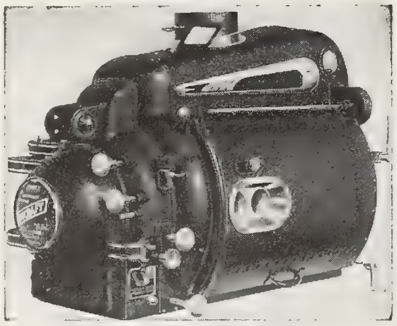

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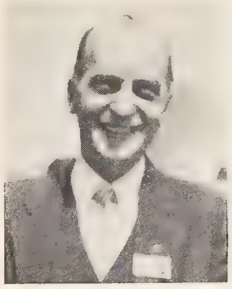
sible for everything connected with the theatre under his control. However, the wise manager will place a competent projectionist in charge of projection and leave the *details* of operation in his hands, demanding maximum results without waste. To pursue such a plan successfully, of course, the manager must himself be able to form intelligent judgment as to whether or not maximum results are being produced without waste in electric power, equipment deterioration and carbon consumption.

RUDOLPH MIEHLING: HE SERVED PROJECTION WELL

ONE BY ONE the "old-timers" slip away into the mists. The last was Rudolph Miehling, who died in New York April 7.



Rudolph Miehling

Rudy, who accomplished much of value in the projection field, as a member of the Projection Practice Committee of the Society of Motion Picture Engineers and in many other ways, was born in the lower Avenue A section of New York City on July 22, 1887. He attended the schools of that section, and afterward Syracuse and Columbia Universities. From the latter he was graduated in 1901, with a degree in electrical engineering. He later entered the electrical business under the firm name of Miehling & Cabot.

In 1904 he accepted a position as superintendent in the Buick Motor Company plant at Flint, Mich. In 1908 he took up electrical contracting in the city of Saginaw, Mich., and it was there that he became interested in motion picture technology.

It seems a road show had trouble with its crude arc light source, and Rudy was called upon for advice. He promptly constructed a water-barrel resistance, such as many of us projectionists of early days were familiar with. Shortly after this he returned to New York City and a bit later took up projection. He was one of the charter members of Local 306, IATSE & MPMO.

The first of his many contributions to the new medium came while he was with the Kinemacolor Company, of which he finally became chief engineer. It was Rudy Miehling who designed the first revolving stage upon which two or more sets were made available for use without disturbing the camera apparatus. When radio came along, he identified himself with the field also, designing some of the most successful of the earlier receiving sets.

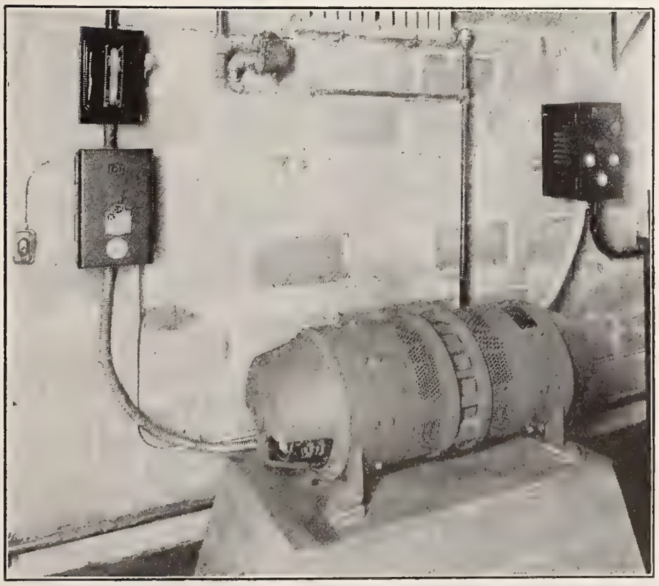
He later became interested in the reflector arc lamps being introduced into projection, associated with the Morelite Company. Then came sound pictures, and he entered the Bell Laboratories as an engineer. Later on he joined Electrical Research Products, Inc., and subsequently went to the Royal Amplitone Company as its chief engineer.

The following organizations numbered him among their members: American Projection Society, Local 306, Society of Motion Picture Engineers, and Society Electrical Engineers. He also was a thirty-third degree Mason. Surviving him are his wife and a son, Charles.

POSSIBLE CAUSES OF MIKE FEED-BACK

ROBERT S. MIX, projectionist of Williamsport, Pa., comes forward with this headache: "My last call upon you for help was in 1916, when we still were herding them in at five and ten to view five-reel super-specials. I have several editions of your Bluebook, and in the Herald 'Bluebook School,' and your *Comment* in BETTER THEATRES I have found almost everything one could want with regard to projection—but now I'm really stuck!

"I purchased a pair of Holmes silent projectors recently and had them converted to sound. Have used them on several jobs with excellent results. Finding a demand for public address work, I procured a crystal microphone to add to the outfit, whereupon trouble bobbed up. The mike has a very bad feed-back (bad squeal)



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when volume is advanced beyond the four setting, which is normal for pictures.

"Speakers are Mellaphone dynamic, with rectifier in the speaker case to supply current to the field. Amplifier is Mellaphone WRTA3, having 7 tubes, as follows: two 57's, two 56's, two 2A3's and a 5Z3 rectifier. I have tried several sizes of condensers across the mike to remove the squeal, also several combinations of resistors. The latter have no effect at all, while with condenser it cuts out entirely.

"Mellaphone folks tell me to use condensers, but—(see above). An engineer suggested insertion of a 0.1-megohm resistor in plate circuit, with a 4-microfarad condenser to ground in same circuit. Fine—only it didn't work! What bothers me most is the fact that I can run pictures and sound perfectly, but as soon as the mike is cut in, Mr. Squeal gets busy and it's all flooey. Have tried padding the speakers, also put them in a separate room, without result. The squeal stays put. Have hooked it direct to the grid of the 57 tube, as per maker's instruction, with 5-megohm resistor to ground."

There are two possibilities: The output power may be feeding back to the amplifier input, either through the wiring of the amplifier itself or its connecting cables. This would cause the squeal. The feedback may be acoustical, occurring in the air between the loudspeakers and microphone. The latter is the more probable explanation and should be tested for first.

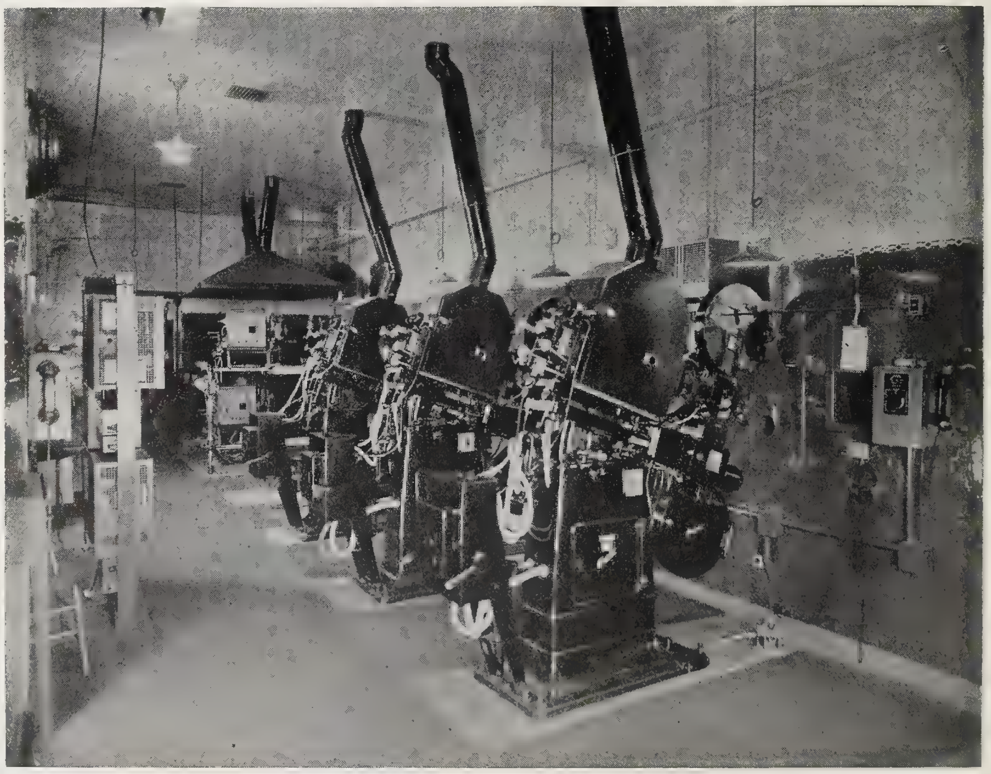
To do so, place the speakers in a separate room (you did this, but try it again, being sure to close all doors or other openings between the rooms and otherwise eliminating all possibility that the speaker sound can be heard at the microphone location. In the event the squeal disappears under the above described condition, the next step would be to install a directional microphone, rotating it into a position in which it does not respond to sound originating at the loudspeaker location when placed for normal operation.

Having no data available on the Mellaphone WRTA3 amplifier, I cannot recommend a directional mike, but the Mellaphone Corporation should be able to do so. In the event the amplification is great enough, an Amperite beam type velocity mike would serve. If there is not enough amplification, a "bullet" dynamic mike might be all right, hooked up through a suitable coupling transformer. However, the first step is to make the before described test to determine whether the trouble is acoustical or not.

In the event the test shows the trouble to be electrical, the shielding and grounding of the mike cable may be suspected. The shielding is (or should be) solidly bonded to the mike's metal frame at one end, and to the chassis of the amplifier at the other. Apparently the ground connecting to that shielding consists in the bond to the chassis, which latter may or may not be bonded to earth.

This is the common arrangement, but the diagram sent along of another amplifier shows an uncommon mike input arrangement in which the mike cable must not be grounded in any way. If your amplifier has the same circuit, the arrangement recommended in the microphone manufacturer's bulletin must not be used. Instead, the shielding of the cable should be treated as one of two wires and should be connected to the tip of the mike plug, not to the sleeve of that plug.

One other possibility is that the mike cable is allowed to coil around the amplifier itself, in close proximity to the output tubes. This must be avoided.



Projection room of Loew's 175th Street theatre, New York, showing new-type Simplex bases installed.

WHEN APERTURE PLATES MAY BE RESHAPED

JOHN L. NAGLE of St. Louis writes, "Recently a projectionist with whom I am acquainted installed new aperture plates in his projectors. The screen image was then about 2 inches too small in width, but high enough. He proceeded to file the apertures until the screen image filled the mask. Is that the right thing to do?"

That is a pretty broad question, but apparently, as you describe the case, the old apertures were not of standard width; also, there apparently was only a slight projection angle; either that, or the old plates had been filed out.

Filing an aperture is wrong procedure except where the projection angle calls for paralleling the sides of the screen image, in which case projector manufacturers will supply special plates below the standard opening dimensions; then working with extreme care, with white light on the screen so that the effect of every stroke of the file may be watched, and a thin rope so suspended that it outlines the desired side lines, the projectionist is at liberty to file the opening until the sides are parallel. Any filing other than that is not permissible. All aperture openings are made exactly standard—they are 0.600-inch high by 0.825-inch wide.

A LETTER SHOWING THE RIGHT SPIRIT

GLEN AKINS, projectionist of Dallastown, Pa., writes an interesting letter on a number of things and expresses therein a commendable pride in his work. He says, in part:

"I am a member of Local 283, York, Pa. (IATSE, of course), at present projecting at Warner Brothers deluxe Strand theatre in this city. I also am sound technician at the York Valencia ballroom, which is advertised (not without cause) as the most beautiful ballroom in Pennsylvania. I am proud to say I designed and constructed its radio receiving equipment and I monitor its programs. So you see I am busy. In addition, I operate my own experimental transmitter (call letters W3ART).

"May I remark that the cathode ray oscillograph results in extremely accurate adjustment of the optical system of sound reproducing equipments when used in connection with a 9,000-cycle test loop (film).

"Brother Richardson, my hobby is—in fact, my whole existence centers around—recording and reproduction of sound as used in connection with motion pictures. My ultimate goal is that of recording engineer and I intend to fight my way to the top. Difficult? Yes, but it can be done."

I like young fellows like Akins. Projection has need for men able to realize that there *is* a top, and who are willing to study and fight their way upward. Above all else, the motion picture industry needs ambitious men in theatre projection rooms, for projectionists who are lukewarm about

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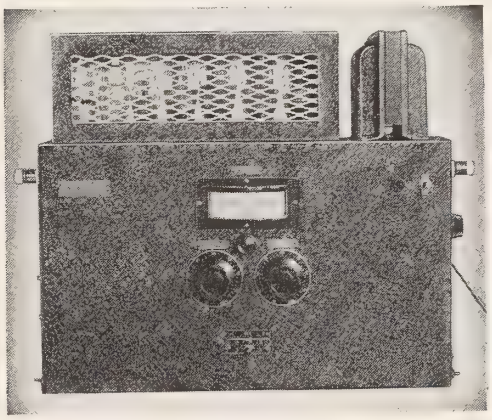

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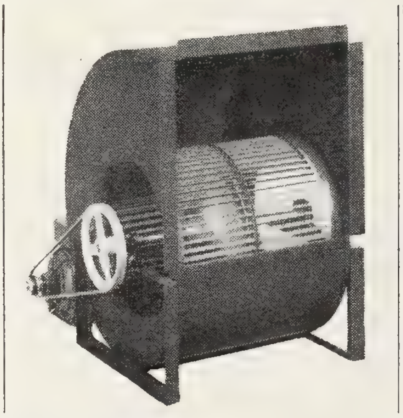

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- For the reader's convenience, a complete index of advertisers appears on page 42.

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their jobs mean screen images and sound, the finished product of the industry, of impaired quality.

Incidentally, a goodly number of projectionists own and operate transmitter sets, as Brother Akins does. If they will report their call letters, I will be glad to publish them so that they may talk with each other upon occasion.

SPLITTING 2000-FOOT REELS TO SAVE CARBON STUBS

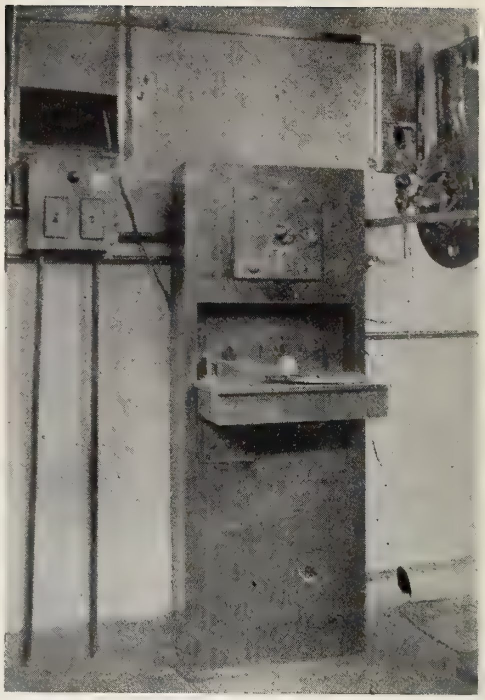
A CALIFORNIA projectionist (who requests that he not be identified) writes, "The manager of this theatre has suggested that I write you concerning carbons and the new 2000-foot reels. I have quite a few that are just a bit too short to run the average 2000-foot reel. Their number, of course, increases steadily. It would represent a considerable waste to throw them away. The Peerless Magnarc lamps we use burn the stubs as short as any carbon saver would and we do not have sufficient 1000-foot reels to use them up. The manager has suggested as a solution that I tear down the 2000-foot reels until the stubs are used up. May we have your reaction upon this matter?"

No one can justly criticize any proposal to eliminate waste, provided the necessary action does not itself have objectionable features. I suggest that before attempting to avoid the relatively small waste involved in those stubs, you consider what is involved in tearing down the 2000-foot release reels.

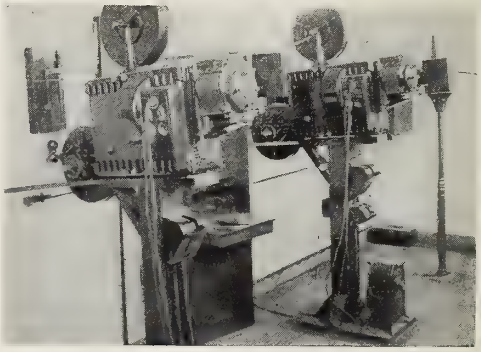
First, you must cut the film, which means at best the elimination of at least one frame, and more if a tail-piece and leader are to be attached. Then at reassembling, more frames must be destroyed, so that in the end a decided jump in sound is created for the next theatre (unless the frames are restored by the exchange, which is unlikely), and a jump in the action as well. And since this would occur four times in an eight-reel subject, you would create four such "jumps" in the performances of other theatres until the *frames* are restored. And if it is right for you to do this, it also would be right for the other theatres to do it, whereupon in a week's time very serious disturbance in continuity would be set up.

My answer therefore must be and is an emphatic, *no*. Nor can I see any other way in which the stubs may be used, unless you care to risk damage to your own show by joining two stubs, which I believe one device introduced quite a while back makes possible. After some search I have been unable to locate its manufacturer, but as I remember it, the device was able to cut the end of one stub so that it could be inserted tightly into a hole bored in another stub. Just how successful this scheme was I do not know, as no reports were received.

On the whole, however, while I do not at all like waste, still it does seem there are so many highly important problems to be solved in almost every theatre that it after all is perhaps not advisable to expend much energy to save a few cents a day in



Above and below are snapshots which D. E. Birdsong, projectionist of the Best theatre in Pulaski, Tenn., has sent in, showing his projection room. Projectors are Simplex-Acme, sound is RCA. Birdsong himself made the amplifier rack, which carries non-sync equipment. The monitor control is on the wall at the right of the amplifier. Projector motor switches are mounted under port. Projectors are spaced 5 feet and are mounted on pedestals made by Birdsong. Projection distance is 137 feet at an angle of 4 degrees. Rewinder, storage cabinet and bench are against wall behind the projectors. The room is 22 feet wide, 12 feet deep and 20 feet high. Walls are painted a light green. Incidentally, Brother Birdsong indicates he thinks it would be a good idea for projectionists to swap pictures of their projection rooms.—F. H. R.



THE BEST MEANS OF STUDYING PROJECTION

LETTERS ARRIVE regularly asking what projection school I can recommend.

I always decline to recommend any correspondence school of projection. Possibly there may be some that deserve commendation. If so, I have no knowledge of them. It is my honest belief that the best available course for a working projectionist who desires to add to his knowledge, is to study a good book on projection and sound, and to take advantage of the guidance offered by the "Bluebook School" in MOTION PICTURE HERALD. That involves a close study of the Bluebook of Projection itself, which, *combined with practical projection work,* should be very effective.

PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

I AM PLANNING on building a theatre and have two locations in mind. One is 25x140. What dimensions for 400 seats, also height of ceiling, length of lobby and foyer, advisable distance from front row to screen? Also advise the cheapest type of construction to comply with fire ordinances which call for brick, tile or its equivalent.

I was wondering if it would not be possible to heat same with a hot-air furnace with fans and would like your suggestion as to where to place furnace. What would be the cheapest type of interior finish?

My other location is 50x140 feet and had in mind constructing a theatre 30 feet wide with stores in front and one store on the remaining 20 feet of this lot.—C. J. S.

THE ANSWER:

FOR A THEATRE 25x140 feet, it would be best to arrange the seating layout with a center aisle. By doing so, you will be able to obtain 11 seats across the width of the auditorium. It will require 36 rows of seats to have a seating capacity of 400; 97 feet between foyer and curtain line. The width of foyer should be 7 feet, and the depth of the lobby 15 feet. The distance from front row of seats to screen should be 20 feet, so it will take the entire depth of 140 feet.

The ceiling height in auditorium should be 17 feet minimum above highest point of floor. For such a long auditorium, the slope of the floor should not be less than 7 feet, 6 inches.

In some localities, concrete walls, cinder block, or hollow tiles are cheaper than brick. For roof construction, the use of bar joists with concrete slab is about as economical as any other type.

It would be possible to heat such a theatre with a hot air furnace. The furnace room in this case would have to be located in front part of the theatre, as the slope of the auditorium is so much that I am afraid the boiler room, if located under stage, would be too deep. It is advisable to use a split system for heating—the auditorium to be heated by hot air, other parts by a small hot water boiler. This arrangement will reduce the cost of the heating installation by eliminating a large amount of duct work.

Celotex or similar materials would be suitable for interior finish; such walls should be furred out, and be sure to provide for a nailing strip under each joint. For ceiling application cement the tiles to a base of plasterboard.

For your other location, on which you plan to make the theatre proper 30 feet wide, we suggest that you arrange the seating layout with a center bank of thirteen across, with a wall aisle on each side; but the maximum seating capacity will be 470 if the stage will have to be 20 feet deep.

For an approximate estimate, you should not figure less than 20c per cubic foot. On this basis, the small theatre will cost $21,000, the larger one $26,000. This does not include the cost of store room which you intend to build on the extra 21 feet. Cost given above includes general contract, plumbing, heating, ventilating, electrical wiring, decorating, not equipment.

●

THE QUESTION:

I AM PLANNING on building a theatre seating 500 in a very small town. What width and length of auditorium to get in that many seats? The cooling system and furnace room would be built on to the rear of the building. How much space would be required for it? What would be the size of the booth and size of port holes and how many port holes? What would be a good slant for the floor?

Would like to walk in from the street to auditorium without going up any steps. Can you tell me how high outside walls should be, also how high front should be, how high ceiling, and how much space for stage and screen? Give size and height of stage; want to get in picture 14 feet wide or larger.—W. A. C.

THE ANSWER:

A GOOD SEATING arrangement in your case would be a center section of thirteen seats with aisle on each side, and two wall sections of four seats each. To obtain 500 capacity will require 24 rows, so the inside width of the auditorium should be 44 feet, and the length 75 feet.

Why not utilize the space under stage for furnace room and cooling plant? Such a room should be not less than 12x22 feet, exclusive of coal storage.

The minimum size for your projection room is 10x20 feet. You will require two port holes for each projector, and one for a spotlight or effect machine. The sizes of projector portholes vary from 12x12 inches to 10x6½ inches; for effect machine, 2½ feet square.

The slope for the auditorium floor, with seating planned as above, should be 4 feet, 6 inches. The minimum height of the auditorium above highest point of floor should be 18 feet, so the height of the proscenium arch will be 18 feet. This would permit a picture of the size desired.

You should figure on at least 12 feet for stage depth, unless you intend to use the stage for acts; in that case, 20 feet.

●

THE QUESTION:

WOULD LIKE a little information: I have a two-story building, 50x124. Concrete floor and good pitch. Seating: two aisles. Would like the back half seats back to back 34 inches; front half 30 inches. Also latest lighting.

Want to put four flats in second story, building is plenty high to do this.—L. H.

THE ANSWER:

FOR THEATRE 50 feet wide, arrange seating layout as follows: Center bank of thirteen seats with aisle on each side, two wall banks each of five seats. Concrete floor satisfactory. To determine a pitch for the floor you might divide floor into 15-foot sections—first section near stage to be level, slope next section 9 inches, next section 12 inches, and so on, increasing slope of each successive section by 3 inches. We suggest that you space all rows of seats 32 inches back-to-back.

For lighting we suggest indirect sources in cornices or along ceiling. For acoustical treatment you may use acoustic plaster, fabric panels with rock wool padding, or sound absorbing tiles, as conditions advise.

Make the lobby 18 feet wide. There will be room for small store room on one side and entrance to apartment on other side of lobby. Place men's and women's rooms partly behind store room and stairway to apartments, and partly in ends of foyer, behind wall banks, these rooms to be entered from foyer.

If you intend to place flats on second floor, the building must be fireproof.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

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Acoustic materials
Air filters
Air conditioning, complete
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

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Carpets
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D

Dimmers
Disinfectants

E

Effect machines
Electric signal and control devices
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire Prevention Devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing material
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture (specify kind)
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Vending machines
Ventilating systems
Ventilation control instruments

[12-12-36]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
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(Refer to items by name, as listed above)

1 ....
2 ....
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42 Monogram Features

Conventions in Full Swing

63 Stories Bought in Month

NEW UNION MOVES IN ALL BRANCHES

VOL. 127, NO. 6 MAY 8, 1937

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Feather your nest in 1937-38! Ask the lads of Leo the Lion!

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M-G-M TOPS M-G-M IN 1937-38!

TIME

The Weekly Newsmagazine

THE MAUCH TWINS

Prince, Pauper & Peoria.

(See CINEMA)

Circulation Office, 330 *East 22nd Street, Chicago.* (Reg. U. S. Pat. Off.) Editorial and Advertising Offices, 135 *East 42nd Street, New York*

CINEMA

Mauch Twins & Mark Twain

(*See front cover*)

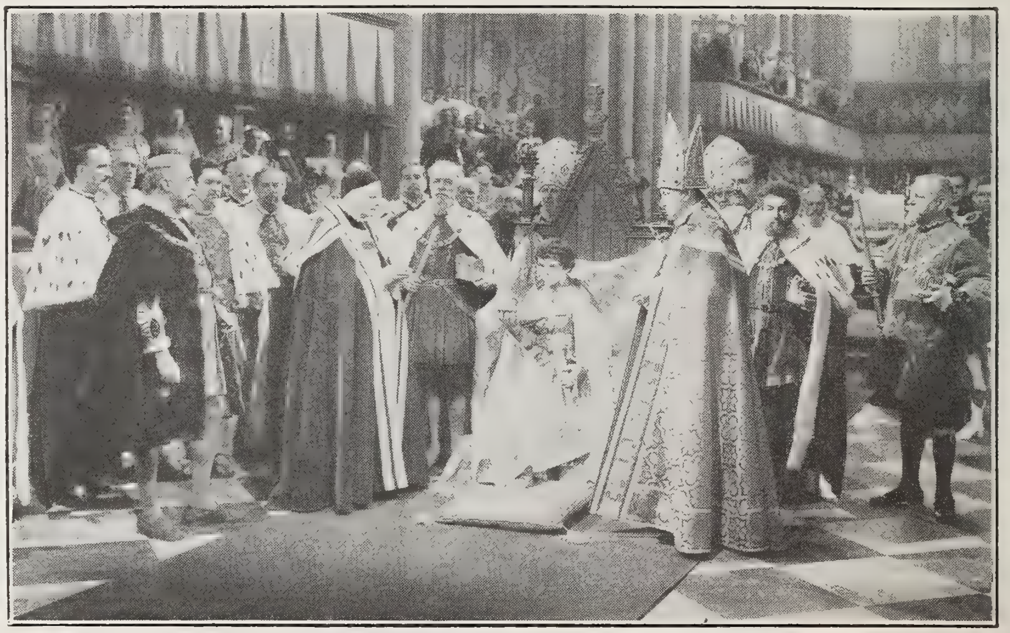
With all the stories in the world to choose from, which story would a shrewd cinema producer pick to coincide with the coronation of a King of England? This was one problem which last year faced Warner Brothers' Associate Executive in Charge of Production Hal Wallis. For a cinema producer, problems never come singly. Another and more difficult riddle for Producer Wallis was this: what were the best roles in which to cast two 12-year-old identical twins who looked so much alike that their mother could scarcely tell them apart? One test of a cinema producer is his ability to solve two problems at the same time. Ready for simultaneous release in 275 U. S. cities last week was Producer Wallis' exceedingly neat finesse of his dilemma: Billy & Bobby Mauch in Mark Twain's *The Prince and the Pauper,* last made as a silent picture with Marguerite Clark playing both roles in 1915.

The Prince and the Pauper starts on the day in 1537 when boy infants are born simultaneously to Henry the VIII in Windsor Palace and to Pickpocket John Canty in Offal Court. Young Prince Edward thrives at the court, under the tutelage of the Duke of Norfolk (Henry Stephenson). Young Tom Canty thrives in the gutter, with Latin lessons from Father Andrew and whackings from his father (Barton MacLane). Prowling about London one day, Tom crawls under a bench outside the castle to take a nap. The Captain of the Guard hauls him out and is giving him a thrashing when Prince Edward comes out of the palace to call his dog. Prince invites pauper indoors to play. They change clothes for a joke, laugh when the mirror shows how much they look alike. Then the Prince runs out again to find his dog. The Captain of the Guard, thinking it is the pauper, resumes his interrupted thrashing, tosses Prince Edward out into the street.

In his story, Author Mark Twain set out to show that palaces were not much better than the people in them. At Windsor, young Tom Canty falls under the wing of the bad Earl of Hertford (Claude Rains) who, when he hears Tom's story about how he got into the palace, merely tells King Henry that the Prince is mad. When the old king dies, Hertford plans to execute the Duke of Norfolk and have Tom Canty crowned, with himself as Lord Protector. As things shape up, he seems in a fair way to accomplish it.

Another notion of Mark Twain's was that monarchies would do better if kings saw how their subjects lived. In medieval London's alleys, Edward fares not much better than his counterpart in the palace until he encounters a young soldier of fortune named Miles Hendon (Errol Flynn). Hendon feeds him, humors his apparently preposterous notion that he is the King of England, sets out, when the boy is kidnapped, to rescue him from John Canty's gang of thieves. When the rescue entails fighting off the palace guards, sent to kill the young King before he can return to foil the Hertford plot, Hendon begins to think his young protégé's ideas of his own grandeur may not be delusions after all, hurries him back to London.

Biggest scene in *The Prince and the Pauper* is naturally the Coronation, for which Warners used their big new Stage 22, 100 ft. longer than the lot's ordinary 40-ft. stages; a small army of extras, the St. Luke's Choir and six technical advisers. In this scene Tom Canty, already prayed over, sworn and anointed, is about to get the crown when Prince Edward comes scampering up Westminster Abbey's central aisle to present his claims. When Tom Canty corroborates them, the Archbishop of Canterbury agrees to crown Edward if he can tell the whereabouts of the Great Seal of England. Edward does so with some difficulty. When next seen he is on the throne distributing rewards to those who deserve them, passing laws for the improvement of the slum population, and taking waivers on the Earl of Hertford.



WARNER'S CORONATION SCENE

Not only the Archbishop of Canterbury mistook identities.

The Prince and the Pauper is not and does not aim to be screen drama of cosmic import, super-spectacle or Hollywood picture-poem. It does aim to be, and is, a frisky, fresh and wholly likable comedy by the best comic writer, for the screen or otherwise, whom the U. S. has yet produced. Directed by William Keighley, acted by Warner Brothers' most high-powered cast since *Midsummer Night's Dream,* staged by Robert Lord and scored by Erich Korngold, it should amply grace next fortnight's Coronation. It should also grace, if not climax, the careers of two amiable young actors from Peoria, Ill. who, among Hollywood's currently swollen quota of remarkable children, are perhaps the most remarkable.

Billy & Bobby Mauch (pronounced mock) are more extraordinary than Shirley Temple because there are two of them. They have an advantage over the Dionnes because they are interchangeable. In *The Prince and the Pauper,* it is not possible to

original plan was, not to have one play Prince and the other Pauper, but to have Billy play all the palace scenes and Bobby play all the guttersnipe scenes, regardless of which character appeared in them. This plan came to nothing because it suited the Mauch twins' sense of humor to switch from time to time. This was by no means the first trick of the kind they had played. The Mauch brothers got their Hollywood jobs not because they looked alike but because they both look like Fredric March. Producer Wallis, who had been scouring the U. S. for a ten-year-old to play young Anthony in March's *Anthony Adverse,* found the Mauchs, signed Billy for the part. In *Anthony Adverse* Bobby Mauch's job was stand-in for his brother. He apparently discharged his duties faithfully. Actually he did nothing of the sort. When the picture was over, he and Billy confessed to Director Mervyn Le Roy that they had switched jobs whenever they felt like it. Neither Director Le Roy nor anyone else knew the difference at the time or in the picture.

Sons of an employe of the Toledo, Peoria & Western Railroad, the Mauchs were born in 1924. Billy is the older by ten minutes. Their mother, delighted with her product, had them taught to dance before they went to school. By the time they were seven, the little Mauchs were acting on radio and posing for ads in their spare time. Their jobs were comparatively easy because whenever one felt unlike working the other took his place. By the time they got their Warner contract in 1935, the Mauchs had had experience on programs like Lucky Strike, Show Boat and THE MARCH OF TIME. After *Anthony Adverse,* Bobby Mauch was cast in *Penrod & Sam.* Again he and Billy took turns acting and standing-in. When Warners drew up a new contract, Mrs. Mauch refused to let one son perform as stand-in for the other on the ground that it might give him an inferiority complex. When studio executives demurred, Mrs. Mauch threatened to let Warners keep one twin, sign the other with a rival studio. The

Mauchs currently have a contract calling for $350 a week apiece, with equal attention and billing guaranteed. Mrs. Mauch gets $150 as their guardian. Until last week, Father Felix Mauch, currently a general agent for the Toledo, Peoria & Western, lived and worked in New York, dashing out West to see his sons on his vacations. Between pictures his sons visited him in the East. Last week, Mr. Mauch, with Bobby and Billy, returned to California for good, where he has now been transferred. The Mauchs travel by train, because they consider that planes are injurious to their father's business.

On the screen the Mauchs' main defects are their Midwest accents. Their major assets are energy, lack of precocity and a wholesome distaste for showing off, which prevents them from trying to steal scenes like most of their contemporaries. Off screen, the Mauchs' most apparent assets are good brains. Both are currently well ahead of the average in their lessons. Most serious off-screen defect in the Mauchs is their enthusiasm for capitalizing their similarity of appearance to fool acquaintances. When not practicing this hobby, the Mauchs are easily distinguishable. Billy wears glasses. Contrary to legend, Mrs. Mauch can always tell her sons apart when they are awake. She sometimes makes a mistake when both are asleep. To avoid waking the wrong twin the morning when only one has to go to work early, the Mauch family has worked out a system. The Mauch who has worked late the night before leaves make-up on his arm. Only the clean twin is disturbed next day.

Invariable question raised by every cinema fan magazine about every child actor is whether or not the child actor is "unspoiled." Equally invariable is the fan magazine answer: No. Whether or not the Mauchs are unspoiled, time will tell. Tricking people about their identity, however, is by no means the only Mauch peccadillo. Two years ago, when Bobby was sick, the Mauch twins got a chemistry set. With it they have since compounded a mixture of ink and ketchup for making spots on bedspreads; an ink spot remover, for removing the spots; and a rotten egg extract, for harmlessly discommoding dinner guests at the Mauch apartment on Franklin Avenue.

When not engaged in chemistry, the Mauchs invent other contrivances. Their most formidable invention was a submarine in which Bobby took the maiden voyage. When the ship failed to rise after a minute, Billy rescued his brother by diving after him. In addition to being inventors, the Mauchs are pugilists, speculators, sportsmen, collectors and littérateurs. As littérateurs, the Mauchs have written several scenarios for themselves and other Warner actors. None has so far been accepted. Their tastes in reading are catholic. Recently Billy Mauch read Alexis Carrel's *Man, the Unknown*. Last Christmas both were reading *Gulliver's Travels*. One day Father Mauch, who was paying them a visit, fell asleep on a sofa. They found two spools of thread, wound it around him so that when he woke up he found himself in the same predicament as Gulliver in Lilliput. Mrs. Mauch extricated her husband with a pair of scissors.

What will become of the Mauchs, not even their parents dare to guess. Neither wants to be an actor. Currently, Bobby wants to be a civil engineer, Billy a doctor. Past ambitions of the Mauchs were to be baseball players, transport pilots, acrobats, firemen, G-Men. Both intend to go to college. Since even if Warners does not give them new contracts, options on their old one will give them each $900 a week by 1938, they should be able to afford it. Last fortnight the Mauchs were in New York for a holiday. This week they were back in Hollywood, ready to start work on the next Mauch picture—probably an adaptation of Hugh Walpole's book, *A Prayer For My Son*.

They Took the Cover and All This Space To Tell Three Million Readers About

THE PRINCE and THE PAUPER

For other exciting examples of national magazine coverage on newsstands this week see:

American Magazine's **(circulation: 2½ million!) life story of the Mauch Twins. They're placarding newsstands about it from coast to coast!**

Life's Magazine's **(circulation over a million!) story of the picture with an entire *section* of highlight scenes! Plus a record in covers, pictorial layouts and stories in all fan magazines!**

AND THIS TREMENDOUS BROADCAST BUILD-UP!

Mauch Twins are Guests of Honor on coast-to-coast Youth Week broadcast with direct appeal to Boy Scouts assuring full local play-date cooperation! 71 Hollywood Hotel stations broadcast Errol Flynn and Mauch Twins in these spectacular Coronation scenes! Big Brother Organization dramatizes choice sequences—and continues it for a second broadcast a week later!

All this, plus sensational newspaper coverage, followed-up with the 30-day 24-sheet campaign now being carried on in 1500 cities by

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by **MARK TWAIN** with

ERROL FLYNN

CLAUDE RAINS

HENRY STEPHENSON

BARTON MacLANE

and the

MAUCH TWINS

BILLY & BOBBY

Eric Portman · Music by Erich Wolfgang Korngold · Directed by WM. KEIGHLEY · A First Nat'l Picture

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coming to you in . . .

THIS IS MY AFFAIR

ROBERT TAYLOR

will astound and thrill his followers in the most powerful role of his career!

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matches his great performance with a new, exciting emotional fire!

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unleashes again the dynamic force which won him the industry's most coveted award!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 127, No. 6

May 8, 1937

BEAR TRACKS

THE Federal Theatre Project, sponsor and producer of a number of altogether remarkable dramatic offerings including "Injunction Granted" in assault on the judiciary, now awaits its fate as determined by what the Congress may do about relief appropriations.

Meanwhile the project and its executive head, Mrs. Hallie Flanagan, are the subjects of vigorous and strikingly divergent discussion in the daily press.

In the New York *Times*, newspaper of the classes, the dramatic critic, Mr. Brooks Atkinson, finds the project in the main admirable and constructive, because: "By good fortune it was put in the hands of Mrs. Hallie Flanagan, a remarkable woman who understood the human emergency of the moment and also had a plan for a country-wide people's theatre that was eminently well suited to an organization supported by government funds."

In the New York *Daily News*, newspaper of the masses, a reporter, Mr. Fred Pasley, offering no direct opinion of his own, finds occasion to record opinions most contrary to Mr. Atkinson's, held by stage people active in the newly formed American Theatre Council, now engaged in a movement "to abolish the present set-up of the Federal Theatre Project." Mr. Pasley records: "Motivating the movement is what its sponsors describe as a settled conviction that WPA, in the selection of casts, discriminates against the legitimate profession in favor of left-wingers, amateurs and graduates of Little Theatre groups with which Mrs. Hallie Flanagan, national FTP director, has been so long and so intimately associated."

MR. PASLEY seems to have found more about assorted propaganda than relief for the people of the stage in his inquiries. His story includes record of an estimate that of "12,000 persons now on the rolls of FTP, only about 1,200 are estimated to be members of the Actors Equity." That indicates that about one in ten of the members of Mrs. Flanagan's corps is of the profession to which the government essayed to give relief.

The *Daily News* account also finds occasion to quote from Senator James J. Davis' quotation from Mrs. Flanagan's book entitled "Shifting Scenes," written in 1928 after a visit to Russia:

> *"I wanted to see for myself the part the theatre plays in the new order, and how it is influenced by that order. The answers to both questions prove to be so bound up with the whole social experiment that I became absorbed by the drama outside the theatre—the strange, stirring and glorious drama that is Russia. . . ."*

And then ensues a recording of expression from Mr. Gene Buck: "It was the Government's intention to do good, to open its purse strings for the profession. And now those funds have been diverted. . . . They're spending the taxpayers' money for propaganda; letting a lot of guys shout over the footlights: 'I gotta message.' "

TURNING to the motion picture section of the same issue of the New York *Times*, the reader finds himself again, or yet, in the Russian department. Mr. Frank S. Nugent, who needs to defer to no one in the how-I-love-Russian-art-department, gives two Hollywood productions approving notice and then takes off at full throttle in behalf of: " 'The Last Night', one of the finest Russian pictures ever booked into the Cameo by its Tammany Democrat impresario, Matty Radin. . . ."

Somewhere we have heard a number of declarations of Mr. Radin's affiliation with Tammany, from Mr. Radin himself and his admirers and patrons. It is obviously proper enough for Mr. Radin to be a Tammany Democrat. But one may wonder why it is found desirable to wave the Tiger skin so much when the subject is the Red Bear.

Returning to the Cameo and its picture, Mr. Nugent finds: "The film is a superb dramatization of the struggle for Moscow on the crucial night of Nov. 6, 1917, when the fate of the Red revolution hung in the balance. Not since 'Chapayev' and 'We are from Kronstadt' have the Russian cameras moved to their task with such vigor and achieved so magnificent a result. . . ."

"Chapayev," it will be recalled, was shot with the machine gun rather than the camera. It was probably the most magnificent Russian record of what a really emancipated girl could be expected to do in the way of wholesale slaughter.

△ △ △

AT the dinner of the Gourmet Society to honor the sea-food of Maine, Mr. Walter Damrosch announced that he would write a funeral march to spinach, his most especial hate. It would be more constructive if he would compose a salute to the Boston bean. Also if we are to have this blending of the arts let Mr. Leopold Stokowski of Paramount, Universal and Philadelphia give us a pepper pot sonata.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

HOLLYWOOD was much in the headlines and on the air as the strike called by the Federated Motion Picture Crafts on Friday of last week continued in effect with studios picketed and production continuing without the services of the estranged employees. The Actors' Guild, looked upon as holding the balance of power in the situation, met Sunday night and deferred decision with respect to supporting the strike, conferred with producers on Tuesday and reported progress toward agreement on basic principles. Estimates as to the number of persons participating in the walkout varied between 5,000, the figure announced by Federation officers, and 1,000, the number given out by Pat Casey, representing the producers. A thorough reporting of the subject begins on page 13.

Quigley Awards Presented

The Quigley Grand Awards for distinguished showmanship demonstrated during 1936 were presented to the winners, L. A. Chatham and Sid Holland, by Jesse L. Lasky at luncheon ceremonies in Hollywood Wednesday. The winners were flown to the production capital by A. Mike Vogel, chairman of the Managers' Round Table Club conducted by MOTION PICTURE HERALD.

The story of the affair and the competition appears on page 15.

Quota and Propaganda

That the British government intends to legislate in a definite way on the matter of an assured market for pictures made in England emerged as the single definite indictation from expressions in both Commons and Lords. While Lord Strabolgi called financiers "a flock of sheep" and Lord Moyne insisted that the home market is the more important factor, a new element came into the question with formation of the British Films Advancement Council, another propagandistic organization.

Bruce Allan's London letter sketches the reciprocity problem and what has been done and said about it on page 54

"The Deep South"

"The Deep South," Mervyn LeRoy's second undertaking as an independent producer for Warner Brothers, engaged the attention of product prophets in Hollywood. Expectancy of volunteer prognosticators is colored by the box office records of such predecessors as "Five Star Final" and "Little Caesar," LeRoy works regarded as substantially influential in the shaping of subsequent Warner policy.

Gus McCarthy discusses the picture, scheduled for August release, in an illustrated article on pages 16-17.

The Radio Equation

A series of conferences in which exhibitors, producers and radio representatives will discuss a variety of proposals for regulation of broadcasts featuring screen talent and material got underway in New York with the committee on radio appointed by the Motion Picture Theatre Owners of America announcing after a session at table, "The discussion brought forth a unanimity of opinion that the function of radio and that of the motion picture are so greatly at variance that a meeting of producers, exhibitors and broadcasting executives might be fruitful of an understanding and an agreement that would be beneficial to all concerned."

Turn to page 52.

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In the Cutting Room at the Studios in Hollywood Page 47

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Convention Time

The motion picture sales convention season opened in Hollywood with 280 Metro-Goldwyn-Mayer salesmen and executives assembled at the Ambassador Hotel. Executive and sales forces of Monogram Pictures convened at the Drake Hotel in Chicago. Other companies announced convention plans and new product.

Stories on pages 18, 24 *and* 25. *Pictures on page* 12.

Burlesque Blackout

Mounting and momentarily profitable publicity obtained by the burlesque industry since the appearance of the brothers Minsky before a congressional committee considering the Dickstein bill turned out to be a buildup to a blackout when New York's License Commissioner Paul Moss effected simultaneous closing of the city's 14 strip tease emporia by the negative but positive expedient of declining to renew their licenses. Save for four who had pyramided their notoriety into Hollywood contracts, the young women lately in every tabloid reader's eye and a good many people's hair found their fame gone with the windup.

The story is on page 64.

Doyle Will Build

Reversing a denial uttered in New York last winter, Stuart F. Doyle, managing director of the Greater Union Theatres, Ltd., issued an announcement in Melbourne of plans to erect two theatres in Regent street, one to exhibit American pictures, the other to offer English, Australian and Continental product.

Cliff Holt, writing from Melbourne, deals with the matter on page 48.

Box Office Huddle

The American Theatre Council, composed of stage producers, managers, actors and craftsmen, selected May 24th to 27th for a convention called to consider ways and means of bolstering box office grosses. Due attention is to be given to the motion picture in relation to the draymah.

Music Hath Charms

Inspection of Hollywood production schedules revealed 50 musical features in prospect for 1937-38, a gain of 11 over the figure for the present season. Included in the count are only those films in which the musical content is predominant.

Music authorities give their views on the relationship of music to the motion picture on page 20.

The Political Screen

The drumfire of protest against purportedly political propaganda in motion pictures droned on in Ohio, Illinois, New York, Germany and China. "A Greater Promise," Russian film depicting the Soviet policy toward Jewish refugees from other lands, was banned, revised and then released in Ohio. "Spain In Flames" was stopped in Syracuse. The Knights of Columbus carried on its fight against communistic films in Chicago. Producers received protests from China and Germany.

Goings-on in this vein are reported on page 66.

Allied Invitation

In a blanket invitation to independent exhibitors to attend the Allied States Association convention at Milwaukee, May 26-28, Convention Chairman P. J. Wood said, "An opportunity will be given to everyone to give expression to suggestions which will cure some of the evils which have so long existed within the industry. This invitation is extended in good faith to all independent exhibitors, including Ed Kuykendall and the independent exhibitor members of his organization."

See page 64.

Flying the Films

Taking second thought on the matter, operators of the airship Hindenburg cancelled a previous decision not to wait two days beyond scheduled takeoff date to receive newsreel films of the British coronation and decided to do so. Roll your own conclusions.

Story on page 53.

Favorable Figures

Financial news on the favorable side emanated from Pathe Film Corporation, Radio-Keith-Orpheum, General Theatres Equipment, Radio Corporation of America, Eastman Kodak, Heywood-Wakefield and the Roxy Theatre Corporation.

The financial story is on page 67.

"Divorce" Bill Held Up

The Wisconsin Assembly Committee on Commerce and Manufacturers voted indefinite postponement for the Hall bill, one of the so known "divorce" bills which would prohibit producers and distributors from operating theatres.

This and other activities in the Wisconsin legislature are reported on page 64.

Ramsaye to Nassau

"In nearly all of Continental Europe, across all of Russia and much of the Orient the motion picture is, or is being made, an instrument of government, a device by which people are ruled and their thoughts regimented, under a painfully thin guise of entertainment," Terry Ramsaye told the Nassau Club at Princeton last week. "The motion picture is a perfect tool in the hands of dictators, bosses, bureaucrats. There are ambitious, super ambitious persons on the American scene who would like to take over the American screen for their own purposes. If we, the customers, stand for it, it will be good enough for us."

Studios Slow Down

The lately sustained peak load of production on Hollywood stages eased off from 50 to 46 pictures as producers ordered 16 films to the cutting room and placed 12 new features before the camera.

Data on page 37.

Praise from Pickford

Mary Pickford, long time "America's sweetheart," returned from Europe brimming with praise for overseas institutions. The Mussolini-sponsored studios at Rome impressed the producer-star as superior to any she has seen, "incorporating the best of Hollywood and eliminating the faults in construction in Hollywood," and she found Adolf Hitler "a great fellow for the Germans," adding, "Things certainly are marvelous now in Germany."

Story on page 66. *Picture on page* 10.

Originals Favored

Staff and contract writers continued to dominate the screen story market during March, accounting for 42 of the 63 properties purchased by 15 companies. Five of the remaining works were plays, 13 were books and 3 were magazine stories. The total was down 5 from that of the preceding month.

Product purchased, with titles, auspices and available credits, is listed on page 22.

The Pulitzer Awards

Pulitzer prizes were awarded to authors of two works already obtained by producers for motion picture production. Margaret Mitchell's "Gone With the Wind," owned by David O. Selznick, was pronounced the year's outstanding novel, and the George S. Kaufman-Moss Hart play, "You Can't Take It With You," a $200,000 Columbia acquisition, won the drama designation.

An account of the Pulitzer pronouncements is offered on page 53.

A.T.&T. Wins Suit

The anti-trust suit brought by General Talking Pictures Corporation and Duovac Radio Corporation against the American Telephone and Telegraph Company, the Western Electric Company and Electrical Research Products, Inc., in litigation since September, 1932, was dismissed by Federal Judge Nields in the District of Delaware.

The case is reviewed on page 53.

Facts and Figures

Census and theatre statistics show that 40 per cent of motion picture exhibition in the United States is concentrated in 93 large cities and the composite ratio of seats to potential customers is 1 to 9.

See page 50.

New RKO Plan

George Schein, representing 125,000 shares of common stock in RKO, told Special Master George W. Alger, who is holding hearings on the reorganization plan proposed by the Atlas Corporation, that he will present a new plan for reorganization of the company before the hearings are adjourned.

The case is reported on page 48.

Florida Law Invalid

Judge Worth W. Trummell of the Circuit Court of Dade County, Fla., ruled unconstitutional the state law prescribing the recommendations of the National Board of Review of Motion Pictures as the sole basis of censorship control over motion picture exhibition in Florida. The ruling was made in dismissing charges against Samuel Cummings for exhibiting the unapproved "Ecstacy," an act defined as a misdemeanor under the law ruled invalid.

Story on page 38.

SEC Reports on Roxy

The Security and Exchange Commission issued on Monday a report on the Roxy theatre reorganization plan now before Special Master Addison Pratt. Participation of Roxy stockholders was deemed less probable in the light of the commission's findings.

Developments in the affairs of the Roxy are covered on page 48.

Meet the Champions

Box Office Champions for March are revealed as "Maytime," "Love Is News," "Swing High, Swing Low," "Green Light," "Waikiki Wedding," "On the Avenue," and "Seventh Heaven."

The Champions are presented, pictorially and with production credits on pages 32-33.

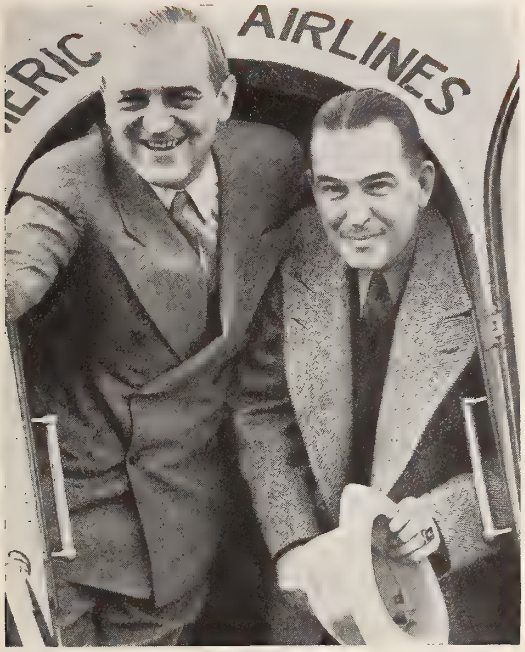
This Week in Pictures

KING LEOPOLD of Belgium attended the Brussels premiere of Warners' "The Charge of the Light Brigade." The men in the picture are, left to right, Count Cornet of Ways-Ruart, Messrs. de Bal and Franchome of the chamber of commerce, the Earl of Woelmont, Lord High Steward Papejans of Moerchoven, Major General Nuyten, His Royal Highness, and President Fonson of the chamber of commerce.

Mary Pickford, seen with Laurence Steinhart, U. S. Minister to Sweden, was guest of honor at a dinner given by the Swedish-American Society in Stockholm. (Story on page 66.)

Columbia's ace director, Frank Capra, left, honored by a company dinner attended by hundreds at Claridge's in London, enjoyed a mirthful interlude with Charles Laughton and Robert Riskin, the Capra collaborator.

The Duke and Duchess of Gloucester attended the premiere of "The Gang Show," a Herbert Wilcox film based on Boy Scout history, at the Lyceum theatre in London.


ERIC AIRLINES

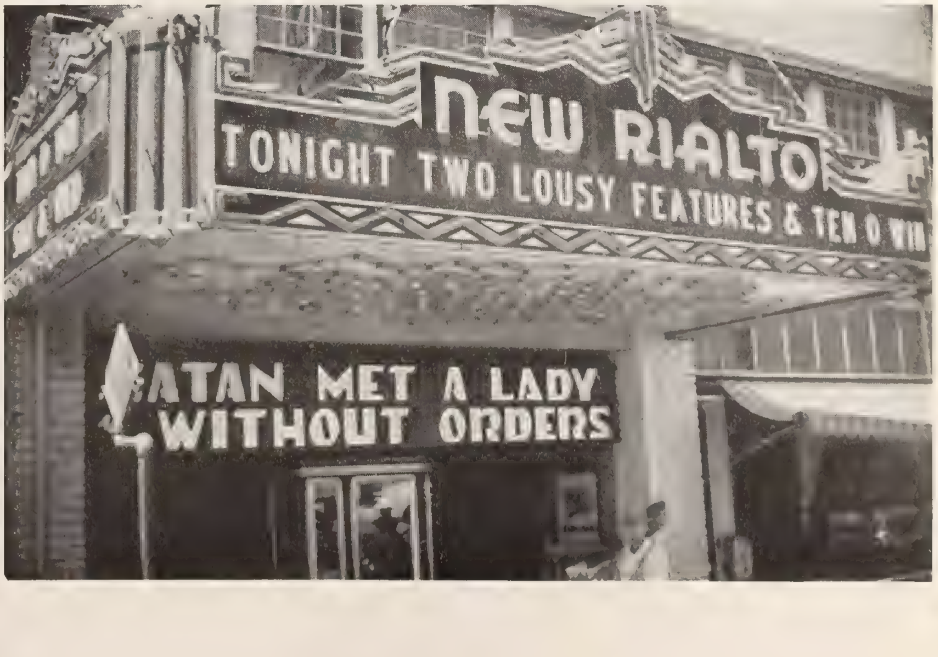
↑

NED E. DEPINET, vice-president of RKO Radio, and S. Barret McCormick, director of publicity and advertising, flew to Hollywood for conferences on the company convention scheduled for June 16-20 at that place.

The newly elected officers of the Associated Motion Picture Advertisers are, left to right, Lester Thompson, secretary, Paul Benjamin, treasurer, Ralph Rolan, president, and Paul Lazarus, Jr., vice-president. ↗

Clyde Eckhardt, Chicago manager of 20th Century-Fox, accepted from Mrs. R. M. McClure and Mrs. C. Holton of the Better Films Council an award of merit for producing pictures suitable for family patronage. →

Walter M. King of the Rialto theatre at Oakland, Cal., believes in candor. His use of "lousy" as a marquee word occurred on April 21st. →


NEW RIALTO
TONIGHT TWO LOUSY FEATURES & TEN O WI
ATAN MET A LADY
WITHOUT ORDERS

CAUGHT by the camera at the Pasadena station as the Metro-Goldwyn-Mayer conventioneers arrived were, left to right, William Koenig, studio manager; Harry Rapf, associate producer; Sam Katz, production executive; Jerry Mayer, studio purchasing agent; E. J. Mannix, general manager of studios; Louis B. Mayer, vice-president in charge of production; Al Lichtman, executive assistant to Nicholas M. Schenck; and William F. Rodgers, general sales manager.

Louis B. Mayer made an address of welcome to the M-G-M convention delegates on their arrival in Hollywood.

Howard Dietz, M-G-M director of publicity and advertising, right, welcomes Charles Kessnich, southern district manager.

M-G-M personalities seen below are William Scully of New York, with his back to the camera; C. Sonin, New York; W. F. Rodgers, general sales manager; Joe Vogel, general theatre manager of Loew's, Inc.; Harris Wolfberg, Kansas City district manager; Si Seadler, director of advertising, New York; and Charles Kessnich, southern district manager.

PICKET LINES PASS ACTORS; UNIONS ACTIVE IN FIELD

Estimates of Strikers in Federated Crafts' Walkout in Hollywood Range from 1,000 to 5,000; CIO Offers Aid

Picket lines deployed in front of nine Hollywood studios this week in support of a strike called by the Federated Motion Picture Crafts to lend weight to their demand for recognition by the producers as the collective bargaining agency for studio employees. However, the outcome of the strike, authorized last Friday night by three unions of the Federation and joined on Monday by eight others, all affiliated with the American Federation of Labor, hinged from the beginning on the stand to be taken by the Screen Actors' Guild, players' unit which numbers among its officers and in its ranks most of the top flight film stars and nearly all of the lesser actors.

The Guild at a meeting on Sunday night failed to vote immediate support and decided to continue independent negotiations with the producers on the question of its recognition as a bargaining unit for players. After a conference between representatives of the Guild and of producers on Tuesday it was announced that progress had been made toward an "agreement as to basic principals."

Estimates of the number of employees who joined the strike varied widely. Bridgeon Smith and Charles Lessing, officers of the Federation, claimed that 5,000 workers had obeyed the walkout order. Mr. Casey, on Wednesday, set the number of strikers at 1,000.

There was no evidence that production had been slowed up by the strike or that studio activities had been hampered.

At a mass meeting called by the Federation Tuesday night, a telegram from John Brophy, national director of the Committee for Industrial Organization, was read offering all needed support. Federated Crafts officials accused producers of aiding the IATSE in strike breaking and the IATSE of proselyting Federation members.

A peace plan proposed by the Central Labor Council to end the strike failed of immediate success on Wednesday when Federated Crafts turned down its terms after producers accepted. The two-point plan provided that all striking crafts should return to work immediately without prejudice and that negotiations would be undertaken by representatives of each striking union for establishment of wage scales and working conditions.

The strike, which was given sensational attention in newspaper headlines as the first appearance in motion picture production of labor difficulties which have afflicted other industries, actually was another step in a drive to organize all studio employees and in a struggle on the part of studio unions not included in the basic agreement signed by five IATSE craft unions and the producers to gain recognition and inclusion. The last time a major clash between unions and employers threatened the industry was in December, 1935, during a jurisdictional dispute between IATSE unions which resulted in the present basic agreement.

MUSIC UNION HEAD DARES CIO TO ENTER

James Petrillo, president of the Chicago Musicians' Union, long an air-tight AFL unit, this week dared the CIO to carry out its threat of seeking Chicago recruits. Confidently he said, "They would not get as far as the depot here."

Mr. Petrillo, virtually a dictator in the Chicago music field, is an outspoken enemy of John L. Lewis.

A similar dispute forms the background for the present strike. The scenic artists, painters and make-up men, three unions amalgamated as a single unit, refused the terms offered by producers for inclusion in the pact at a conference in New York several weeks ago. They demanded recognition as the sole bargaining agent for studio workers in their classification.

Subsequently this group joined the Federated Motion Picture Crafts, an association of 17 studio employees' unions, all affiliated with the American Federation of Labor but not included in the basic agreement with the five IATSE crafts.

Last week the producers began individual negotiations with each of the unions and with the Screen Actors Guild, not a member of Federated Crafts, on wages and hours. The scenic artists, painters and make-up men again demanded sole recognition and a closed shop before they would negotiate on wages and hours, and when this was refused they immediately voted to strike.

Two Unions Withdraw

On Monday the unions of stationary engineers, plumbers, machinists, boilermakers and welders, costumers and cooks voted to support the strike move. The Actors Guild, which last week had been reported on the verge of joining the Federated Crafts, at a meeting last Sunday night attended by 2,000 of its 5,600 members, instructed its directors to begin conferences with producers during the week and report results to a general meeting on Sunday. Those present also voted to continue to pass through the picket lines pending final action on the Guild's stand.

The Associated Motion Picture Costumers later withdrew from the strike and

(Continued on following page, column 1)

Equipment and Theatre Companies' Committees Meet IATSE To End Sound Service Impasse; Theatrical Guild Offers Fight

While attention was focused on Hollywood this week as the main front in labor's campaign for complete organization of the motion picture industry, unions made news also in the fields of the theatre, exchange, sound equipment servicing and film laboratory.

Equipment company and theatre representatives met with officials of the International Alliance of Theatrical Stage Employees in Chicago to arbitrate demands for recognition of theatre equipment service men's unions and solve a problem posed last week in Chicago, Cleveland and St. Louis, where union projectionists barred ERPI and RCA Photophone service men from the booths.

The IATSE, American Federation of Labor affiliate, continued its drive to organize theatre and exchange employees. A hint that the struggle between the AFL and the Committee for Industrial Organization may be waged in part in the industry's theatres was given in an announcement by the newly formed Theatrical Business Representatives Guild, a CIO partisan, that plans for IATSE unionization of unorganized employees would be met by a counter-attack.

The IATSE completed organization of theatrical unions in San Francisco, Portland, Philadelphia, Hartford, Seattle and Chicago. Exchange unions, organized under its auspices, have begun bargaining with managers in Denver and New Haven, and are active in Philadelphia, Kansas City, Seattle, Salt Lake City and New York.

Vito Marcantonio, former Congressman, said that the newly organized Film Technicians Union, non-AFL affiliated unit of laboratory workers, of which he is counsel, would move immediately for collective bargaining agreements with eight New York laboratories.

Equipment servicing was suspended in more than 500 theatres as a result of the refusal of union projectionists to allow ERPI and RCA Photophone service men to enter their booths. The action followed the opening of an IATSE drive to force unionization of all service men.

In the Kansas City area it was reported that the IATSE would set up a separate maintenance department for servicing theatres affected if a suspension was ordered there. The department would be staffed by projectionists who, according to the union, have been "studying service and repair of sound equipment for the past two years."

At the start of the meetings in Chicago, attended by representatives of ERPI, RCA and the theatres, it was indicated that complete

(Continued on page 34, column 1)

LABOR COUNCIL OFFERS PEACE PLAN

(*Continued from preceding page, column 2*)

began separate negotiations with producers. The carpenters, at first reported favorable to the strike move, later also voted to conduct separate negotiations and to ignore the picket lines. Machinists and molders on the fourth day of the walkout applied for negotiation meetings with Mr. Casey but Federated Crafts officials explained that this did not indicate a split in union ranks but merely signified the unions' wish to present demands for a closed shop. At a meeting on Sunday attended by 700 of its 1,700 members the Studio Utility Employees Local 24 voted to join the pickets after Mr. Casey denied their demand for immediate recognition and a union shop.

Strike leaders were openly disappointed in the Guild's decision to defer action.

Officers of the Guild repeatedly have said that their main objective is protection of the small salaried actors and bit players. At the meeting last Sunday night Robert Montgomery, president, told the meeting that the 1,200 senior members would "stand behind" the 4,400 junior members, that is, those receiving less than $250 a week.

Agreement Seen

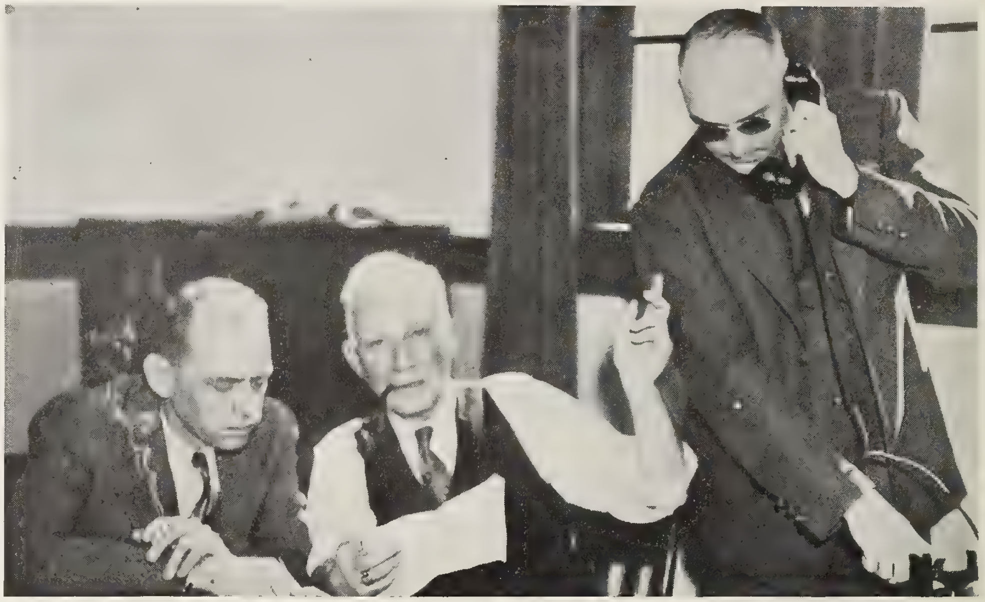
The Guild and producers' committees issued the following statement Tuesday night: "After more than three hours in which general problems mutually concerning the actors and producers had been fully discussed representatives of both groups are unanimously agreed progress has been made toward an agreement as to basic principals. In all probability it will be necessary to meet on several succeeding days before any specific understanding can be reached. We shall hold the next conference on Thursday when more definite results may be expected. We feel that any statement of matters under discussion will not serve any good purpose. We shall, however, proceed expeditiously and we expect to complete discussions within reasonably short time."

The Guild demands are primarily for a closed shop and for access to the Central Casting Bureau records to permit the Guild to determine whether non-Guild workers are being employed. They ask abolishment of the call bureau, a minimum day wage of $25, pay for fitting time, elimination of weather permitting calls and time and a half for overtime. Demands regarding extras specify that there are to be no $3.20 calls, with a minimum of $5 daily and a definite set of equitable and fair rules to standardize work at all studios.

Strength Seen Added

The producers' committee, named to meet and negotiate with the Guild representatives, included Joseph Schenck, chairman of the board of Twentieth Century-Fox, and the following production managers: E. J. Mannix, Metro-Goldwyn-Mayer; Hal Wallis, Warner Brothers, and Samuel J. Briskin, RKO Radio.

Despite the delay of the Guild, William Cullen, chairman of the Federated Crafts, said, "We are going to win this strike by the end of the week if we have to tie every studio employment roster in knots."



EXECUTIVES of the Federated Motion Picture Crafts who are directing the strike maneuvers in Hollywood: Left to right are W. B. Cullen, Charles Lessing and Vernon Murdock. (Acme Photo).

Federated Crafts officials claimed added strength for the strike after the mass meeting on Tuesday at which the telegram from the CIO offering aid was read and it was announced that John R. Robinson, coast maritime strike leader and now a representative of the machinists' union, would act as picket organizer. Hollywood and CIO leaders conferred on Wednesday with Federated officials and additions to the picket lines were scheduled. At the meeting strike leaders accused the IATSE of anti-strike activity and of offering membership and jobs to strikers.

The union delegates were told by officials that two members had answered newspaper advertisements placed by an employment bureau and had been advised to apply at Warner Brothers for jobs. According to the officials the members on arriving at the studio were met by a Mr. Blix, who offered them jobs at $7 daily for a six hour day with time and a half for overtime. Lou Blix is the manager of the stage hands local, an IATSE union. Federation leaders said they would send this information to the Labor Relations Board as evidence that the IATSE was attempting to buy off the strikers with jobs.

The strike committee charged that strike-breaking makeup artists and painters were passed through the picket lines on Monday night. Mr. Casey conceded that approximately 150 employees had been hired to replace those on strike but claimed also that 33⅓ per cent of the original strikers had returned to their jobs.

Leaders of the Federation countered Mr. Casey's estimate of the number of workers affected with the claim that 6,000 members of the 11 unions were on strike and that half of that number had been assigned to picket duties in relays of approximately 1,000 men and women.

The Paramount, Warner Brothers and MGM studios were the most heavily picketed on Monday. The Paramount gateman said that few of the pickets were employees.

Bridgeon Smith, Federated Crafts official, conceded that it was "entirely possible" that many of the pickets were not studio workers. He said that his committee was considering offers of help from several unions.

Says Truck Drivers Help

Charles C. Lessing, acting head of Federated Crafts, said that union truck-drivers were aiding the strike and that deliveries to several studios had been suspended.

According to Mr. Casey, all regular activities were continued as usual at the studios. Terming conditions "satisfactory," he said that the walkout was not spreading. Negotiations with the striking groups were being arranged as speedily as possible, he said.

The Central Labor Council stepped into the picture on Tuesday with a peace plan which may bring the present situation to a quick head. The council action followed Federated Crafts' appeal asking the council to order a boycott of all theatres throughout the United States showing films from companies affected by the strike.

The labor council committee, comprised of J. W. Buzzell, Chris Leahmann, Elmer Lots and Nate Saper, immediately presented the peace plan to Mr. Casey who said:

"The proposal intended to provide ways and means for ending the present labor dispute in the studios was presented this afternoon by the committee. I shall submit the proposition to the producers tomorrow. If all parties find the terms satisfactory I feel justified in asserting that the strike will be called off. In justice to all concerned I will not make public the suggested peace plan until the producers have had an opportunity to study it."

The pickets for the most part merely

(*Continued on following page, column 3*)

CECIL B. DE MILLE PRESENTS QUIGLEY AWARDS TO WINNERS IN HOLLYWOOD

L. A. Chatham Receives Annual Silver Grand Award and Sid Holland the Bronze Plaque at Showmen's Luncheon

Those who make motion pictures paid tribute to those who sell them at the box office, when, on Wednesday, for the second successive year, studio and theatre executives gathered to welcome the winners of the annual Quigley Grand Awards and to witness presentation of the 1936 Silver and Bronze Plaques by Cecil B. DeMille to L. A. Chatham, manager of the Sooner theatre at Norman, Okla., and Sid Holland, manager of the Elco theatre at Elkhart, Ind.

The ceremonies were held at a luncheon given by Quigley Publications in the Hotel Roosevelt.

The Silver Grand Award was won by Mr. Chatham for his campaign on Warner Brothers' "Anthony Adverse" and the Bronze Grand Award by Mr. Holland for his entry on Columbia's "The Music Goes Round."

Jesse L. Lasky officiated as toastmaster. Speakers included Ned Depinet, A-Mike Vogel, Red Kann, Mr. Chatham and Mr. Holland.

Mr. Lasky spoke of the keen interest in the Quigley Awards through the Managers' Round Table, referring to the more than five thousand members throughout the world. He emphasized Martin Quigley's influence in the industry, as did other speakers.

"I feel," said Mr. Depinet, "that since the depression, when theatre advertising budgets were carved to the bone and the bone nicked a bit, the Quigley Awards have probably done more than any other factor to cause the showmen to put more money and effort behind selling the picture.

"I wish to express my congratulations to the winners, to Martin Quigley and to Motion Picture Herald for this inspiring competition which brought back some of the showmanship lost when the bankrolls got pretty slim."

Red Kann referred to the importance of showmanship as discussed by Mr. Depinet, and asked if showmanship by exhibitors and the Awards carried a meaning to the average individual in Hollywood.

Introduced by Mr. Lasky were Dr. A. H. Giannini, Sol Lesser, E. A. Alperson, Harry Sherman, Bill Pine, Maury Conn, Dixie Dunbar, Barbara Pepper, Michael Whalen, Rosina Lawrence, Grace Ford, Dorothy Lamour.

Mr. Lasky, introducing Mr. DeMille, said, "If we had canvassed the industry I can't imagine a more appropriate man to introduce the guests of honor. We have producers, directors, exploitation men. We call ourselves showmen, but how many men combine the feeling and understanding of the true meaning of showmanship? The man I'm going to introduce starts with the conception of his story. He studies it, analyzes it. He knows what he has to sell, what it will do at the box office. That kind of man is my old friend, my old associate for years, the popular Cecil B. DeMille."

CONGRATULATIONS to Sid Holland (left), winner of the Bronze Plaque in the Quigley Grand Awards, are extended at the United Airlines port in Chicago by Alex Manta (bottom right), president of Indiana-Illinois Theatre Corporation, owner of the Elco Theatre at Elkhart, Ind., which Mr. Holland manages, while A-Mike Vogel seconds the motion.

Mr. De Mille, in making the presentations, told the guests:

"The great purpose of these Awards is much deeper really than a little plaque, because it gives the man in the field a different incentive. The inspiration that these men provide is of inestimable value to the entire industry, because Hollywood must become conscious of the fact that it is dependent upon the men to whom it turns over its product.

"Where you get the great showmanship ideas, in mv opinion, is in taking a product that is not too strong, that is a little wobbly on its own feet, and sending that over the top. That, gentlemen, I think is a real achievement and a real necessity.

"In the giving of these Awards I am very proud of Mr. Vogel's selections that I hand to these gentlemen, Mr. Chatham and Mr. Holland, but I would like to say a word for all those gentlemen who just missed the Award, and for those who tried and missed it by a great deal, because they are the ones who will get the Awards of tomorrow.

Worldwide Interest in Showmanship Attested by Entries from All Over the World, Says Toastmaster Lasky

"I feel that I am presenting an Award not only to these two gentlemen but to the great efforts of all the men who gave hours of effort, time and thought to the exploitation of these various pictures."

Sid Holland, in acknowledging the presentation, said that he was too thrilled to make a speech but thanked Motion Picture Herald for the honor.

Mr. Chatham said, "I consider it a very great honor to receive the Quigley Silver Award, and I'm sure that I also appreciate as well as Mr. Holland that such leaders of the industry have attended this luncheon."

Chairman Vogel cited the benefits of the monthly Awards in higher grosses and promotions to showmen.

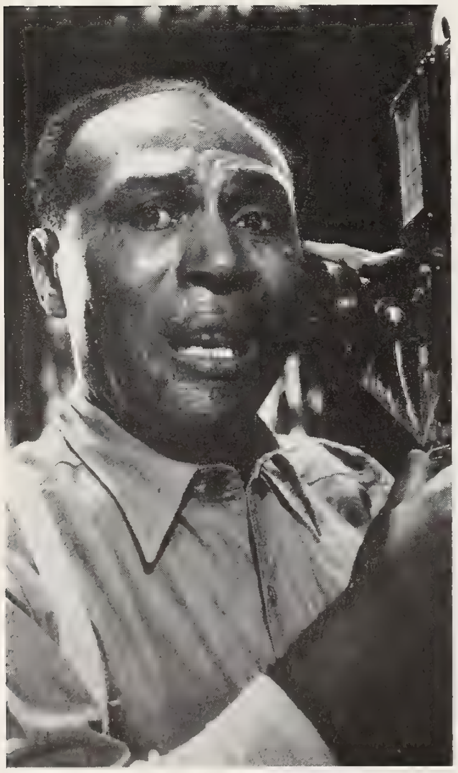
Guests at the luncheon also included:

Bill Thomas, publicity director, Columbia studio;
Edward Finney, advertising director, Grand National;
S. Barret McCormick, RKO advertising director;
John Leroy Johnston, editor-in-chief, Fawcett Publications, Hollywood;
Jock Lawrence, publicity director, Samuel Goldwyn Productions;
Chris Dunphy, publicity director, Paramount studios;
Howard Benedict, publicity director, Radio studios;
Marc Lachmann, publicity director, Universal studios;
William Pierce, assistant to Charles R. Rogers;
Hal Horne, associate producer, Wanger;
Alex Gottlieb, publicity director, Wanger;
Andy Hervey, publicity, MGM;
Frank Darro, player;
Kolma Flake, publicity, Roach studio;
Bob Doman, Fox studio;
Jack Mulcahy, Fox studio advertising;
Edward Peskay, sales manager, Grand National;
Paul Snell, publicity director, Principal;
Joe Shea, publicity director, Grand National;
Douglas Churchill, correspondent, New York *Times*;
Walter Greene, publicity, David Loew;
William Pierce, publicity director, Monogram;
Thornton Sargent, publicity director, Fox West Coast Theatres;
Carlisle Jones, publicity, Warners;
Leonard Goldstein, associate producer, Hirliman Productions;
George Manker Watters, Fox West Coast;
Charles Metzger, Producers' Association;
Russell Hardwick, Texas exhibitor.

The winners, brought to Hollywood as guests of Motion Picture Herald and Managers' Round Table, were entertained with a full week schedule of receptions at the various studios, visits to productions in work, special screenings, and other diversions, including a barbecue at the Hal Roach Ranch, the Metro-Goldwyn-Mayer convention dinner dance at the MGM studios, special luncheons at the studios of RKO Radio, Twentieth Century-Fox, Paramount, and others, and sightseeing trips.

INJUSTICE IS THEME

NING CLASSES
BUXTON
FREE PLACEM
ACCOUNTING
BOOKKEEPING



an illustrated article
by GUS McCARTHY
in Hollywood

ONE of the many reasons why competitors keep a sharp eye on Warners Brothers is because the company has a knack of turning out dynamic drama. "Little Cesar," "Five Star Final," "Public Enemy," "I'm A Fugitive From A Chain Gang," "Black Fury" and "Black Legion" are notable samples. Putting sensational material onto the screen successfully is not an easy thing to do. Countless snares, traps and pitfalls lie in the path of the unwary man who makes the attempt. Mervyn LeRoy, who established Warners as specialists in the production of powerful and daring drama with "Little Ceasar" and "Five Star Final," which he followed with "I'm A Fugitive" to prove his capability with such subject matter, is the producer of "The Deep South." It is to be released some time in August.

Mr. LeRoy is excited about "The Deep South." He holds that it has the same sympathetic appeal against social injustice that made "I'm A Fugitive" a hit. Additionally, it includes a compelling romantic love story. Its premise is a novel by Ward Greene. Those who keep track of such things report that the book has gone into eight printings and that it is provoking more word of mouth comment than any other book except "Gone With The Wind."

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No saccharine story of moonlight and roses, mint juleps, Southern belles and mammies is this. It's a vital drama, a bold, courageous indictment of a social and legal system which can railroad a man to his death solely on the strength of circumstantial evidence.

Somewhere below the Mason and Dixon line a girl is murdered. A young Northerner who recently has come to the city with his wife is arrested and charged with the crime. Innocent, three forces demand his life. First, an unscrupulous prosecutor, master in the art of inflaming biased prejudices, plots to force a conviction that will enhance his political ambitions. Second, a politically rotten police force needs a conviction to cover up glaring inefficien-

OF 'THE DEEP SOUTH'

cies. Third, there is a press which needs a lurid front page sensation to fatten circulation. The three combine to kindle the lustful fury of a mob. Against the terrorizing power of these forces, a humane governor and a faithful wife are helpless to prevent a lynching.

In his first production on his own for Warners, "The King And The Chorus Girl," Mr. LeRoy came up with a new star, Fernand Gravet. He seems to be in a fair way of duplicating that accomplishment in "The Deep South." With the exception of Claude Rains, who is the prosecutor, and Otto Kruger, defense attorney, the principal roles in the film are played by people virtually unknown to theatre-goers. Edward Norris, seen in minor roles in a few pictures, gets his first big chance as he plays the part of the accused. Gloria Dickson, assigned to the role of Norris' wife, is brand new. She seems to have the talents that should establish her as one of the finds of the year. A third tyro, Lana Turner, plays the murdered girl. Included in the approximate score of supporting players are Allyn Joslyn, Linda Perry, Cy Kendall, Donald Briggs, Elizabeth Risdon, Leonard Mudie, Claudia Coleman, Eddie Acuff, Elisha Cook, Sybil Harris and Clinton Rosemond. Hundreds of extras also appear.

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That attention which Mr. LeRoy gives to production embellishment has not been permitted to lapse here. Biggest set in the film is the court room scene in which practically all of the dynamic drama takes place. Yet those sequences that are devoted to mass movement are said by those who have seen them to set a new Hollywood standard.

In adapting the story, Mr. LeRoy stressed the necessity of adhering rigidly to the spirit and temper of the original. That was the technique of "I'm A Fugitive," it may be recalled. It provoked a high degree of realism and the picture made a deep impression. It is expected that it will do likewise in this case. Thus it may be anticipated that "The Deep South" will be one of the pictures that will do much to eradicate the popular fallacy that the summer season is properly to be regarded as one devoid of worthy entertainment.

WARNERS, GRAND NATIONAL, FOX AND "U" OPEN NEXT CONVENTIONS

Warner Studio Executives on Way East to Sessions Starting Monday; Weiss To Make Four Serials for Columbia

20th Century-Fox Closes Convention in Paris, Prepares for Westwood Gathering; Independents to Convene

With Metro-Goldwyn-Meyer's annual sales convention in full swing at Culver City and Monogram's executives and field men arriving in Chicago to start that company's meeting, other distributors this week were completing final details of their parts in the program from which exhibitors will draw their product for 1937-38. The MGM meeting is reported on page 25 and Monogram's plans are announced on page 24.

Warner Brothers studio executives were on their way from the Coast for the convention which opens on Monday at the Waldorf Astoria hotel in New York.

Columbia announced that its product for the season will include 58 features, of which 16 will be westerns, also 126 short subjects, and 4 serials.

RKO Radio repored plans for 54 features to be announced at its convention which opens June 16th at the Ambassador hotel, Los Angeles.

Twentieth Century-Fox concluded its foreign meeting in Paris and began preparations for its national convention at the Westwood studios in California, May 30th.

Other convention dates, in chronological order, are: Grand National, May 16th to 19th; Universal, May 17th to 19th; Republic, May 31st to June 3rd; Paramount, June 10th to 13th, all in Los Angeles, and United Artists, starting June 14th with successive meetings in New York, Chicago and San Francisco.

The Columbia program is virtually the same as that for the current season with the exception of the 60 reels of serials which Louis Weiss will produce.

Important among features promised is "You Can't Take It With You," the George Kaufman-Moss Hart play which this week was awarded a Pulitzer prize. The play was bought by Columbia for $200,000. Director and cast for its production has not been announced.

Other vehicles listed in preliminary announcements by Columbia include "The Awful Truth," with Irene Dunne and Cary Grant; a special musical being prepared by Oscar Hammerstein; "The Winning of the West," to be directed by Frances Marion; "Grand Gesture," by Alec Rackowe; "The Man Who Won the War," "Chopin," and "Cape of Good Hope."

RKO Promises 54

The schedule of 54 features and 88 shorts announced by RKO-Radio is the same as its program for this year. The features will include 11 musicals, at least two of them starring Fred Astaire.

Ned E. Depinet, vice-president; A. A. Schubart, manager of exchange operation, and S. Barret McCormick, director of advertising and publicity, were in Hollywood last weekend conferring with S. J. Briskin and other studio officials on product plans and details of the convention which will open at the Ambassador hotel on June 16th.

RECORDING STUDIO PLANS COMPLETED

Construction plans have been completed and excavation started on the new $250,000 General Service recording studio in Hollywood, which is to accommodate the Western Electric licensee producers on independent lots.

The new building will house a scoring stage and a review room fully equipped for recording and dubbing.

Mr. Briskin said 15 productions would be placed in work in May. Units now in operation are "New Faces of 1937" with Joe Penner, Milton Berle, Parkyakarkus and Harriet Hilliard, and "The Toast of New York," with Edward Arnold and Frances Farmer.

20th-Fox Heads in Paris

Addresses by home office executives and discussions of coming productions featured the four-day Twentieth Century-Fox foreign convention in Paris, which closed Saturday night with a banquet at the Hotel George V.

Sidney R. Kent, president, presided at the meetings and introduced Walter J. Hutchinson, foreign department manager; Frank Harley, managing director for England; Benjamin Miggins, Continental managing director; Truman Talley, Movietone News executive; Colonel Jason Joy, studio official, and Les Whalen, foreign advertising and publicity manager.

Pictures screened for the sales executives, who represented every country in Europe and the Near East, included "Under the Red Robe," "One in a Million," and "Nancy Steele Is Missing," all with dubbed-in dialogue.

At the conclusion of the meetings Yvon Delbos, French Foreign Minister, presented Legion of Honor ribbons to Mr. Talley and Mr. Hutchinson.

Joseph M. Schenck, chairman of the board, on his arrival in Hollywood last Saturday after a vacation in Miami and Havana, said that the company's decision to bring foreign branch representatives to the convention which opens at Westwood May 30th was prompted by "the exceptionally fine business being done by the company and pictures in general."

"Lancer Spy," to go into production May 15th, will be given a $1,000,000 budget, according to Darryl F. Zanuck, vice-president in charge of production. Germaine Aussey will star with Peter Lorre, George Sanders, Virginia Fields and Sig Rumann. Gregory Ratoff will direct.

The company last week signed a distribution agreement with Mrs. Osa Johnson, widow of Martin Johnson, for "Borneo," the last picture filmed by the explorer before his death in an air crash.

Paramount To Roadshow Two

Neil F. Agnew, general sales manager of Paramount, and Robert Gillham, publicity and advertising executive, announced the decision to roadshow both "Souls at Sea" and "High, Wide and Handsome." The two pictures, Paramount's first roadshows in five years, will open June 1st and July 1st respectively.

Harry Sherman, independent producer for Paramount, has selected titles for his six pictures to be produced next season. To be announced at the annual convention which opens June 10th are: "The Deputy Sheriff," "Man from Bar 20," "Tex," "Black Buttes," "Me and Shorty," and "Buck Peters, Ranchman."

Harry Sherman will produce six Hopalong Cassidy pictures between June 1st and December 1st. The series will star William Boyd.

Walter Wanger Sets Six

Walter Wanger has completed plans for six pictures in adition to "Vogues of 1938," now in production, for United Artists release next season. Titles are: "52nd Street," "Personal History," "Wuthering Heights," "Desert Intrigue," "Summer Lightning," and "Arabian Nights."

Universal Seeks Talent

Universal has launched a nation-wide talent search for 15 girls to appear as show girls in "Young Man's Fancy." Selections are limited to school and college applicants. Lucille Ryman, studio talent scout, is in charge of the contest.

James Whale, director of "The Road Back," has been signed again by Universal to supervise cutting and possible added scenes for the picture. The director held a previous contract with Carl Laemmle, Jr., which was to become effective April 22nd but as Mr. Laemmle was not ready for production he was able to resume his Universal connection.

Cagney Signed for Musical

James Cagney has been signed by Grand National for the leading role in "Something to Sing About," Victor Schertzinger musical planned by Grand National for next season. The arrangement postpones production of "Dynamite," for which Cagney previously was signed.

Edward Peskay, vice-president in charge of distribution, was in Hollywood this week conferring with all producers on release dates for product now being edited. The May schedule will include "The Girl Said No," "Sing, Cowboy, Sing," "Small Town Boy," and "Marked Money."

NOW IT'S NEW YORK'S RIVOLI

REVELING IN A 20th HIT!

Ushers rush and cashiers wilt, as long waiting lines storm the Rivoli doors. And that romantic duo, Tyrone Power and Loretta Young, implant themselves deeper than ever in the hearts of audiences...while thousands laugh and cheer!

The critics keynote the sentiments of the crowds:

Daily Variety: "Should fare handsomely at the boxoffice. Has the show elements which appeal beyond class limitations. Loretta Young never so lovely. Tyrone Power splendid!"

•

Hollywood Reporter: "Topnotch! Provides class amusement for all classes! More strength for Young-Power team!"

•

Film Daily: "Bright and witty show. Glamour love-team of Young and Power score strong. A cinch the femmes will go for them!"

•

N. Y. Daily Mirror: "Miss Young and Tyrone Power in a gay romance to the demonstrated delight of their following! Yesterday's audience signified boxoffice success!"

•

N. Y. Daily News: "Sure to please any audience! Tyrone Power and Loretta Young carry on the splendid teamwork they commenced in 'Love Is News'."

•

N. Y. American: "Here's another 'yes' one. Definitely! Loretta and Tyrone at their most engaging! Glides along merrily!"

•

N. Y. Eve. Journal: "One of the season's most amusing comedies! A charming vehicle for a group of charming players!"

•

N. Y. Eve. Sun: "Light-hearted and laughing comedy in a gay mood. Tyrone Power and Loretta Young have proved themselves an excellent comedy team."

•

N. Y. World-Telegram: "Recommended to your attention. Over-bountiful with funny lines. Loretta Young altogether sparkling. Tyrone Power at his best!"

•

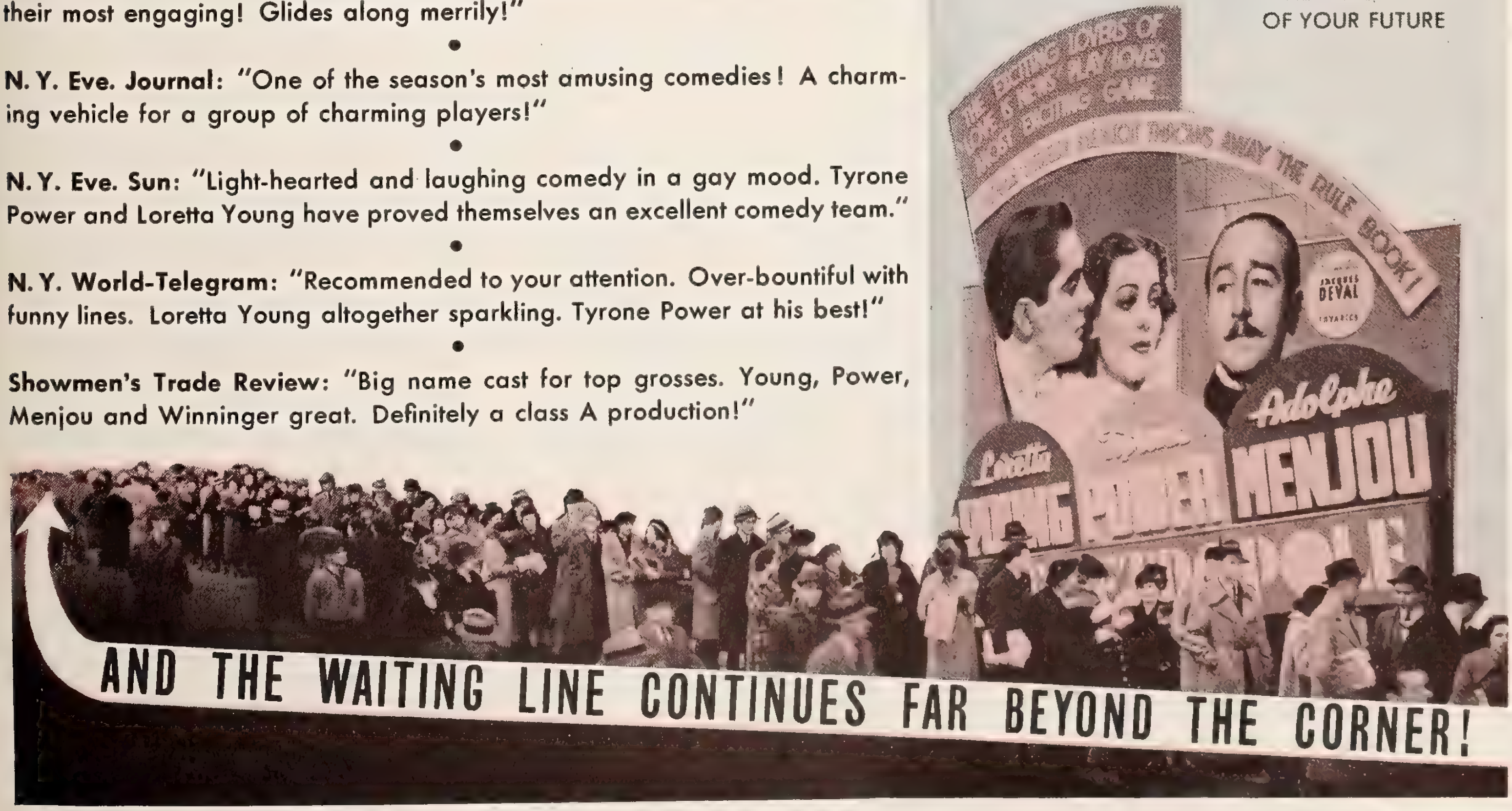
Showmen's Trade Review: "Big name cast for top grosses. Young, Power, Menjou and Winninger great. Definitely a class A production!"

LORETTA TYRONE
YOUNG · POWER
ADOLPHE
MENJOU
in

CAFE METROPOLE

with
GREGORY RATOFF
CHARLES WINNINGER
HELEN WESTLEY
Directed by Edward H. Griffith
Associate Producer Nunnally Johnson
Screen Play by Jacques Deval • Original story by Gregory Ratoff
Darryl F. Zanuck In Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE



AND THE WAITING LINE CONTINUES FAR BEYOND THE CORNER!

HOLLYWOOD GOES MUSICAL, RAISES NEW SEASON'S GROUP TO FIFTY

Proposed Adaptation of Opera to Films Still in Discussion Stage; Company to Concentrate on American Works

Hollywood appears to be convinced that music is about to reach a fortissimo in motion pictures, and as evidence offers plans for production of at least 50 socalled "popular" musical features for 1937-38, compared with 39 this season. The most optimistic of Hollywood's music impresarios even believe that the screen is ready for full opera, but on this some disagreement has been expressed. In any event, a musical renaissance can be expected by exhibitors.

Adaptation of opera to the motion picture has been the subject of many long and loud discussions of recent date. So far, however, the progress has been chiefly talk. But, one thing is certain: The motion picture, which has attracted into its service the leaders in various arts, crafts and sciences, has come now to include the art of music, and is bringing to Hollywood the foremost conductors and composers. Not only is this true in musical productions, but also in musical scoring—that is, the writing, arranging and conducting of background music.

The new schedules will bring music written or conducted by Leopold Stokowski, Erich Wolfgang Korngold, Herbert Stothart, Arnold Schoenberg, Werner Jenssen, Max Steiner, Antheil, George Gershwin, Dimitri Tiomkin, Jerome Kern, Sigmund Romberg, Irving Berlin, Boris Morros, Leo Forbstein, Nathaniel Finston, Nathaniel Shilkret, James O'Keefe, and others. Lily Pons, Grace Moore, Gladys Swarthout and Nino Martini again will be the forerunners, but other noted singers appear due soon on the screen, led by Kirsten Flagstad.

Columbia will close this season with the musical "When You're In Love" and a second on which Oscar Hammerstein II is working; next year the company will have at least two, and possibly more, with "Intermezzo," starring Grace Moore, and a second definitely with Miss Moore.

GB Pictures will have two this year, "Head Over Heels in Love" and "Back Stage," and already has one, entitled "Gangway," planned for 1937-38.

Grand National Pictures' 1936-37 schedule include three musicals: "The Girl Said No," "Something to Sing About" and "Honolulu Honeymoon." Next year there will be more musicals, starting with two from Victor Schertzinger.

Imperial Pictures plans eight "outdoor musicals," adapting musical scorings and singing to the western.

Metro-Goldwyn-Mayer is increasing its musical program from the "Born to Dance," "Maytime," "Great Ziegfeld," "Broadway Melody" and "A Day at the Races" of this year, to "Rosalie," "Firefly," "Girl of the Golden West," "Hats in the Air," "B Before High C," "Johann Strauss," "Great Day" and "Show Shop" already in line for 1937-38.

Monogram's new plans call for at least two musicals in the new year, including "College Sweetheart" and "Land of the Blue Sky Water," based on the song.

AND NOW A PROTEST AGAINST MUSIC

Protest against the use of "high-grade" musicians in motion pictures which are beneath the real worth of the talents of the artists was voiced in Minneapolis by the North Central Music Educators conference, last week.

Pleased to note the increased use of outstanding musical talent in motion pictures and that an increasing number of the better films have good music and drama as the principal theme, members of the conference asserted they are greatly disappointed to observe the questionable employment of the talent of many musical performers, especially stars of the operatic stage, in some of the recent pictures.

Paramount's seven of this year will be extended to include at least ten. This year's Paramount musicals are represented by "Waikiki Wedding," "Turn Off the Moon," "College Holiday," "Big Broadcast," "Swing High, Swing Low," "Champagne Waltz" and "Mountain Music." Next season's already include "High, Wide and Handsome," "Double or Nothing," "Big Broadcast of 1938," a Victor Herbert musical, a Bing Crosby number from Major Productions, another, to star George Raft, and "Sweet Sunday," "Artists and Models" and "Show Business."

RKO is going to double its musical output. This season the company has had "Swingtime," "Shall We Dance?" and "A Girl from Paris," whereas next season the company will have at least one starring Fred Astaire and Ginger Rogers, one each starring Lily Pons, Ginger Rogers and Nino Martini, and "The Radio City Revels" and "New Faces."

Twentieth Century-Fox will have at least a number equal to the five musicals of this season, the present group comprising "Sing, Baby, Sing," "Pigskin Parade," "One in a Million," "On the Avenue" and "Wake Up and Live." Scheduled to date for next year are "You Can't Have Everything," "Alexander's Ragtime Band," "Sing and Be Happy," "Ali Baba Goes to Town" and "Sally, Irene and Mary."

United Artists's 1937-38 musicals include "The Goldwyn Follies" and "Walter Wanger's Vogues of 1938," succeeding Walter Wanger's lone United Artists musical of this year, "Fifty-second Street."

On the present Universal schedule are "Three Smart Girls," "When Love Is Young" and "Top of the Town." On next year's program will be "One Hundred Men and a Girl," and three more to star Deanna Durbin, and "Broadway Jamboree," "Four Black Sheep," "Riviera," "Dancing for Love" and "Hippodrome."

Warner Brothers likewise will increase its musical schedule, this year making "Gold Diggers of 1937," "Ready, Willing and Able," "Stage Struck," "Cain and Mabel," "Sing Me a Love Song," "Melody for Two," "Singing Marine" and "Campus Scandals." For 1937-38 the company will have "Varsity," starring Fred Waring, a Mervyn LeRoy musical starring Fernand Gravet, and others.

Tendency to Make Music Integral Part of Story "Instead of Incidental Theme or Overtone," Says Hays of Idea

From the score or more independent companies will come more musical subjects for the new season.

Practically all the foregoing deals with the socalled "popular" musical, not classical. The treatment of the classical has yet to assume tangibility. There is a move pointed in that direction, the first definite word of actual operatic adaptation to motion pictures coming from the new Allied Arts Productions, Inc., which incorporated in New York a few weeks ago to produce films of serious musical works, such as symphonic poems, ballets and operas, as well as shorter compositions. Deems Taylor, music critic and music commentator, is serving as executive vice-president in charge of music.

Theodore Benedek, writer, and president of Allied Arts Productions, said that he long had been contemplating such an enterprise, and that while headquarters will be in New York, production will be in Hollywood. Other officers are Dr. Arnold Genthe, photographer, and John D. Williams, stage director and producer, both vice-presidents. Arthur S. Friend, an attorney, is secretary and treasurer.

Mr. Benedek explained that the company intends to concentrate on the work of American composers. "All the music that we use will be 'program' music—that is, it must contain a story," he said. "We have no intention of creating cinematic settings for symphonies or any form of 'pure' or 'abstract' music. Such an aim would involve us in endless controversy."

Among the works of American composers which Mr. Benedek and Deems Taylor hope to use are "Skyscrapers." "Birthday of the Infanta" and other compositions by John Alden Carpenter; and Mr. Taylor's own "Through the Looking Glass" suite, and perhaps "The King's Henchmen" and "Peter Ibbetson." From the foreign pieces at their disposal they have selected Verdi's "Aida" and "Othello," and Wagner's "Flying Dutchman," "Parsifal" and parts of "The Ring" cycle for immediate consideration.

No musicians have been signed as yet, Mr. Benedek said, but several important conductors and singers had been apprised of the enterprise.

"We hope to strike a perfect compromise between the stage and the screen," Mr. Benedek said. "We propose to remain true to the spirit of each composition we present, and scores will be edited or shortened only when absolutely necessary for film purposes."

Will H. Hays said last week, in an interview with Nat J. Ferber, in *Liberty* magazine, "During the coming year the tendency will be to make the music an integral part of the story instead of an incidental theme or overtone. Story and music will be made one for the other, from beginning to end."

"More and more music will play a part in the presentation of the motion picture story," Mr. Hays continued. "We have already reached the stage wherein the great music of the opera has been freely interpolated; but we are going further. 'The Plainsman' and 'Anthony Adverse'—Paramount and Warner Brothers, respectively—are endowed with original music of a genuinely classic caliber created specifically for them. And, for these, two composers of

(Continued on page 26, column 3)

"WAKE UP AND LIVE" HOLDOVERS MAKE NATION-WIDE SHOW HISTORY!

Already held over in these key cities:

NEW YORK
(after 5 new records during the week . . . and setting a new weekly gross record. Now going into its 3rd week)

RICHMOND
(day-and-date)

SAN FRANCISCO

INDIANAPOLIS

SPRINGFIELD

KANSAS CITY
(after day-and-date first week)

PHILADELPHIA

DETROIT

CHICAGO
(3rd week)

SEATTLE

BALTIMORE

LOUISVILLE

DALLAS

ST. LOUIS

DES MOINES

PLAN *your* PLAYING TIME ACCORDINGLY!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

15 PRODUCERS BUY 63 BOOKS, PLAYS FOR USE IN NEW SEASON PROGRAMS

42 Stories Come from Authors under Contract or from Individuals Writing Primarily for Films; Only Five Plays

Acquisition of story material for next season's product moved forward in the month when 15 Hollywood producing agencies purchased 63 vehicles from the legitimate stage, from published novels and staff writers. Of the 63 properties, 42 came from authors under contract or from individuals writing primarily for motion pictures. This points toward a policy of producers to take their material from sources familiar with motion picture technique, for last month original stories also led with a total of 42 out of 68 buys while the month before 55 were in the list of 93 acquisitions.

The legitimate theatre continued to fall far behind as a source of picture material, with five plays, only three of them recent productions, going to Hollywood. Sixteen novels, including three published magazine stories, completed the total.

MGM Buys Eleven

Metro-Goldwyn-Mayer was the heaviest buyer in March, with a total of 11 vehicles, comprising five original stories, three books and three plays. Radio followed with 10 original stories while Paramount was next with seven originals and one novel. Twentieth Century-Fox bought six original stories and one book, and Republic Pictures six original stories and one book. Universal also took four originals and one book, while Warner Brothers acquired three books and one play. Grand National purchased two original stories and one book, and Imperial Pictures bought two books. Carl Laemmle, Jr., purchased the play, "The Amazing Dr. Clitterhouse," currently drawing crowds on Broadway, for transfer to the screen with possible release through United Artists. Principal Pictures bought one original story, Columbia one book, Condor Pictures a book, Samuel Goldwyn one original story and Monogram one book.

A complete list, by titles and companies, of the story purchases in March, with all available production credits, follows:

Amazing Dr. Clitterhouse, The, play by Barrie Lyndon, produced on Broadway by Gilbert Miller after success in London, bought by Carl Laemmle, Jr.

Apple a Day, An, original story by Jerry Wald and Bert Granet, bought by Radio.

Armored Taxi, original story by Jack Andrews, purchased by Twentieth Century-Fox.

B Above C, original by Arthur Sheekman and Dalton Trumbo, bought by MGM.

Beauty and Brains, original story from the pen of Felix Jackson, acquired by Universal.

Blue Blood, original story by Myles Connolly, bought by MGM.

Booloo, original story by Walter Post, acquired by Paramount for production by Clyde E. Elliott in the Malayan Peninsula with Colin Tapley starred, others in cast to be natives.

Charlie Chan at College, original by Helen Logan, bought by Twentieth Century-Fox for production by Sol Wurtzel starring Warner Oland.

Charlie Chan on Broadway, original by Helen Logan, obtained by Twentieth Century-Fox, to star Warner Oland in another of the series.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
April	107	48(d)	12	167
May	86	74(e)	10	170
June	25	21(f)	5	51
July	20	12(g)	0	32
August	43	25(h)	5	73
September	40	32(i)	2	74
October	38	22(j)	10	70
November	34	16(k)	9	59
December	31	12(l)	3	46
January, 1937	55	23(m)	15	93
February	42	17(n)	9	68
March	42	16(o)	5	63
TOTALS FOR 12 MONTHS	563	318(p)	76	966

(d) Including 13 published magazine stories.
(e) Including 19 published magazine stories.
(f) Including 21 published magazine stories.
(g) Including 63 published magazine stories.
(h) Including 5 published magazine stories.
(i) Including 7 published magazine stories.
(j) Including 7 published magazine stories.
(k) Including 5 published magazine stories.
(l) Including 5 published magazine stories.
(m) Including 7 published magazine stories.
(n) Including 5 published magazine stories.
(o) Including 3 published magazine stories.
(p) Including 166 published magazine stories.

Circus Lady, magazine story by Llewellyn Hughes, bought by Monogram.

Crazy People, original by Jefferson Parker, purchased by Radio.

Curtain Call, original story by Howard J. Green, bought by Radio.

Double Dummy, play with a contract bridge background by Doty Hobart and Thomas McKnight, acquired by MGM.

First Prize, novel by Dora Scharey, bought by Republic.

Flash Casey, magazine stories on the adventures of a newspaper cameraman, by George Harmon Cox, purchased by Grand National.

Flight Surgeon, original by Stuart Lake, bought by Universal.

Forty-five Fathers, novel by Mary Bicel and Ethel Sparks, bought by Twentieth Century-Fox, to star Jane Withers.

Four Black Aces, original story acquired by Universal to star Bert Lahr, Billy House, Mischa Auer and Jimmy Savo.

Gamblers, The, novel by Feodor Dostoievsky, bought by Warners to feature Edward G. Robinson, Bette Davis, Errol Flynn and Basil Rathbone. Max Reinhard will produce.

Play by Brothers DeMille

Genius and the Model, play by William C. and Cecil B. DeMille, bought by MGM.

Gold Is Where You Find It, novel by Clements Ripley, bought by Warners to be filmed in Technicolor with George Brent and Olivia de Havilland heading the cast.

Hail From Heaven, original by Everett Freeman, bought by Republic.

MGM Leads with Purchase of 11 Works; Radio Acquires 10 Original Stories, Paramount 7 Originals and One Novel

Halfway House, novel by Ellery Queen, bought by MGM.

Happy Fellow, original by Allan Scot, bought by Radio.

Havana, original story bought by Paramount to star Dorothy Lamour and Lief Erickson.

Heaven on Wheels, original by Harry Selby about life in an automobile trailer town, bought by Samuel Goldwyn.

Honolulu Honeymoon, original story by Armine von Tempski, bought by Grand National.

Hudson Bay Company, original by Arthur Arthur and Richard Collins, bought by Twentieth Century-Fox. The story deals with the northwest trading company.

Harold Bell Wright Story

It Happened Out West, original story by Harold Bell Wright, bought by Principal Pictures for release through Twentieth Century-Fox.

Last Hand, The, original by Richard Carlton, bought by Republic.

Life of Jesse James, original treatment by Rosalind Schaffer, bought by Twentieth Century-Fox.

Love Like That, A, original story by David Garth, bought by Radio.

Mad About Music, an original by Frederick Kohner and Marcella Burke, to Universal.

Men With Wings, original story by Cecil Lewis and Philip MacDonald, bought by Paramount. Picture will be a history of aviation.

Molly, Bless You, novel by Frances Marion, bought by MGM.

Navy Blue and Gold, magazine story by George Bruce, bought by MGM.

Novel on "Strip-Tease"

Negligee, novel by Gladys Sloan dealing with the "strip-tease," has been acquired by Imperial Distributing Corporation.

Nine Old Men, novel by Drew Pearson and Robert Allen on the United States supreme court, has been bought by Condor Pictures.

No Groom to Bride Her, original story by George Beck, bought by Radio.

One If by Land, original story by Winston Miller, bought by Republic.

Prayer for My Son, A, novel by Hugh Walpole, bought by Warners to star Kay Francis and the Mauch twins.

Prince of Pilsen, noted stage musical, by Frank Pixley and Gustave Luders, has been acquired by MGM.

Rendezvous with Love, A, original by William Anthony McGuire, to MGM.

Return of the Thin Man, original story by Albert Hackett and Frances Goodrich, acquired by MGM as another of the "Thin Man" series. William Powell and Myrna Loy will be co-starred.

Road to Reno, novel by I. A. R. Wylie, bought by Universal.

Ruler of the Sea, original story acquired by Paramount. Story deals with the development of the Cunard-White Star steamship companies.

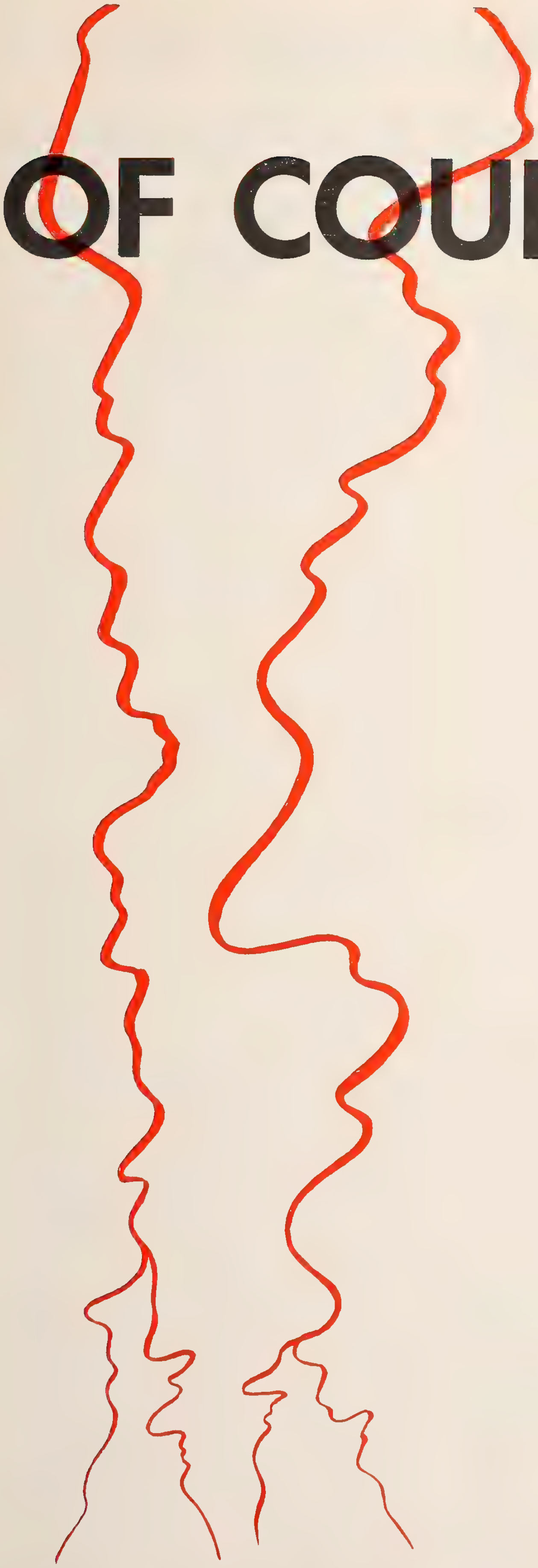
Second Mrs. Draper, The, novel by Noel Pierce, bought by Columbia.

She Married for Money, original by Thames Williamson, bought by Radio.

She Walked a Crooked Mile, original story

(*Continued on page* 31, *column* 1)

OF COURSE...IT'S 20th



FOR the second consecutive month, 20th Century-Fox has more Box-office Champions in Motion Picture Herald's poll than any other company. Last month it was three out of six! This time it's three out of seven . . . "Love is News," "On the Avenue," "Seventh Heaven." But all the time, you can depend on 20th for consistent delivery of hit attractions!

YOUR BOXOFFICE CHAMPION

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MONOGRAM SETS 42 FEATURES AND $4,333,000 SALES QUOTA FOR 1938

Franchise Holders and Studio Executives Meet with Sales Forces in Chicago for Five Business Sessions

Average Increase in Production Cost Set at 25 Per Cent; 26 Melodramas, Two Sets of Westerns

Franchise holders from the field and home office and studio executives of the new Monogram Pictures were assembled in Chicago Thursday for the company's annual sales convention at which the identities of stories and casts for 42 features and a sales quota of $4,333,000 are to be announced by W. Ray Johnston, president.

Actual convention proceedings begin Friday morning, continuing through the weekend, and the sales drive will get under way on May 12th, directly after the official opening of all Monogram key city exchanges. "Save your dates for Johnston in June and July" will be the keynote.

Production costs will be raised on each feature, and by a substantial amount in the case of the new "specials," said Mr. Johnston at the convention headquarters in Chicago's Drake hotel. Augmented production budgets likewise were considered in determining the sales figure for the coming season.

The average increase in production costs will be 25 per cent, and the proposed 42 features will comprise the largest program of the company to date. Some 26 melodramas and two series of westerns will make up the program. Heading the group is a special unit of "Certified Attractions," for which all stories already have been purchased and outstanding players sought. The signing of Jackie Cooper to star in "Boy of the Streets" is the company's first step toward the use of "name" players.

Mr. Johnston gave the convention details of the following 26 properties for production in 1937-38:

Boy of the Streets (temporary title), starring Jackie Cooper, for release July 1.
Paradise Isle, with Warren Hull and Movita, from the story by Allan Vaughan Elston, containing backgrounds filmed in Samoa, directed by Arthur Collins, available July 1.
Romance of the Limberlost, by Gene Stratton-Porter, available July 1.
College Sweetheart, musical based on Leona Dalyrymple's *Woman's Home Companion* story, "Blind Date," available July 1.
Freckles Comes Home, sequel to "Freckles," by Gene Stratton-Porter, available July 1.
Land of the Sky Blue Water, with the melodies of Charles Wakefield Cadman.
Wolf Call, based on Jack London's "That Spot."
Queen of the Yukon, based on Jack London's "Daughter of the Aurora."
The Outer Gate, by Octavus Roy Cohen, with Ralph Morgan and Kay Linaker, available July 1.
Luck of Roaring Camp, The, by Bret Harte.
The Hoosier Schoolboy, by Edward Eggleston, available July 1.
A Bride for Henry, from Josephine Bentham's *Liberty* Magazine story.
Scandal, from Kathleen Shephard's "Tintype of a Lady."
Saleslady, by Harold Morrow.

CLUBWOMEN PROTEST NUDE ADVERTISING

Chicago clubwomen, aroused by the advertising of Loop theatres which have featured strip-tease and other "nudity" dancers, are reported to have sent copies of the advertisements to New York film and theatre executives in an effort to halt the practice.

One Chicago newspaper, opposed to the use of photographs of "strip-tease" dancers as presented, is reported to have assigned one artist whose sole job it is to "paint clothes" on the pictures.

Federal Bullets, by George Fielding Eliot.
Blazing Barriers, by Edwin E. Parsons, with Frank (Junior) Coghlan, Florine McKinney and Edward Arnold, Jr., available July 1.
The Marines are Here, by Franklin Adreon, Jr.
False Colors, by Henry Brandt.
The Thirteenth Man, by John Krafft, with Inez Courtney, Weldon Hepburn and Eadie Adams (on loan from MGM), available July 1.
Legion of Missing Men, by Norman S. Hall, with Ralph Forbes, available July 1.
The Girl Next Door, by Stephen Warding.
Port of Missing Girls.
The County Fair, by Felice Hepburn.
Flying Orders.
My Old Kentucky Home, by Hugh W. Prince.
Telephone Operator.

An official welcome to Chicago will be extended at 9:30 Friday morning by Aaron Saperstein, president of Allied Theatres Association of Illinois. Response will be made by Mr. Johnston, and then an address on "Selling the New Monogram" by Edward A. Golden, general sales manager.

Brief talks are scheduled for Friday afternoon by Scott R. Dunlap, vice-president in charge of production; Louis S. Lifton, director of advertising and publicity; O'Henry Briggs, president of Pathe and interested financially in Monogram; by Sol A. Rosenblatt, lawyer and chairman of the one-time NRA's motion picture code administrator, and a Monogram director, and by William Jaffee, Monogram counsel.

Speaking for the field exchange owners will be William Onie, Cincinnati; Fred Judd, Des Moines; A. M. Goldstein, Seattle, and George Blumenthal, San Francisco.

Henri Elman, president of Monogram-Capitol Exchanges, in Chicago and Indianapolis, was host at a cocktail party Thursday afternoon at his Chicago exchange on Wabash Avenue.

On Friday evening the convention banquet will take place at the Drake.

Saturday's sessions will be devoted to talks on selling, exchange operation and production. Among those to address the delegates are Norton V. Ritchey, in charge of foreign sales; Herschel Stuart, home office executive; Mr. Golden, sales manager; J. A. Sisto, Monogram stock underwriter, and John W. Mangham, Steve Broidy, Dave Selznick, Ray Olmstead, Lon Fidler, Sam Decker and Howard Stubbins. A second dinner meeting will be held Saturday evening, again at the Drake.

Others in Chicago for the convention, from the exchanges, are:

Ben Welansky, Boston; Harry Berkson, Buffalo; Carl Harthill, Indianapolis; C. W. Trampe, Milwaukee; Nate Schultz, Cleveland; Ed Blumenthal, Dallas; Carr Scott, Oklahoma City; William Hurlbut, Detroit; William Norris, Kansas City; Lester Durland, Kansas City; Ben Nathanson, Minneapolis; Charles Weiner, Minneapolis; R. O. Ringler, Des Moines; William Strickland, Omaha; W. W. McKendrick, Salt Lake City; Sam Rosen, Philadelphia; Harry Bachman, Washington.

Others are E. C. Krofta, H Edward Lurie, Milwaukee; Lee W. Chapman, Carl W. Scheuch, Samuel E. Schultz, Cleveland; W. P. Humston, A. J. Simmons, Kansas City; W. V. Young, Dallas; Don Nelston, Des Moines; Harry Spann, P. H. Savin, Roy Springer, W. E. Osborne, Atlanta; Ben Oletsky, Harry Crull, Washington, D. C.

The convention was told that Monogram's policies will be determined by an advisory committee consisting of Messrs. Johnston, Stuart, Golden, Dunlap, Ritchey, Mangham, Stubbins, Blumenthal, Elman, Trampe, Welansky, Decker, Felder, Fidler and Broidy, the last named 10 representing franchise holders.

New exchange deals were announced. Joe Felder, formerly home office circuit contact, assumes branch managership of the New York exchange on May 10th; Lon Fidler resigned as district manager for Grand National in Denver and Salt Lake to take over the Monogram franchise for both cities; W. W. McKendrick, formerly Grand National manager in Salt Lake, will assist Mr. Fidler as Monogram manager in Salt Lake; Midwest Film Company in Milwaukee took the franchise there and changed its company name to Monogram Midwest Film Company; Charles Weiner has been placed in charge in Minneapolis; Sam Rosen was placed in charge in Philadelphia, and Henry Bachman became manager at Washington, occupying a new building there.

Buffalo offices were opened on Pearl Street. Olmstead-Stubbins, Inc., has acquired the Pacific Coast franchise, for Seattle, Portland, Los Angeles and San Francisco, with A. M. Goldstein of Seattle supervising both Portland and Seattle, and George Blumenthal managing the San Francisco office.

Monogram Film Distributors, Inc., purchased the Omaha and Des Moines exchanges of Majestic Pictures Company from Max Weintraub, who is retiring to live in California. Monogram gets all current products of Majestic and will complete the releasing of such of those pictures for which commitments have been made. W. H. (Bill) Strickland will manage in Omaha, and F. E. Judd, formerly with Republic Pictures, is manager of Des Moines.

Sam Decker and William Hurlburt have incorporated Monogram Pictures at Detroit to handle the Monogram Michigan franchise, taing over Excellent Pictures, formerly owned by Mr. Decker.

L. P. Britton and Phil Sherman will assist Steve Broidy at the new Monogram exchange in Boston, Mr. Sherman resigning from GB Pictures. In Portland, Cecil Farnes, formerly manager for Republic, joins the Monogram exchange, the while Ed Blumenthal became president of the new Monogram Pictures, Inc, in Dallas, in the headquarters formerly occupied by Mr. Blumenthal's Amity Film Exchange.

Harry Scott, a pioneer distribution executive, on Wednesday was appointed Monogram manager in St. Louis.

MGM STARTS CONVENTION SEASON ANNOUNCING 44 TO 52 FOR '37-38

24 Stars Will Figure in New Season's Schedule, Sales Forces Are Told at Gathering in Hollywood

Detailed Plans of 19 Productions Given Field Forces; 21 Directors, 73 Featured Players, 100 Writers, 20 Composers

Hollywood's new motion picture sales convention season, heaviest in the history of the production capital, started Monday morning with the arrival of a special train from the East bearing Metro-Goldwyn-Mayer exchange and home office delegates to the largest organization sales meeting of Leo the Lion in 10 years. It also was the official beginning of the sales convention season for the industry. (See page 18.)

Metro-Golden-Mayer announced a minimum of 44 and a maximum of 52 feature productions for 1937-38, and 201 short subject releases, including its News of the Day newsreel.

Some 24 full-fledged stars, said by the company to be the largest number ever assembled under contract at any of the California studios, will figure prominently in the schedule for the new year. The star roster as detailed to the delegates includes the following:

Lionel Barrymore
Freddie Bartholomew
Wallace Beery
Joan Crawford
Nelson Eddy
Clark Gable
Greta Garbo
Gladys George
Jean Harlow
Helen Hayes
Charles Laughton
Myrna Loy
Jeanette MacDonald
Marx Brothers
Robert Montgomery
Eleanor Powell
William Powell
Luise Rainer
Norma Shearer
James Stewart
Robert Taylor
Spencer Tracy

The Product

The delegates heard from several production executives the details of 19 of the 44-to-52 features planned, as follows:

Kim, by Rudyard Kipling, co-starring Freddie Bartholomew and Robert Taylor, and advanced by the company as one of its biggest productions of the program.
Tell It to the Marines, co-starring Jean Harlow, Robert Taylor and Spencer Tracy.
Rosalie, musical play by William Anthony McGuire and Guy Bolton, co-starring Eleanor Powell and Nelson Eddy.
Three Comrades, Erich Maria Remarque's companion piece to "All Quiet on the Western Front."
Girl of the Golden West, based on David Belasco's stage play, co-starring Nelson Eddy and Jeanette MacDonald.
Idiot's Delight, Pulitzer Prize play by Robert E. Sherwood, starring Clark Gable.
Spring Tide, play by J. B. Priestley and George Billman, co-starring Jean Harlow, Robert Taylor and Wallace Beery.
The Firefly, musical opera by Otto Harbach and Rudolf Friml, with Jeanette MacDonald and Allan Jones.
The Return of the Thin Man, a "Thin Man" sequel, by Dashiell Hammett, co-starring William Powell and Myrna Loy.
Great Love, play by Ferenc Molnar, co-starring William Powell and Myrna Loy.
Spanish Omelet, Spanish Civil War comedy melodrama, starring Robert Montgomery.
Stand Up and Fight, story of the western plains of 1845, starring Wallace Beery.
The Great Canadian, story of a hockey player, with Clark Gable.
Test Pilot, aviation story by Lt.-Commander Frank Wead, with Clark Gable and Spencer Tracy.
The Best Dressed Woman in Paris, starring Jean Harlow.
Lola Montez, characterization of the 19th century dancer, from T. Everett Harre's "Heavenly Sinner," starring Joan Crawford.
Wedding Dress, story of modern marital complications, starring Robert Montgomery.
Hats in the Air, musical by Dwight Taylor, starring Eleanor Powell.
Merry Christmas, by Norma Krasna, starring Luise Rainer.

TRUCK DRIVERS CALLED TO ACT AS WAITERS

Delegates to the Metro-Goldwyn-Mayer sales convention arrived in Hollywood in the midst of the labor difficulties.

They were assembled on Stage 5 of their company's studio for luncheon and speeches when it was learned that the union waiters of the studio had refused to pass the picket lines outside the gates.

Things were smoothed over quickly, however, and while most of them probably did not know it, the waiters who handled the service were recruited from the ranks of truck drivers and longshoremen and had been put up at the studio overnight to avoid any interruption in the extensive preparations.

The remaining 25-to-33 productions will be selected from among the following 47 books, plays and original stories which Metro-Goldwyn-Mayer has already purchased:

The Foundry, by Albert Halper.
Pride and Prejudice, by Jane Austen.
Anchor Man, by Fanny Heaslip Lea.
The Four Marys, by Fanny Heaslip Lea.
As Thousands Cheer, musical by Moss Hart and Irving Berlin.
Bright Girl, by Vina Delmar.
Declasse, by Zoe Akins.
The Distaff Side, by John Van Druten.
The Far Off Hills, by Lennox Robinson.
Goodbye, Mr. Chips, by James Hilton.
The Harbourmaster, by William McFee.
Her Excellency's Tobacco Shop, by Laszlo Bus-Fekete.
I've Married An Angel, by Joseph Vaszary.
Johann Strauss, original story.
La Tendresse, by Henri Bataille.
A Lady Comes to Town, by Clements Ripley.
Ma Pettingill, by Harry Leon Wilson.
Merrily We Roll Along, from the Broadway stage play by George Kaufman and Moss Hart.
Nancy Stair, novel by Elinor Macartney Lane.
No Hero, by J. P. Marquand.
Not Too Narrow, Not Too Deep, novel by Richard Sale.
One Came Home, by Grace Norton.
The Paradine Case, novel by Robert Hichens.
Party, by Ivor Novello.
Presenting Lily Mars, novel by Booth Tarkington.
Rennie Peddigoe, novel by Booth Tarkington.
Sari, the Viennese operetta.
Sehoy, Ahoy! Cosmopolitan Magazine story by Clements Ripley.
Silas Marner, by George Eliot.
Timberline, by Gene Fowler.
Tish, by Mary Roberts Rinehart.
The Wind and the Rain, play by Merton Hodge.
A Couple of Quick Ones, by Eric Hatch.
Pitcairn's Island, by Charles Nordhoff and James Norman Hall, a sequel to "Mutiny on the Bounty."
The Red Mill, Victor Herbert musical.
Rose of Algeria, Victor Herbert musical.
I Love You Again, by Octavus Roy Cohen.
Pierre of the Plains, play by Edgar Selwyn.
All the Brothers Were Valiant, novel by Ben Ames Williams.
Caprice, by Dalton Trumbo.
Courthouse Square, by Hamilton Basso.
Green Grow the Lilacs, play by Lynn Riggs.
The French Quarter, by Herbert Asbury.
Katinka, operetta by Otto Harbach and Rudolf Friml.
Race the Gun, novel by Dale Collins.
Sea of Grass, by Conrad Richter.

The convention delegates heard from studio officials that 21 directors, 73 featured players, 100 writers and 20 musical composers already had been signed or contracts continued for work on the 1937-38 product.

The 21 directors are as follows:

Dorothy Arzner
Frank Borzage
Clarence Brown
George Cukor
Jack Conway
Roy del Ruth
George Fitzmaurice
Victor Fleming
Sidney Franklin
Robert Z. Leonard
Gustav Machaty
Edwin L. Marin
J. Walter Ruben
George Seitz
Edward Sloman
John M. Stahl
Errol Taggart
Richard Thorpe
W. S. Van Dyke
Slavko Vorkapich
Sam Wood

Fifty-three of the 73 featured players who will appear in MGM's 1937-38 productions include:

Elizabeth Allan
Robert Benchley
Ray Bolger
Virginia Bruce
Billie Burke
Bruce Cabot
Lynne Carvey
Jean Chatburn
June Clayworth
Henry Daniell
Melvyn Douglas
Buddy Ebsen
Cliff Edwards
Madge Evans
Betty Furness
Reginald Gardiner
Judy Garland
Charles Gorin
Charley Grapewin
Julie Haydon
Ted Healy
William Henry
Betty Jaynes
Allan Jones
Guy Kibbee
Miliza Korjus
Elissa Landi
Tilly Losch
Una Merkel
Frank Morgan
Della Lind
Stanley Morner
Reginald Owen
Barnett Parker
Cecilia Parker
Nat Pendleton
Juanita Quigley
Jessie Ralph
Florence Rice
May Robson
Mickey Rooney
Rosalind Russell
Lewis Stone
Franchot Tone
Sophie Tucker
Johnny Weissmuller
Cora Witherspoon
Dame May Whitty
Warren William
Robert Young

Metro-Goldwyn-Mayer short product for 1937-38 will include 81 one-reel subjects; 12 two-reelers and 104 issues of the News of Today newsreel. Both features and shorts will be inclusive of product from the Hal Roach studios.

Thirty-one cities in the United States and six

MGM STARTS CONVENTION SEASON

in Canada were represented in the MGM Hollywood sales gathering of executives, district managers, resident managers and branch office salesmen.

New York executives at the meeting include Al Lichtman, vice-president, Loew's, Inc.; W. F. Rodgers, general sales manager; Tom J. Connors, western sales manager; E. M. Saunders, eastern sales manager; Howard Dietz, director of advertising and publicity; Fred C. Quimby, manager of short subjects department; Joseph Vogel, Loew theatre executive; Silas F. Seadler, advertising manager; W. R. Ferguson, exploitation manager; Charles K. Stern, assistant treasurer; J. S. McLeod, exchange maintenance manager; A. F. Cummings, manager of exchange operations; and C. J. Sonin, purchasing agent and manager of the accessories department.

Regional Sales Conferences

Regional sales conferences were held Sunday afternoon between division and branch managers, and general convention sessions started Monday morning.

On Monday, Mr. Mayer was host at a luncheon at the studio, where the delegates met the company's stars, players and production executives, and saw previews of several feature pictures.

On Monday and Tuesday evenings, additional previews were held, at the Carthay Circle theatre. Wednesday night Hal Roach gave a "Days of '49" barbecue at his studio at Culver City, and on Thursday night the social climax took the form of a large studio banquet presided over by Mr. Mayer. The special convention train leaves for the east Friday morning.

Sightseeing tours through southern California, a trip to Catalina Island and other events were conducted for the delegates, between the business sessions held for laying out new sales policies, studying trends of motion pictures in the forthcoming product, observing of studio problems by sales delegates and a discussion of the salesmen's problems with their studio colleagues.

Howard Dietz addressed the delegates on Tuesday, on the general aspects of sales promotion. Silas Seadler discussed advertising, and William Ferguson explained his 1937-38 exploitation plans for the company, with Barrett Kiesling explaining the goodwill trips which he makes to newspapers, theatres and exchanges.

Mr. Dietz said that his company went more heavily into national exploitation than any other and would continue to do so. Mr. Seadler described as an important good will asset the continuity of man-power within the organization.

It was heard around the convention hall that the company plans a $3,000,000 expenditure on national advertising campaigns for the bigger pictures.

Admission Prices Low: Lichtman

Tom Connors discussed general sales organization and E. M. Saunders talked about bookers' sales and office management in the exchanges. Both Mr. Rodgers and Mr. Lichtman gave the keynote speeches on product and sales policies, followed by Alan Cummings and an address on physical operations of exchanges and the development of sales manpower.

Mr. Lichtman said motion pictures were being sold too cheaply and asserted the cost of film entertainment had not kept pace with the rise of other prices. He pointed out the average admission price in the large theatres was $.75 before 1930 and that today it is down to $.40.

Later, a short subject sales forum was conducted by Fred C. Quimby, Pete Smith, Robert Benchley and Hal Roach.

The delegates paid silent tribute to the memories of Marcus Loew, Irving Thalberg and Felix Feist.

NEW RECORDS IN SCHAEFER DRIVE

United Artists' cash receipts from film rentals exceeded by 40 per cent the biggest previous weeks in the company's history during the final week of the "George Schaefer Drive", sales campaign conducted in honor of the company's executive sales head.

A. W. Smith, Jr., general sales manager, reported that sales quotas set down on January 24th at the beginning of the drive were surpassed by every one of the branches during the 14 weeks.

Mr. Rodgers is understood to have told the salesmen that the company's sales policy in 1937-38 will again be a flexible one, with each situation studied individually and allocations based upon returns during the past two years. This system is said to have been responsible during the present season for one of the largest domestic gross intakes in the company's history.

It is expected that terms in some of the percentage groups will be slightly increased, due, it is said, to larger investments to be made in some of the new product.

In addition to the Roach "Our Gang" two-reel comedies, probably including 12 subjects, the delegates were told that James A. FitzPatrick will again contribute 12 "Travel Talks," and that Pete Smith will continue with his novelty shorts. With the Harman-Ising short subject contract expiring this season, Mr. Quimby, as short subjects general manager, has arranged for a new series of 13 color cartoons.

Balcon Meets Salesmen

Michael Balcon, supervisor for MGM in England, under Ben Goetz, met the salesmen for the first time, and at the various luncheons and dinners given both at the Culver City studio and the Ambassador Hotel, virtually all of the company's players, directors, writers and executives were introduced.

Mr. Mayer confirmed the general impression that Norma Shearer had signed a new contract and would continue to star for the company, making two pictures annually for three years at a reported salary of $150,000 per picture, for a total of $900,000 for the six. The deal includes a provision that Miss Shearer become a partner with Mr. Mayer in the company in which the late Irving Thalberg was associated. J. Robert Rubin is the third member. The Shearer deal is said also to include settlement of her equities in the Thalberg pictures.

Sam Shirley, district manager, headquarters in Chicago, and Jack Flynn, district manager, headquarters in Detroit, were winners in Metro's annual billings competition and were presented two weeks' salary by Mr. Rodgers. Portland, Buffalo, Salt Lake and Cleveland exchange managers, office managers, bookers and salesmen also were awarded two weeks' salary each as winning exchanges in this competition. Special awards for merit, signalized by a lion's head pin with a bar including one star, went to Burton Bishop, Charlotte manager, for the best branch results and to Louis Amacher, Portland manager, and Maurice Saffle, Salt Lake manager, for ending their drives with only one unsold possibility.

The same award was given 13 salesmen.

50 Musicals Set For Next Season

(*Continued from page 20*)

international renown, Antheil and Erich Wolfgang Korngold, were employed.

"Of course, the greatest talent in the world will be needed to write the music. To this end the studios have made a very convincing start. Here are a few of the world-famous composers and conductors who will have a hand in the pictures scheduled for the coming months:

"Mr. Korngold, of the grand opera of 'The Dead City.'

"Igor Stravinski, one of the few moderns often listed among the immortals.

"Arnold Schoenberg, one of the world's great composers.

"Leopold Stokowski, world-famous conductor of the Philadelphia Orchestra.

"Werner Jenssen, composer, and conductor of the New York Philharmonic Orchestra."

Mr. Hays predicted that the great symphonic orchestras, here and in Europe, "will be playing from scores written for motion pictures—this within months rather than years."

Herbert Stothart, Metro-Goldwyn-Mayer musical director and himself composer of scores for "Mutiny on the Bounty," "Romeo and Juliet," "Good Earth" and "Maytime," warned of the new musical trend that scores for pictures should create a mood in an audience, but at the same time never should be so perceptible as to intrude on dialogue or situation.

Max Steiner, musical director of RKO-Radio and winner of last year's award of the Academy of Motion Picture Arts and Sciences for his score of "The Informer," and an officer of the French government's musical academy because of his contributions to music, believes with Mr. Stothart that music scorings in dramatic pictures must always be subordinated to the drama.

Taking note of the growing use of music in motion pictures, Mr. Korngold observed that "it is in the writing of background music for films that the composer has his fling today." Mr. Korngold won the 1937 Academy award for his musical score of "Anthony Adverse."

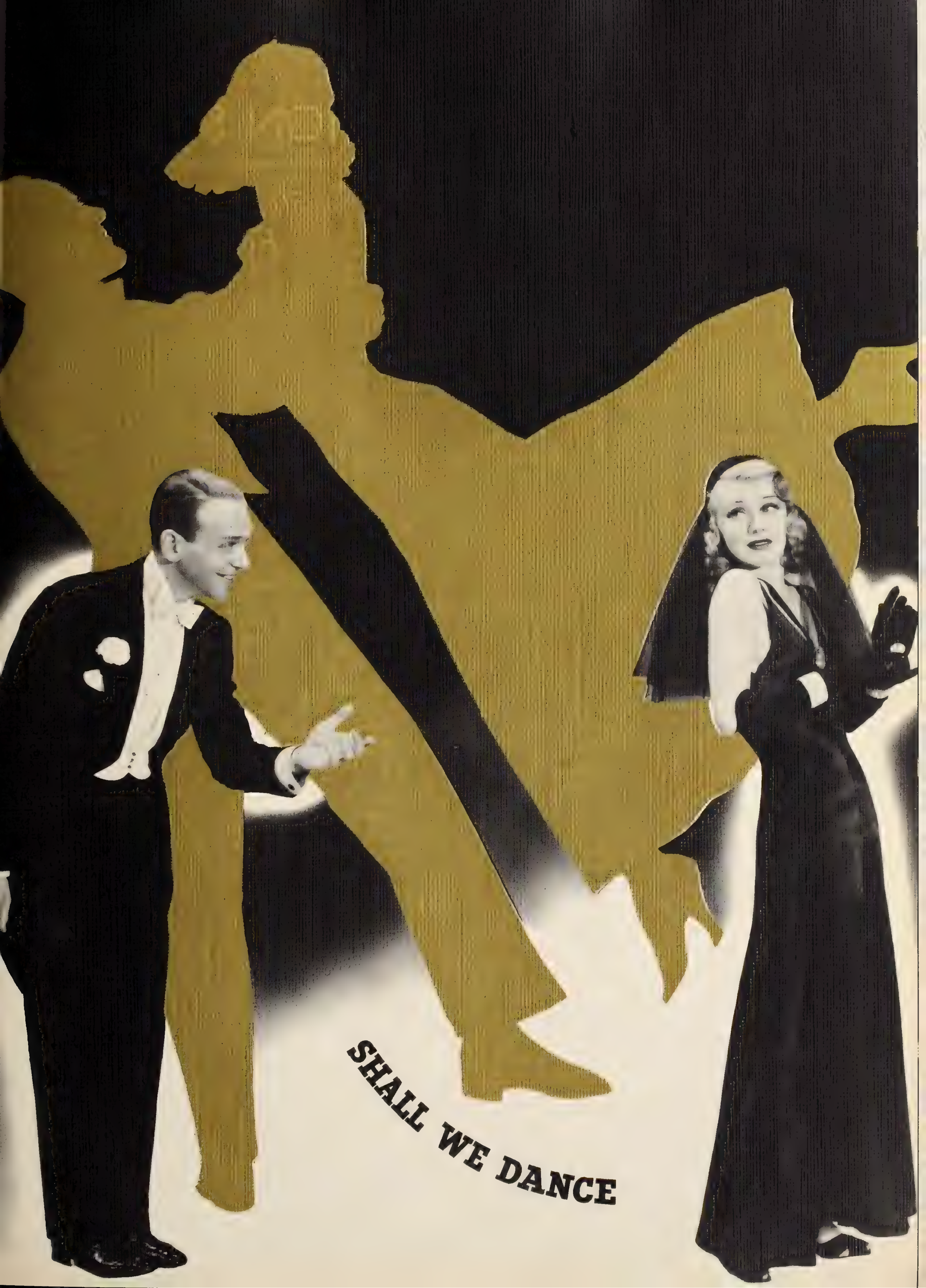
Boris Morros, who brought Leopold Stokowski to the screen, said that he is convinced there is no such thing as "high brow" music for the screen—"if we know how to present it properly to motion picture audiences." He cited Mr. Stokowski's playing of Bach's Fugue in G Minor, in Paramount's "Big Broadcast of 1937."

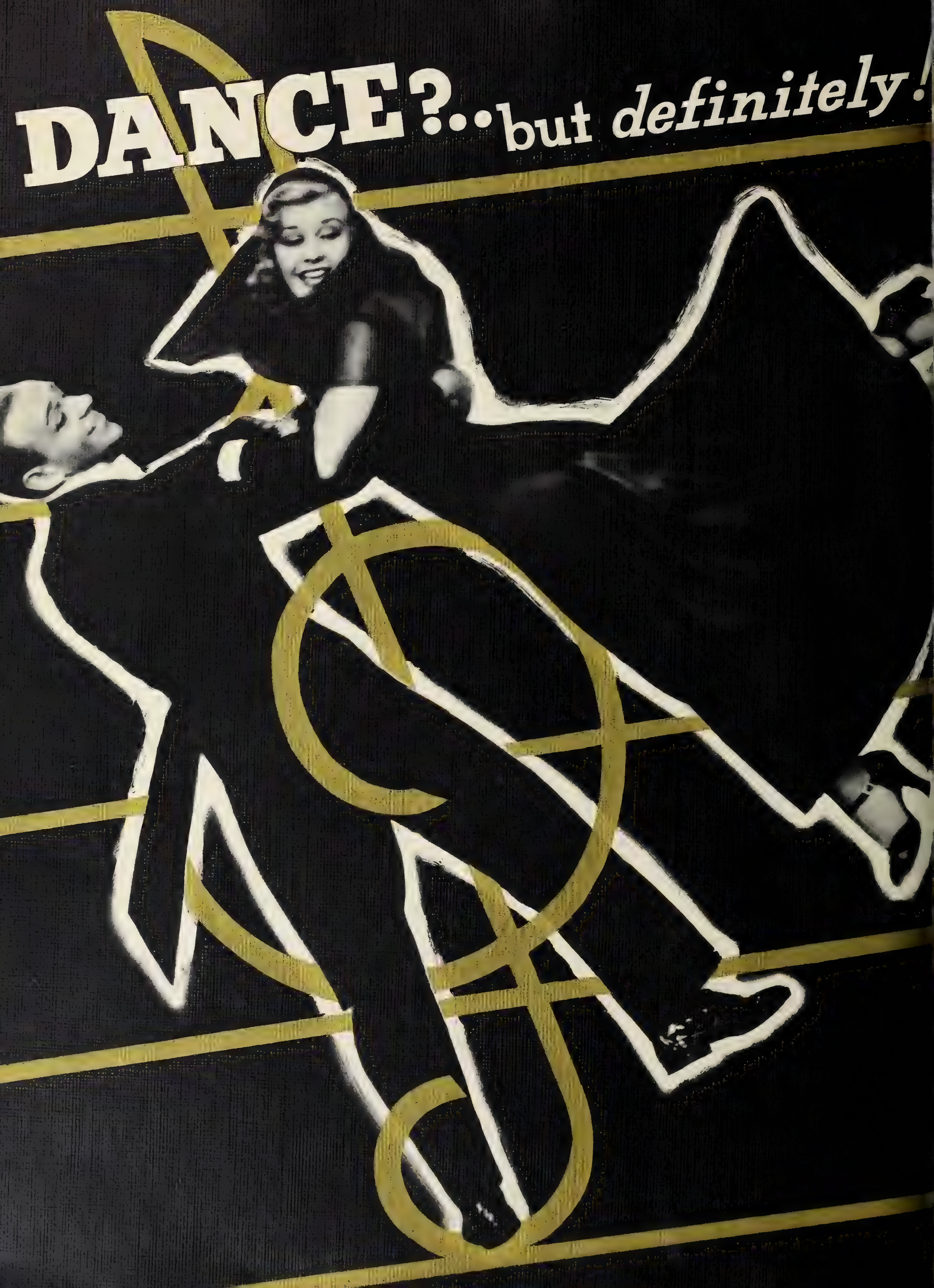
Reports Forward Move

Mrs. Thomas G. Winter, studio contact in Hollywood with women's clubs for the Motion Picture Producers Association, last week completed a survey of production and reported "a forward move in music."

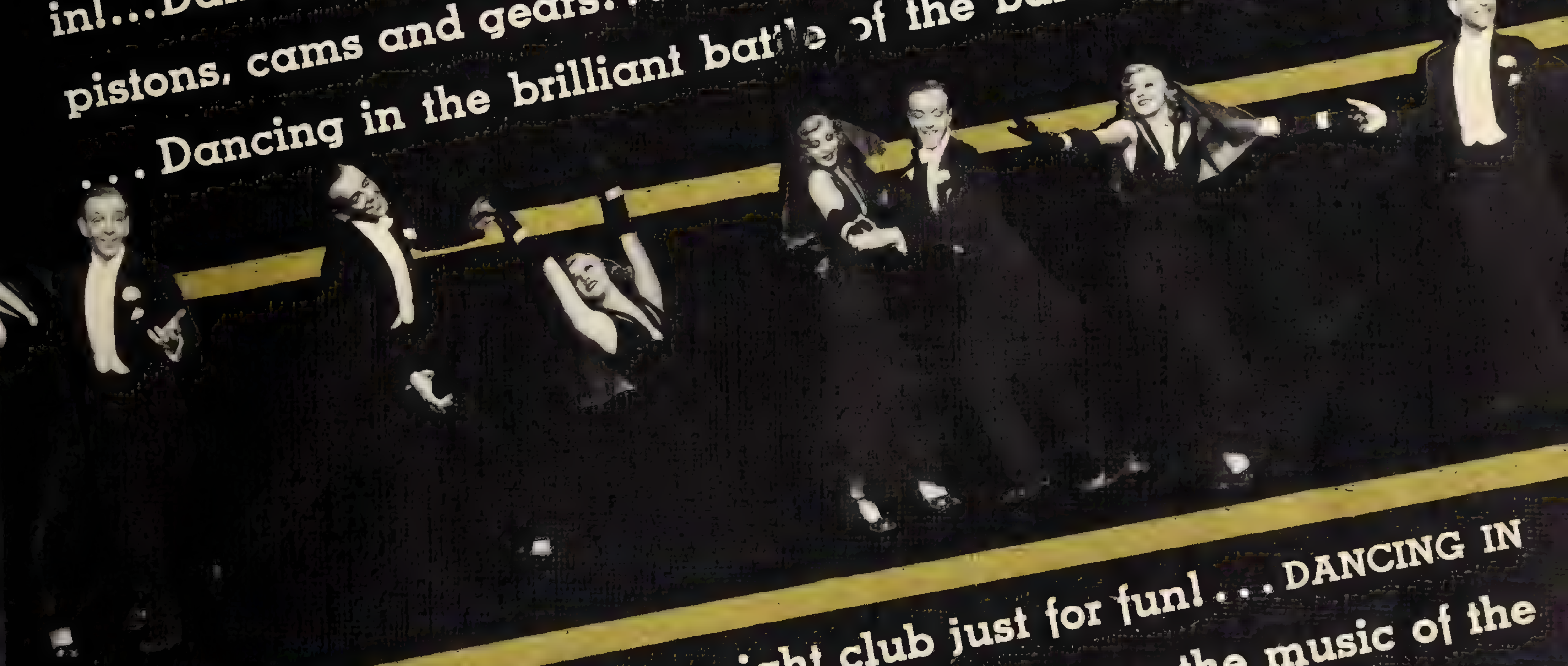
Next to the Deems Taylor musical-film project, a noticeable move toward the classical in film music was the recent engagement by Paramount of Kirsten Flagstad, the famous Wagnerian soprano, for "The Big Broadcast of 1938." Miss Flagstad will sing the "Battle Cry of the Walkyries" from "Die Walkuere," rendering the declamation of the call to her sister warriors from the Nibelung opera in costume and with all the scenic investiture of the original presentation. She will have the full orchestral support of the Philharmonic Symphony Orchestra of New York in both recording and photography, under the direction of Guillaume Pelletier, conductor at the Metropolitan Opera House, New York.

Boris Morros expects to make a "Carmen" screen musical with all of Bizet's vocalization and instrumentation.

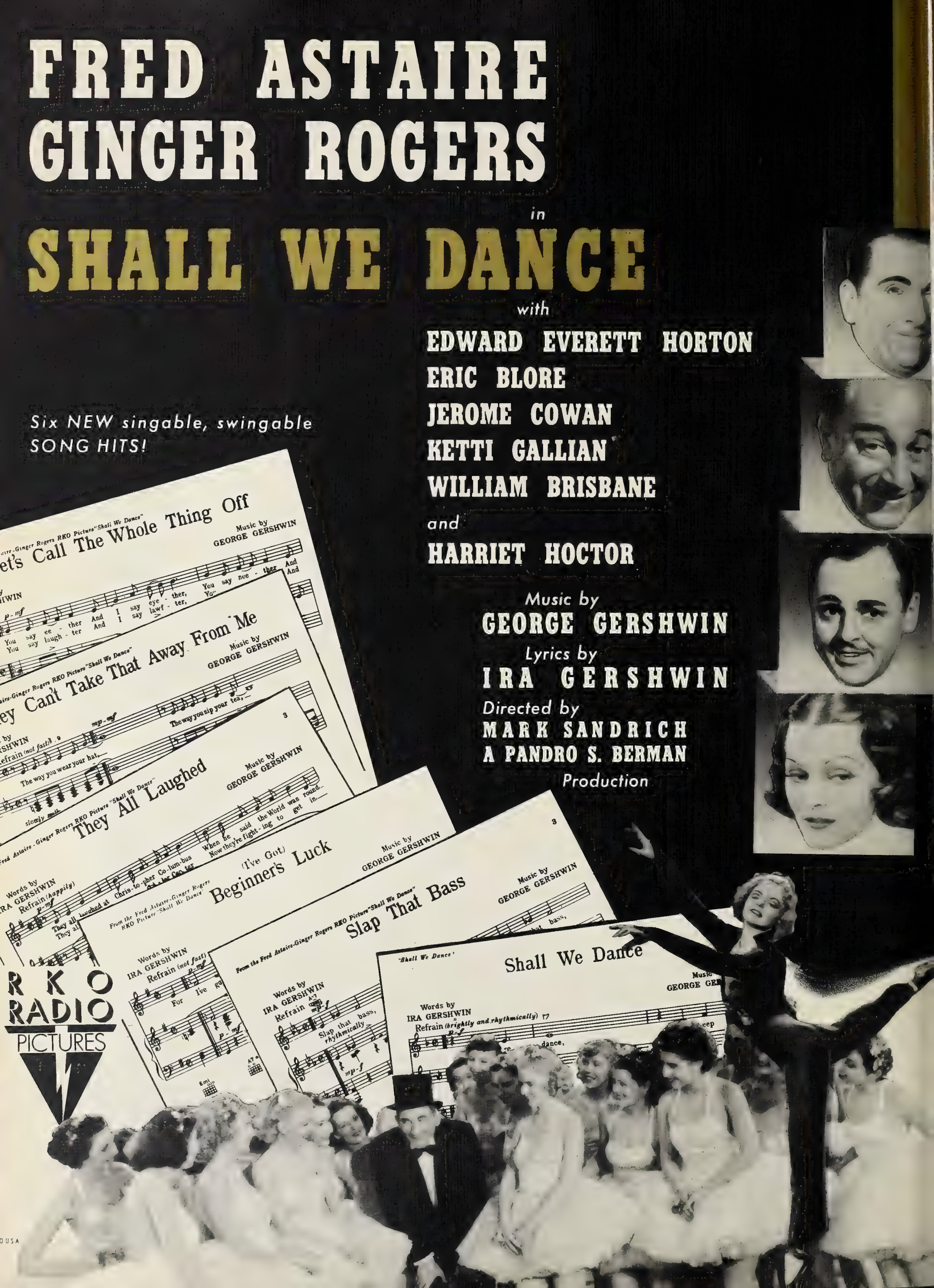

SHALL WE DANCE


DANCE?...but definitely!

Dance?...but definitely!...And what a dancing mood you're in!...Dancing in the engine room, tapping to the rhythm of the pistons, cams and gears!...Dancing with two dozen Gingers! ...Dancing in the brilliant battle of the ballet versus swing!



Dancing in a swanky night club just for fun!...DANCING IN THE PARK ON ROLLER SKATES!...Dancing to the music of the songs the world is singing!...Stepping higher, swinging sweeter, laughing gayer, in your grandest show of all!



FRED ASTAIRE
GINGER ROGERS

in

SHALL WE DANCE

with

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ERIC BLORE
JEROME COWAN
KETTI GALLIAN
WILLIAM BRISBANE
and
HARRIET HOCTOR

Six NEW singable, swingable
SONG HITS!

Music by
GEORGE GERSHWIN
Lyrics by
IRA GERSHWIN
Directed by
MARK SANDRICH
A PANDRO S. BERMAN
Production

RKO
RADIO
PICTURES

Let's Call The Whole Thing Off
Music by GEORGE GERSHWIN
They Can't Take That Away From Me
Music by GEORGE GERSHWIN
They All Laughed
Music by GEORGE GERSHWIN
(I've Got) Beginner's Luck
Music by GEORGE GERSHWIN
Slap That Bass
Music by GEORGE GERSHWIN
Shall We Dance
Words by IRA GERSHWIN

HOUSE COMMITTEE ASKS FILM INQUIRY

Move Aimed at MPPDA, Theatre-Owning Producers, Sound, Music, and Trailer Companies

by FRANCIS L. BURT
in Washington

Motion picture matters came to the fore on both sides of the Capitol this week, as the judiciary committee of the House of Representatives submitted a favorable report to the House rules committee on a proposed investigation of the industry and the Senate patents committee began a study of the copyright bills.

The investigation of the industry, proposed by Representative Sam Hobbs of Alabama, a member of the judiciary committee, would be directed primarily at the Motion Picture Producers and Distributors of America, theatre-owning producers, manufacturers of reproducing equipment, music publishing houses and producers of trailers.

Approval of the Hobbs resolution was voted by the House judiciary committee Tuesday as the Senate patents committee took up the copyright bills introduced by Senators F. Ryan Duffy of Wisconsin, a member of the committee, Joseph F. Guffey of Pennsylvania and Morris Sheppard of Texas.

Hearings Possible This Month

Following the meeting of the patents committee, it was announced that the three bills will be studied during the next few days and that hearings probably will be called after the committee has disposed of a bill dealing with the Court of Patent Appeals, which is next on the calendar. It is expected that the hearings may be called late this month.

In recommending that the House rules committee, which must pass upon all measures proposing investigations, give favorable consideration to the Hobbs resolution, the judiciary committee set in motion what would be one of the most exhaustive studies of the industry undertaken by Congress in a number of years.

However, there is considerable doubt whether the rules committee will authorize the investigation this session.

A number of other proposals for inquiries, including one of the broadcasting situation, are pending before it, and there has been evidenced a reluctance to permit any investigations which might be long drawn out and expensive.

Five Objectives Outlined

In introducing his resolution, Representative Hobbs, who heretofore has been in the news chiefly for his drives against "mail order" insurance companies, outlined five objectives for the investigation, as follows:

The organization, functions and financing of the MPPDA, its purposes and accomplishments, and the extent to which its members have cooperated to suppress competition and restrain trade.

The activities of the members of the MPPDA to monopolize or control the industry by such devices as uniform exhibition contracts, withholding of product from independent theatres, allocation of product to controlled theatres, unfair and unreasonable zoning and protection, compulsory block booking and blind selling, forcing out of business and acquisition of independent theatres, and other unfair practices.

The efforts of theatre-owning producers to regulate the admission prices of independent theatres by limitations in exhibition contracts and by withholding films for unreasonable periods from low-admission houses.

Sound, Music and Trailers

The relations, corporate, contractual and otherwise, between the producers and distributors of motion pictures, on the one hand, and the manufacturers of electrical equipment for reproducing sound in theatres, the principal music publishing houses, and the manufacturers of screen trailers, on the other hand, and the effect of such relations on the independent exhibitors and the public.

The effect on the independent exhibitors and on the public of percentage playing, compulsory designation of play dates and other terms and conditions imposed by the producer-distributors on the independent theatre owners, and the special favors granted to the producer-distributors' owned, controlled and affiliated theatres, and discrimination practiced against independent theatres in such terms and conditions.

Law Changes to be Considered

Following its investigation, the judiciary committee would be instructed to report to the House as to "any changes in the antitrust laws, the copyright laws, the laws against using the mails to defraud, and any new measures which may be necessary or desirable to cure any abuses which may be found to exist in the organization, financing and practices of the motion picture industry."

In the Senate, the Duffy copyright bill, practically the same as the measure which was passed by that body last Congress but failed in the House, is the most important of the three measures pending before the patents committee and will be the basis of any legislation recommended. The Guffey bill also provides for modernization of the copyright laws, but the Sheppard bill is designed merely to clear up the situation with respect to broadcasting.

GB Gets League Contract For Assembly Equipment

The League of Nations has awarded a contract to Gaumont British for the installation of complete projection equipment in two of its Assembly Halls. The rooms will be used to show League members documentary and educational films, and will be known as the "Salle de Commission" and the "Salle de Conseil." In addition to special subjects dealing with international problems, newsreels of import to members will be shown regularly.

Hays Is Red Cross Speaker

Will H. Hays, president of the Motion Picture Producers and Distributors of America, will be one of the speakers at the national convention of the American Red Cross in Washington on May 13.

Studying American Methods

American methods of motion picture production are being studied by Baron K. Surritomo, holder of extensive interests in Japanese production and currently in Hollywood as guest of the Paramount studio officials.

62 Stories Bought For New Pictures

(*Continued from page 22*)

by Jack McDermott,' bought by Republic to co-star Alison Skipworth and Polly Moran.

SKY GIRL, novel by Nellie Graf, bought by Imperial. Story deals with hostesses of air lines.

STRICTLY ACCIDENTAL, original by Richard English, bought by Radio.

STRIP TEASE, original story by Leston Huntley and Albert Barker, dealing with burlesque theatres, bought by Republic.

SUMMER ROMANCE, original story by Lilly Anderson, bought by Paramount.

SWEETHEART OF THE NAVY, original story by Garrett Graham and Jay Stevens, bought by Grand National to star Eric Linden and Cecilia Parker.

Another Tarzan Film

TARZAN'S REVENGE, original story by Edgar Rice Burroughs, bought by Principal Pictures.

THEY DIDN'T WANT LOVE, original by Adele Buffington, to Radio.

THEY HAD TO SERVE CHARLIE, original by M. John Bronson, bought by Radio.

THIRTEENTH BED IN THE BALLROOM, THE, original by Esther Haver Fonesca, bought by Paramount.

TRUE CONFESSION, taken from French novel, bought by Paramount to star Carole Lombard.

TUCKER DURKEE BUYS IN, original by Rolf Passer and Lyford Moore, to Republic.

TWINS FOR HER MAJESTY, original by Lou Heifitz and Herbert Klein, bought by MGM.

UNTITLED ORIGINAL, by David Wallerstein, bought by Paramount.

YES, MY DARLING DAUGHTER, current Broadway stage success by Mark Reed, bought by Warners to star Olivia de Havilland and Lucille Watson.

Exhibitor Charge Brings Fox Action

The Independent Exhibitors Association of New England, meeting in Boston last week, passed a resolution urging its members to instruct their projectionists to eliminate a General Motors advertising sign in the new Walter Winchell-Ben Bernie Twentieth Century-Fox Film "Wake Up and Live," on the grounds that it was inserted by arrangements between the motion picture company and the motor manufacturer.

Forwarding of copies of the resolution to the home office of Twentieth Century-Fox, in New York, brought demands on Monday from Fox that the exhibitor organization retract the resolution publicly, because, said Felix Jenkins, Fox counsel, the resolution is "not only intemperate in tone but includes statements which are false in fact."

Burke Named Auditor

William A. Burke, office manager of RKO in Kansas City, has been named traveling auditor for that district by the home office. John Wangberg, head booker, becomes office manager and Robert Riddle, formerly with Grand National in Omaha, succeeds Mr. Wangberg as head booker.

Box Office Champions for March

Maytime: Produced by Hunt Stromberg. Directed by Robert Z. Leonard. Screen play, Noel Langley. Based on the play by Rida Johnson Young. Music by Sigmund Romberg. Musical adaptation and direction by Herbert Stothart. Special lyrics by Bob Wright and Chet Forrest. French adaptation, Gilles Guilbert. Opera sequences, William von Wymetal. Dances staged by Val Raset. Russian opera based on the fifth symphony of Tschaikowsky. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Fredric Hope, Edwin B. Willis. Gowns by Adrian. Photographed by Oliver T. Marsh. Film editor, Conrad A. Nervig. Montage effects by Slavko Vorkapich. Cast: Jeanette MacDonald, Nelson Eddy, John Barrymore, Herman Bing, Tom Brown, Lynne Carver, Rafaela Ottiano, Charles Judels, Paul Porcasi, Sig Rumann, Walter Kingsford, Guy Bates Post. Released March 26, 1937.

Love Is News: Associate producers, Earl Carroll and Harold Wilson. Directed by Tay Garnett. Story by William Lipman and Frederick Stephani. Screen play by Harry Tugend and Jack Yellen. Musical direction, David Buttolph. Photographed by Ernest Palmer. Cast: Tyrone Power, Loretta Young, Don Ameche, Slim Summerville, Dudley Digges, Walter Catlett, Pauline Moore, Jane Darwell, Stepin Fetchit, George Sanders, Elisha Cook, Jr., Frank Conroy, Paul Stanton, Charles Williams, Julius Tannen, George Humbert, Frederick Burton, Charles Coleman, Paul McVey, Carol Tevis, Ed Deering. Released February 26, 1937.

Swing High, Swing Low: Produced by Arthur Hornblow, Jr. Directed by Mitchell Leisen. Assistant director, Edgar Anderson. Screen play by Virginia Van Upp and Oscar Hammerstein II. Based on a play by George Manker Watters and Arthur Hopkins. Sound, Earl Hayman and Don Johnson. Costumes by Travis Banton. Film editor, Eda Warren. Interior decorations by A. E. Freudeman. Art direction, Hans Dreier and Ernst Fegte. Cast: Carole Lombard, Fred MacMurray, Charles Butterworth, Jean Dixon, Dorothy Lamour, Harvey Stephens, Cecil Cunningham, Charlie Arnt, Franklyn Pangborn, Anthony Quinn, Bud Flanagan, Charles Judels. Released March 12, 1937.

MAYTIME M-G-M

Green Light: Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by Frank Borzage. Screen play by Milton Krims. From the novel by Lloyd C. Douglas. Photographed by Byron Haskin. Film editor, James Gibbons. Art director, Max Parker. Assistant director, Lew Borzage. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. Music by Max Steiner. Cast: Errol Flynn, Anita Louise, Margaret Lindsay, Sir Cedric Hardwicke, Walter Abel, Henry O'Neill, Spring Byington, Erin O'Brien-Moore, Henry Kolker, Pierre Watkin, Granville Bates, Russell Simpson, Myrtle Stedman, St. Luke's Choristers. Released February 20, 1937.

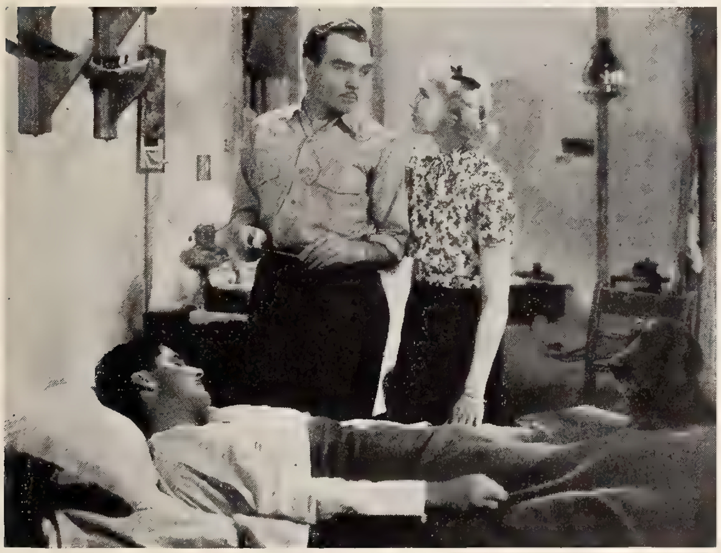
Waikiki Wedding: Produced by Arthur Hornblow, Jr. Directed by Frank Tuttle. Assistant director, Richard Harlan. Screen play by Frank Butler and Don Hartman, Walter DeLeon and Francis Martin. Based on a story by Frank Butler and Don Hartman. Sound, Gene Merritt and Louis Mesenkop. Film editor, Paul Weatherwax. Art directors, Hans Dreier and Robert Usher. Photographer, Karl Struss. Cast: Bing Crosby, Bob Burns, Martha Raye, Shirley Ross, George Barbier, Leif Erikson, Grady Sutton, Granville Bates, Anthony Quinn, Mitchell Lewis, George Regas, Nick Lukats, Prince Lei Lani, Maurice Liu, Raquel Echeverria. Released March 26, 1937.

On the Avenue: Associate producer, Gene Markey. Directed by Roy Del Ruth. Screen play by Gene Markey and William Conselman. Music and lyrics by Irving Berlin. Dances staged by Seymour Felix. Photographed by Lucien Andriot. Art director, William Darling. Associate, Mark-Lee Kirk. Set decorations by Thomas Little. Assistant director, William J. Scully. Film editor, Allen McNeil. Costumes by Gwen Wakeling. Sound, Joseph Aiken, Roger Heman. Musical direction, Arthur Lange. Cast: Dick Powell, Madeleine Carroll, Alice Faye, Ritz Brothers, George Barbier, Alan Mowbray, Cora Witherspoon, Walter Catlett, Douglas Fowley, Joan Davis, Stepin Fetchit, Sig Rumann, Billy Gilbert, E. E. Clive, Douglas Wood, John Sheehan, Paul Irving, Harry Stubbs, Ricardo Mandia, Edward Cooper, Paul Gerrits. Released February 12, 1937.

Seventh Heaven: Darryl F. Zanuck in charge of production. Raymond Griffith, associate producer. Directed by Henry King. Screen play by Melville Baker. Adapted from the stage play, "Seventh Heaven," produced and directed by John Golden. Written by Austin Strong. Photographed by Merritt Gerstad. Art director, William Darling. Associate, David Hall. Set decorations by Thomas Little. Assistant director, Robert Webb. Film editor, Barbara McLean. Costumes by Gwen Wakeling. Sound, Arthur Von Kirbach, Roger Herman. Musical direction, Louis Silvers. Cast: Simone Simon, James Stewart, Jean Hersholt, Gregory Ratoff, Gale Sondergaard, J. Edward Bromberg, John Qualen, Victor Kilan, Thomas Beck, Sig Rumann, Mady Christians, Rollo Lloyd, Rafaela Ottiano, Georges Renavent, Edward Keane, John Hamilton, Paul Porcasi, Will Stanton, Irving Bacon, Leonid Snegoff, Adrienne D'Ambricourt. Released March 26, 1937.

LOVE IS NEWS 20th Century-Fox

SWING HIGH, SWING LOW Paramount



GREEN LIGHT First National

WAIKIKI WEDDING Paramount

ON THE AVENUE 20th Century-Fox

SEVENTH HEAVEN 20th Century-Fox

IATSE PUSHES DRIVE IN THE FIELD

More Exchange Studios Organize

(*Continued from page 13, column 3*)

unionization of the service men would be demanded.

While no settlement had been reached when the meetings adjourned Wednesday it was understood that, as a result of the conferences, servicing would be available to the theatres in the event of a serious breakdown. Routine inspections would be barred, it was said.

IATSE Drive Attacked

Announcing that the Theatrical Business Representatives Guild would start an immediate drive to organize theatre ushers, doormen and other "front of the house" employees, Hal Olver, president, attacked the AFL move to organize these workers through the IATSE. In a statement issued from this Guild's headquarters in New York, Mr. Olver claimed that nine years ago he organized theatre managers, press agents and treasurers with AFL encouragement. The Federation later abandoned his organization, Mr. Olver said, and completely ignored theatre employees until the present threat of CIO organization moved them to action.

"There is only one thing wrong with the picture," the statement said. "The IATSE waited too long. The managers, agents and treasurers have learned to take care of themselves and have organized by themselves without the aid of professional labor organizers at fancy salaries. The new organization is the Theatrical Business Representatives Guild."

"I predict," Mr. Olver added, "that the AFL unions in show business will ignore the salary rights of its members next fall when contracts come up and will sign a three year or a five year agreement with the producers and employers at a straight scale, in order to keep out the inevitable CIO entrance into show business."

Mr. Olver claimed that the Guild has 3,400 members in branches in ten cities.

The IATSE drive to organize "front of the house" employees has been proceeding for some weeks in cities throughout the country. Progress in the formation of unions under the IA banner was reported this week from San Francisco, Seattle, Chicago, St. Louis, Hartford and Portland, Me.

In Philadelphia it was reported that the Alliance had signed up all the first run Warner houses and most of the neighborhoods. Efforts to bring in the managers and assistants were over-balanced when Warner Brothers presented a week's salary bonus to the assistants and two weeks' pay to the managers. The first meeting of the new union was set for this week when demands for recognition were to be submitted to officials of the circuit.

Cooperation in the IATSE drive was offered this week by two locals of the Building Service Employees' International, in New York and Salt Lake City, which announced that their ranks were open to theatre employees of all classifications.

Exchange Unions Negotiate

Efforts sponsored by the AFL to organize exchange employees bore fruit this week in two cities. A wage scale presented by the New Haven local to exchange managers was forwarded to the home offices for consideration. Details of the scale were not disclosed. William Barry, business manager, and Harry Feldman, official of the IATSE, acted for the union.

The Denver Film Employees Union, its membership increased to 66 through the joining of employees of the Twentieth Century-Fox and Metro-Goldwyn-Mayer exchanges, discussed terms of a contract with exchange managers last week. The union asked $35 for head shippers, $25 for assistants, $22 for head inspectors and $20 for other inspectors. Time off in the week for Sunday workers also was asked.

Organization work in the exchanges continued in Seattle where more than 70 employees were reported members, in Philadelphia where 100 per cent representation of the 300 eligible employees was claimed, and in Kansas City where a membership of 110 of the 300 eligible was reported. The drives in all cases were conducted under the supervision of IATSE representatives.

EQUITY TO ORGANIZE RADIO PERFORMERS

Actors' Equity Association will undertake the unionization of radio talent in the near future, a spokesman for the organization said this week. Equity's interest in the radio field has been open for some time and has led to increasingly frequent reports that a move toward organization was imminent.

Court Orders Bills in DuArt-Consolidated Suit

Federal Judge Robert T. Patterson in New York has ordered the plaintiff and defendant to file bills of particulars in the $500,000 damage suit brought by the DuArt Film Laboratories, Inc., and Arthur Gottlieb against Consolidated Film Industries, Inc. DuArt alleges that it entered into an exclusive contract in 1934 with U Film Laboratories, Inc., a subsidiary of Universal Pictures, to develop film and that Consolidated induced Universal to breach the contract. Consolidated claims it had a prior contract.

Henry Dazian Dead

Henry Dazian, 83, former theatrical costumer and legitimate play producer, died in his home at Miami Beach, Fla., Tuesday night after a long illness. His theatrical activities started in the days of Jarrett and Palmer, producers of the original "Black Crook" at Niblo's Garden. Funeral services were held in Miami Beach Wednesday.

Revocation Bill Passes

The Dunnigan Bill, permitting revocation or refusal by the licensing authority to issue theatre licenses for one year to theatres conducting immoral shows was passed on Wednesday by the State Senate at Albany, N. Y.

Brandt Reelected

Harry Brandt, president, and all other officers of the Independent Theatre Owners Association of New York, were reelected at the annual meeting Wednesday at the Hotel Astor. This will be Mr. Brandt's fifth term.

Vandals in Two Hollywood Raids

(*Continued from page 14, column 3*)

paraded in front of the studio entrances and made no attempt to molest non-strikers or prevent them from entering. The first violence of any kind in connection with the strike was reported on Monday night, when a small group of men raided the cosmetic company owned and operated by Percy, Monte, Ern and Wally Westmore.

Sprinkle Creosote on Stock

The raiders, threatening the night watchman and janitor with knives, sprinkled creosote on the fixtures and stock and fled. Damage was estimated by police at $10,000. The four brothers are heads of the make-up departments for Warners Brothers, Walter Wanger, Twentieth Century-Fox and Paramount, and it was reported that the attack resulted from the fact that studios had sent players to the Westmore establishment for make-up and hairdressing.

An unnamed official of the Federated Crafts said the raid had been "framed to turn public sentiment" against the strikers.

Six Hurt in Fight

A second and more serious outbreak occurred on Tuesday when a gang of 30 men battered down doors at the Hollywood headquarters of the IATSE, shattered windows, hurled chairs, wrecked furniture and threw several IATSE men downstairs. Six men were taken to the Hollywood Receiving Hospital after the fight, three of them with broken bones and the others with cuts and bruises.

Police said they did not believe that the raiders were members of Federated Crafts. They had disappeared when police cars arrived.

Although the pickets offered no resistance to actors or other employees who entered the studios through the lines they were reported on Tuesday to be taking snapshots of everyone who entered. Mr. Cullen explained that the unions were preparing a "rogues gallery" to be used as a strike or boycott weapon.

Catholic Actors Guild Honors Buck at Dinner

Over 600 guests and members of the Catholic Actors Guild of America met at the Astor Hotel on Broadway Saturday night to honor Gene Buck, playwright and president of the American Society of Composers, Authors and Publishers, with a testimonial dinner. Former President Herbert Hoover was the principal speaker. Others who addressed the gathering included Postmaster General James A. Farley, Joseph P. Tumulty, secretary to President Woodrow Wilson; Clarence Budington Kelland, author, and J. Edgar Hoover, chief of the Federal Bureau of Investigation.

METRO-GOLDWYN-MAYER'S
GREATEST YEAR

1937-1938

IF YOU COULD SEE M-G-M's CONVENTION TODAY!

Eyes on Los Angeles, Ambassador Hotel!
300 Roaring Representatives of M-G-M!
300 Leaping Lads from Leo the Lion's Lair!
They've heard about *your* next season!
That's why they're ROARING and LEAPING!
They've heard the magnitude of production by
The World's Greatest Amusement Organization!
Never in the fabled history of films
Have showmen-minds conceived the equal!
We hail it now—you'll hail it later!

METRO-GOLDWYN-MAYER'S GREATEST YEAR 1937-1938

THE HOLLYWOOD SCENE

Production If Any

As this is written, early on what may or may not turn out to be an eventful Monday, the question of tense hangs unanswered and unanswerable above your correspondent's head. Last night, as you will learn from the news pages if you haven't from the air waves, the actors met, talked about what to do with respect to the strike of the craftsmen, and decided to talk the whole thing over with producers between now and next Sunday. The reader will understand, therefore, that those of the following statements which refer to the now and hereafter are conditionally accurate.

Whether or not because impending events cast their shadows across the present, the production level, lately risen to a crowded 50, eased off to 46 . Twelve pictures were started, a normal number, but 16 were finished and taken to cutting rooms, enough to suggest the application of a bit of pressure. The April totals are 44 started, 46 completed.

Paramount put three in work last week. "Wild Money" will present Edward Everett Horton, Louise Campbell, Lynne Overman, Porter Hall, Lucien Littlefield, Esther Dale, Colin Tapley, Benny Baker, James Sheriff and Nick Lukats. Louis King is directing. In "Double or Nothing," which Theodore Reed is directing, Bing Crosby, Mary Carlysle, Martha Raye, William Frawley, Benny Baker, Andy Devine, Samuel Hinds, Fay Holden and J. Carrol Naish are featured. Larry Crabbe, June Martel, Lucien Littlefield and John Patterson are the principals in "Forlorn River," which Charles Barton directs.

G-M Starts Two

Two films started at Grand National. "The Shadow," a Max Alexander production, will present Rod LaRocque, Lynn Anders, Norm Ainsley, James Blakely, Cy Kendall, Walter McGrail, and Kenneth Harlan. Lynn Shores is directing. "Sweetheart of the Navy" again teams Cecelia Parker and Eric Linden, with Roger Imhof, Bernadene Hayes, Cully Edwards, Henry Rocquemore and Mary Orr in support. Duncan Mansfield is directing the B. F. Zeidman production.

"The Singing Kid From Pine Ridge" got under way at Republic. It includes Betty Bronson, LeRoy Mason, Tom Smith, Charles Middleton, Gordon Wickland, Loreh Rethe, Ken Cooper, Frankie Marion, Jack Ingram, Bud Osborne and the Tennessee Ramblers.

After several postponements MGM finally started "You'll Be Married by Noon." Robert Young and Florence Rice are featured with Barnet Parker, Hugh Marlow, Irene Franklin, Warren Hymer, Tom Kennedy, Joe Caitz and Jack Norton. Edwin L. Marin is the director.

Start "Can't Have Everything"

Adhering to its temporary schedule of one picture a week, 20th Century-Fox started "You Can't Have Everything." Cast names are Alice Faye, Ritz Brothers, Don Ameche, Gypsy Rose Lee, Charles Winniger, Rubinoff, Anthony Marton, Joan Davis, Frances Drake, Arthur Treacher and Tip, Tap and Toe. Norman Taurog is directing.

Universal's new starter is "West Coast Limited." With Ford Beebe directing, it offers Lyle Talbot, Polly Rowles, Henry Hunter, Henry Brandon and Frank Reicher.

ROLL YOUR OWN TOTAL

A report of talent under contract to Metro-Goldwyn-Mayer reads: 100 ***writers,*** 75 ***featured players,*** 20 ***directors and*** 20 ***stars, exclusive of the Marx Brothers.***

"Mr. Dodds Takes the Air," a Mervyn LeRoy production, went into work at Warners. Present cast assignments are Kenny Baker, Jane Wyman, Gertrude Michael, Frank McHugh, Alice Brady and Henry O'Neill. Alfred E. Green is directing.

RKO-Radio started "Super Sleuth." The cast lists Jack Oakie, Ann Southern, Eduardo Ciannelli, Edgar Kennedy, Joan Woodbury, Alan Bruce, Willie Best, Bradley Paige, Frank M. Thomas and William Corson. Ben Stoloff is directing.

As the month closed Crescent started "The Right to Kill," a Tom Keane picture which I. V. Willat will direct.

Finish Seventeen Films

Five studios, each of which finished two, accounted for 10 of the 17 completed pictures. Three independent producers each contributed one to major company releases. Columbia checked "Girls Can Play," formerly "Miss Casey at the Bat," off the active list. The cast includes Charles Quigley, Jacquelyn Wells, Rita Hayworth, John Gallaudet, Marc Lawrence, Peggy Stratford, Patricia Farr, Ruth Hilliard, George McKay and Guinn Williams. Lambert Hillyer directed. "Texas Cyclone" also was moved to the cutting room. It features Charles Starrett, Barbara Weeks, Hal Taliaferro, Al Bridge, Dick Curtis and Jack Lipson. Leon Barsha directed.

The first of Radio's two is "There Goes My Girl." Ann Southern and Gene Raymond head the cast, which included Richard Lane, Maxine Jennings, Alec Craig, Gordon Jones, William Corson, Maxine Jennings, Bradley Page, Frank Jenks and Joan Woodbury, Ben Holmes directed. The second production, "You Can't Beat Love," will present Preston Foster, Joan Fontaine, William Brisbane, Barbara Pepper, Alan Bruce, Bradley Page, Frank M. Thomas and Richard Lane. Christy Cabanne directed.

At 20th Century-Fox "Escape from Love" and "Sing and Be Happy" finished. The first features Michael Whalen, Gloria Stuart, George Sanders, Cora Witherspoon, and Gerald Oliver Smith. Eugene Forde directed. In the second, Anthony Martin, Leah Ray, Joan Davis, Dixie Dunbar, Helen Westley, Allan Lane, Andrew Tombes and Burton Churchill will be seen. James Tinling directed.

Finish Two Universals

A Trem Carr production, "I Cover the War," is one of the Universal two. Directed by Arthur Lubin, the cast is made up of John Wayne, Don Barclay, Gwen Gaze, Major Harris, Pat Somerset, Charles Brokaw, James Bush, Arthur Aylesworth, Jack Mack, Olay Hytten and Franklyn Parker. The second picture, "Armored Car," will present Robert Wilcox, Judith Barrett, Cesar Romero, Irving Pichel, Tom Kennedy, David Oliver, William Lundigan, Jack Powell, Inez Courtney and Tony Hughes. Lewis R. Foster directed.

More important of the pair completed at Warners probably is "Ever Since Eve." Marion Davies and Robert Montgomery are starred, with Patsy Kelly, Frank McHugh, Marcia Ralston, Allen Jenkins, Barton MacLane, Frederick Clark, William B. Davidson, John T. Murray, Pierre Watkins, Harry Hayden and Louise Fazenda. Lloyd Bacon directed. In "Lady Luck" Barton MacLane, Ann Sheridan, Peggy Bates, Dick Purcell, Walter Cassell, Lottie Williams, Eugene Jackson and Charles Foy will be seen. Louis King directed.

"Small Town Boy," a Zion Myers production, was completed at Grand National. Stuart Irwin heads the cast which lists George Thompson, Dorothy Appleby, Jed Prouty, Clara Blandick, James Blakely, Clarence Wilson, George Chandler, Erville Alderson and Victor Potel. Glen Tryon directed.

Great Garbo continued her work on "Madame Walewska." Garbo is starred with Charles Boyer, Reginald Owen, Henry Stephenson, C. Henry Gordon, Maria Ouspenskaya, Alan Marshall, George Houston, Shepard Strudwick, Ivan Lebedeff, Bodil Rosing, Claude Gillingwater and Noble Johnson in support. Clarence Brown directs.

Powell, Rainer Starred

MGM completed "The Emperor's Candlesticks." William Powell and Luise Rainer are starred with Robert Young, Maureen O'Sullivan, Frank Morgan, Henry Stephenson, Bernadene Hayes, Donald Kirke, Douglas Dumbrille, Charles Waldron, Bert Roach, E. E. Clive, Rollo Lloyd, Frank Conroy and William Stack. George Fitzmaurice directed.

"It Might Happen to You" was finished at Republic. It will present Owen Davis, Jr., Alan Baxter, Andrea Leeds, Astrid Allyn, Al Shean, Walter Kingsford, Christian Rub, Elsa Jannsen and Edward Colebrook. Phil Rosen directed.

For Paramount release, B. P. Schulberg completed "The Great Gambini." The cast includes Akim Tamiroff, John Trent, Marian Marsh, Genevieve Tobin, Reginald Denny, William Demarest, Edward Brophy, Lya Lys, Allen Birmingham, Roland Drew and Ralph Peters. Charles Vidor directed.

Also for Paramount, Major Pictures completed "Midnight Madonna," an Emanuel Cohen Production. Warren William, Mady Correll, Robert Baldwin, Nancy Clancy, Edward Ellis, Jonathan Hale and Frank Reicher are the cast names. James Flood directed.

Last of the completed productions is "Vogues of 1938," Walter Wanger-United Artists. Screen names included are Warner Baxter, Joan Bennett, Helen Vinson, Frances Langford, Mischa Auer, Alan Mowbray, Jerome Cowan, Betty Wyman and Marla Shelton. Irving Cummings directed.

—

Leo Carillo has been given the role in Harry Sherman's production of "The Barrier" played by Mario Carillo in the 1927 version. . . . "Captains Courageous" will start at the Carthay Circle May 14 at $1.65 top on a two-a-day schedule.

RULING AFFECTS STATUS OF BOARD OF REVIEW

Holds Law Is Unconstitutional Making Recommendations of Board Censorship Instrument

Judge Worth W. Trummell of the Circuit Court of Dade county, Florida, this week ruled unconstitutional the state law prescribing compliance with the recommendations of the National Board of Review of Motion Pictures, a volunteer organization, as the sole instrument of censorship control over motion picture exhibition in Florida.

Judge Trummell's ruling was made Monday in dismissing a case against Samuel Cummings, of Jewel Productions, on four charges of exhibiting "Ecstasy", a film not approved by the National Board of Review, in Miami and St. Petersburg. Under the statute ruled against, such an act is defined as a misdemeanor.

Producers have been paying an assessment of $6.25 for each 1,000 feet of film submitted to the Board of Review for approval. This item aggregates approximately $75,000 a year. The Florida situation is paralleled in only two communities, Providence, R. I., and Portland, Ore., where municipal authorities, by informal agreement, accept the National Board seal as tantamount to official approval.

The $6.25 rate was established in 1919, when the fee was raised from the $3.50 level determined upon when the National Board was founded in 1909. The general charge fixed by official state and municipal censor boards ranges from $2 to $3. The total amount paid by producers to the National Board since the present fee was agreed upon is estimated well above $1,000,000. All screen product except newsreels is submitted to the Board by the cooperating companies.

The Florida jurist held that the law is unconstitutional because it delegates legislative authority to an unofficial board in another state operating without legal status or regulation.

Sources of Revenue

The National Board of Review, discussing its source of revenue, said that "in addition to the payments by producers on reels submitted, the board receives a modest income from the sale of its informational literature. As the demand for this service increases, it is slowly placing the expense of this work on a self-sustaining basis apart from any funds collected on its review charge to the motion picture industry. The department of the Better Films Council is partially sustained by membership fees of two kinds—associate at two dollars per annum, and cooperating at $10 per member per annum. The fee of $1 is asked for each member of an affiliated, organized group under the Better Films or the Motion Picture Study Club plan. The board is also open to donations from groups and individuals not connected with the motion picture industry."

The National Board of Review of Motion Pictures, originally called the National Board of Censorship, was organized in March, 1909, by the Young People's Institute of New York City, of which the late Charles Sprague Smith was founder. This followed a closing of the motion picture theatres in New York City by then Mayor George B. McClellan because of the alleged conditions of the theatres and the nature of the film exhibited in them. Wilton Barrett is the present executive secretary of the board.

DEATHS OF WEEK

Mexican Exhibitors

James Holloway and James Ellenay, American exhibitors of Jaurez, Mexico, opposite El Paso, were drowned last Friday when their skiff capsized in a storm at the huge El Elefante Dam, 89 miles south of the border.

William Gillette

William Gillette, grand old man of the American theatre, died of a pulmonary hemorrhage in Hartford Hospital at Hartford, Conn., last Thursday. He was nearing his 82nd birthday.

Clifford Walker

Funeral services for Clifford Walker, veteran actor, were held under the auspices of the Actors' Fund of America in New York last Saturday and burial was in the Fund plot in Kensico. Mr. Walker died last Wednesday at Liberty, N. Y., after a lingering illness.

Ella Wood

Mrs. George U. Ladd, 69, a member of the original company of "Way Down East," died at her home at Worcester, Mass., last Friday. Her stage name was Ella Wood.

Frank Leatherman

Frank A. Leatherman, 64 years of age, died Tuesday at Atlanta, leaving as survivors his widow, a sister and two brothers. Mr. Leatherman worked on some early talking picture machine developments and is generally accredited with having installed the first motion picture theatre organ in Atlanta.

C. A. Woodward

C. Arthur Woodward, Paramount booker since the establishment of the company's offices in Buffalo several years ago, died in Buffalo General Hospital last Friday after an illness of more than five months. His wife survives.

Vincent Bryan

Vincent Bryan, 54, for the past three decades a writer of songs, is dead in Hollywood following a serious illness from which he had been suffering for the past few years.

Leon Sanders

Funeral services were held in New York last Friday for Leon Sanders, brother of Rudy Sanders, who managed the Globe theatre in Brooklyn. He was about 50 and suffered a heart attack at his home Thursday night.

Ray Peterson

Ray Patterson, formerly an exhibitor at Fremont, Neb., was killed near Pasadena, Cal., in an automobile accident.

IN THE COURTS

Nebraska Court Holds Bank Night a Lottery

Judge Fred Messmore of the United States district court at Beatrice, Neb., this week ruled that Bank Night was in violation of the state's anti-lottery laws, upholding the ruling of Attorney General Hunter.

The court, handing down a decision in a test case brought against the Beatrice Theatre Corporation granted a permanent injunction to halt the game. An immediate appeal will be taken.

Adjourn Brandt Action To Examine Loew Officer

Argument on the motion in which Brandt Theatre, Inc., Times Square Theatre Corporation and operators of 32 other neighborhood houses seek permission to examine before trial Charles C. Moskowitz, assistant treasurer of Loew, Inc., in New York, has been adjourned until May 10. The suit is based on Loew's change of policy from the four and three-day split week to five and two days.

Permits Century Appeal

Federal Judge Robert T. Patterson in New York has allowed Century Productions, Inc., Samuel Cummings, Empire Laboratories, Inc., Richard Fiedler, Cravath Wells and the Bob-Ed Theatre Corporation to appeal from a decision in favor of Frederick Beck Patterson who alleged that the defendants used portions of his film, "Shooting Big Game With a Camera" in their picture "The Jungle Killer."

Mary Pickford Wins Suit

Mary Pickford this week won a four-year legal action against Bayly Brothers, Inc., Los Angeles real estate firm, when the court of appeals there awarded her a return of $25,000 and interest in her suit to recover her purchase price she gave for an interest in Sunshine Ranch subdivision in the San Fernando Valley. She claimed the real estate company sold her the interest without having obtained a permit from the State Corporation Commission.

Warners Sued Over Song

Wayne Weisher and Priscilla Wayne Sprague have filed suit in the federal court at Los Angeles against Warner Brothers, Inc., and Cosmopolitan Corporation, Inc., claiming copyright infringement of the dramatic composition entitled "Let's Pretend." The plaintiffs, alleging that the Warner film, "Sing Me a Love Song," embodies scenes and sequences from their story, ask an injunction, confiscation of negatives and positives and an accounting of profits.

Postpone Fox Hearing

The resumption of hearings in the William Fox bankruptcy action at Atlantic City, scheduled to begin this week before Federal Referee Robert Steedle, has been postponed until May 10.

ASIDES and INTERLUDES

by *JAMES P. CUNNINGHAM*

FOR realism of the kind that not even the modern Hollywood studio technologist counterfeits quite adequately, Walter Futter, formerly of Broadway and now a British motion picture producer, took his company to Egypt, scene of "Jericho," which he is making for the British Capitol Films. With him went Thornton Freeland, director; Paul Robeson, singing star of the picture; Henry Wilcoxon, actor, and others.

More realistic even than the realism in "Jericho," was Mr. Wilcoxon's unscheduled visit, with Mr. Robeson, to the tombs in the Great Pyramid, as described by Mr. Wilcoxon to his brother, Robert Owen Wilcoxon, in a letter to Hollywood the other day.

Paul Robeson and Herbert Wilcoxon were camped with the Futter unit down near the pyramids outside of Cairo. During an interval in filming, the two players decided to go inside the Great Pyramid. It was all very awesome and none too easy-going. Finally they crawled through the tiny passage from the great hall and arrived in a room at the exact geometrical center of the pyramid. This was the King's tomb. It was a simple but impressive chamber, some 35 feet long, by 18 feet wide and 18 feet high. The stones making up the room were enormous, each weighing well over 20 tons.

After they had been in the room for a moment or two, Wilcoxon noticed the extraordinary acoustic properties. On impulse, he suggested that Robeson should sing a deep bass note. This came back true and full and strong. Then he asked Robeson to sing three notes that would harmonize—the first to be loud and long; the second, of medium strength and length; the third, softer and shorter. Back came a beautifully strong and resonant chord like that of an organ. Both Robeson and Wilcoxon were immensely pleased.

After a short pause, Robeson started to sing the bass aria from Mozart's Magic Flute, "O Isis and Osiris." To Wilcoxon, it was the most impressive bit of singing he'd ever witnessed—the giant Negro from New Jersey, son of a minister who had escaped out of Southern slavery, a former American football player and frequenter of Broadway stage and Hollywood Boulevard, standing legs astride in this centuries-old vaulted death chamber of historical Egyptian Kings, pouring out his flood of melody. At the finish of the song, Robeson and Wilcoxon left the tomb and, without a word, wended their way quietly back to Walter Futter's movie camp, there to resume "Jericho" for exhibitors' screens in America and England.

▽

Charles (Buck) Jones, pioneer western star, complains that the world has gone sissy, even on westerns. Buck said that because western pictures have an unusually wide international circulation, he has to watch out for the censors of about 22 foreign countries for stage-coach robbing, gunplay, kidnapping and the like.

"Singapore and the Malay States are the worst of the lot," he says. "We have to cut out miles of film before we ship anything over there. That's because the natives are so excitable. If they see any gunplay in a movie they go out with the idea that they're cowboys, and before they shake that notion loose, they've killed a couple of dozen persons."

DENIES REPORT OF HIS DEATH

This department, on April 17th, told how, on a lonely night, nine years ago, while counting the day's receipts in his office, George Reister, manager of the Ohio theatre in Mansfield, Ohio, was shot and killed by a bandit who staged a holdup. Either by coincidence or design, the shot was fired simultaneously with one on the screen, covering the sound of the holdup bullet and thus enabling the bandit to negotiate a getaway.

The copy of MOTION PICTURE HERALD *containing the story had hardly started circulating when, much to our astonishment, Mr. George Reister, after these nine years, walked into our editorial offices to announce that the report of his murder was exaggerated. It was another fellow.*

Seems that Mr. Reister had been managing the Ohio theatre in Mansfied for the Warner Brothers for a long spell, and a day or two before the holdup, he was transferred eastward without any local announcement by the circuit. His successor of only a few hours was the murder victim, and the similarity in names—the new manager being George Rafter—resulted in an erroneous identification in Ohio newspapers. The mistake in print was never rectified, and went into the newspaper records as such, being carried down through the years. Reister is now managing the Plaza in Englewood for Skouras.

Don't look now, but the solitary Swede, Greta Garbo, is reported to be showing strong signs of gregarious instinct—great changes are reputedly coming over her. They say she now actually stops to chat with co-workers on the set at Metro's California studio. Although there has been no official confirmation of the report, Howard Strickling at the studio is watching carefully.

▽

Joseph Ferdinand Gould, one of the few in New York who seem to realize that the city had a history before Minsky, has, since his graduation from Harvard, written 8,800,000 words on his encyclopedia "Oral History of Our Times." Now he's about to embark on a new undertaking of almost equal scope, a biographical dictionary containing 1,000 sketches of early New York settlers, using more millions of words, for the WPA.

Mr. Gould's encyclopedic fluidity makes him eligible for a job in any of New York's motion picture press departments.

HARRY MARTIN, motion picture editor of *The Commercial Appeal,* in Memphis, and one-time champion hog-caller of Sunflower County Mississippi, had something vital restored to his life the other morning, by Bob Burns, formerly of Van Buren, Arkansas, and now of bazooka renown in Hollywood.

It was an eight weeks old pig, built on the Duroc model with a bright red paint job, a four-inch clearance and 18 inches over all. This included the "crank," which is on the rear.

The pig, which arrived by express from Hollywood, was appropriately deposited on Mr. Martin's newspaper desk several hours before he arrived at his office. Members of the staff had tentatively named it "Grampaw Snazzy," after one of Mr. Burns' radio relatives, until Mr. Martin, out of his vast knowledge, said it wasn't that kind of a pig at all. So it will remain "Aunt Boo" until it becomes pork chops.

Mr. Martin thought it significant that the pig should merely be identified with Burns' calling card and no further word of explanation between one back-country boy and other. However, as between a movie critic and a movie actor, Mr. Martin remembered that maybe it was a "plug" for the new Bing Crosby-Bob Burns motion picture, "Waikiki Wedding," in which Burns is co-starred with a little pig named Wafford, for Paramount.

▽

Warner Brothers are right proud of their Busby Berkeley's proficiency in selecting beautiful girls to fill the choruses of the many Warner musicals. So proud, in fact, that the home office press department is covering the country with two full longsheets of copy in explanation of Mr. Berkeley's job of putting "beauty on a business basis," as Warners describe it.

"In casting his girls for a picture," says the statement, "Berkeley surveys the market just as the nuts-and-bolts man surveys his.

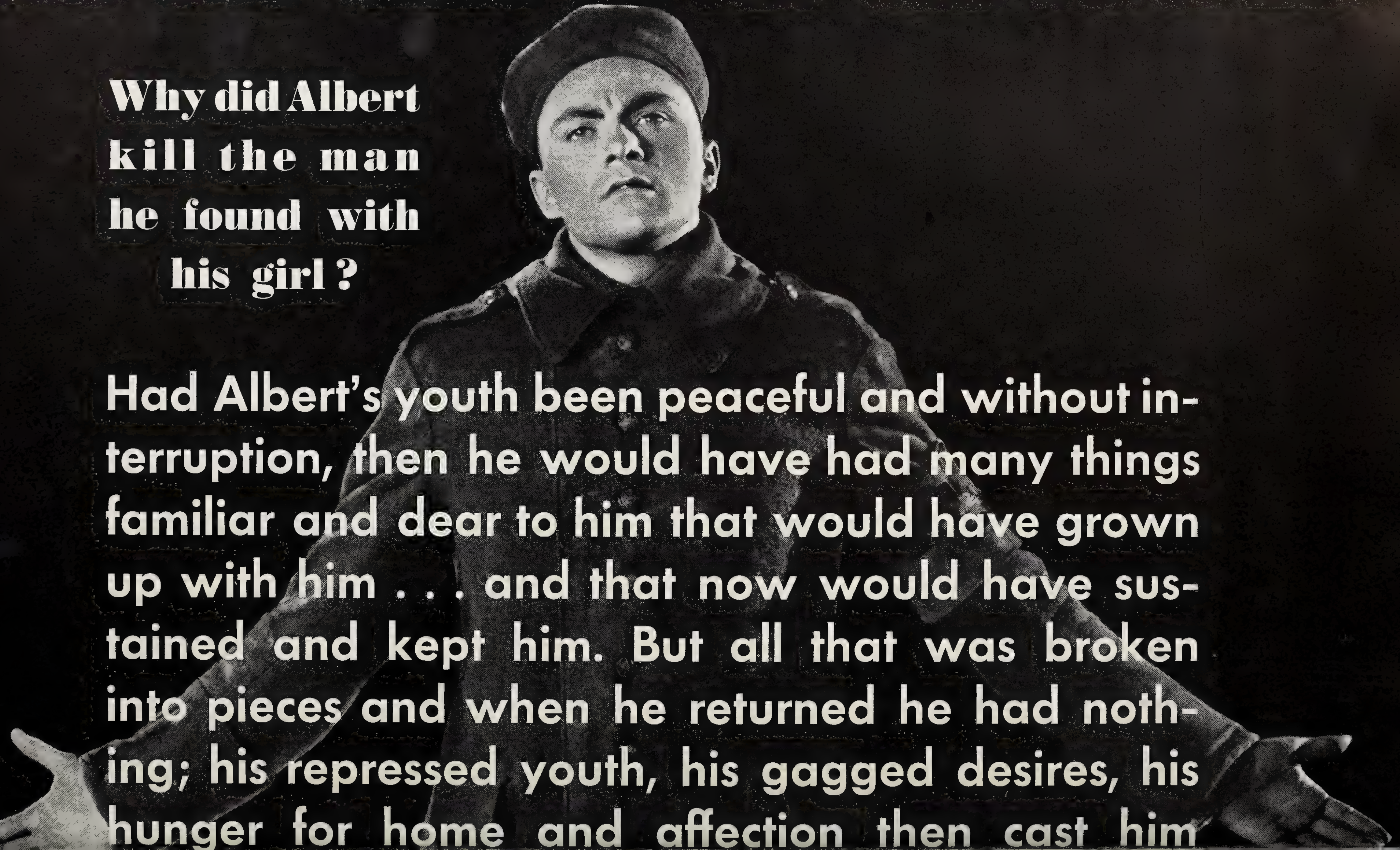
"The famous dance director looks at thousands of faces and figures in the course of a year. He looks at them whenever he sees them, whether on the street, in night clubs, or at private parties. He is always looking at women. Of the thousands he sees per annum he finds about 200 that he can use. Of the two hundred there are perhaps a hundred who are kept fairly busy. The other hundred are 'alternates.'"

Warner Brothers' press agents call Busby Berkeley a "tycoon" of beauty. His parents know him as William Enos.

▽

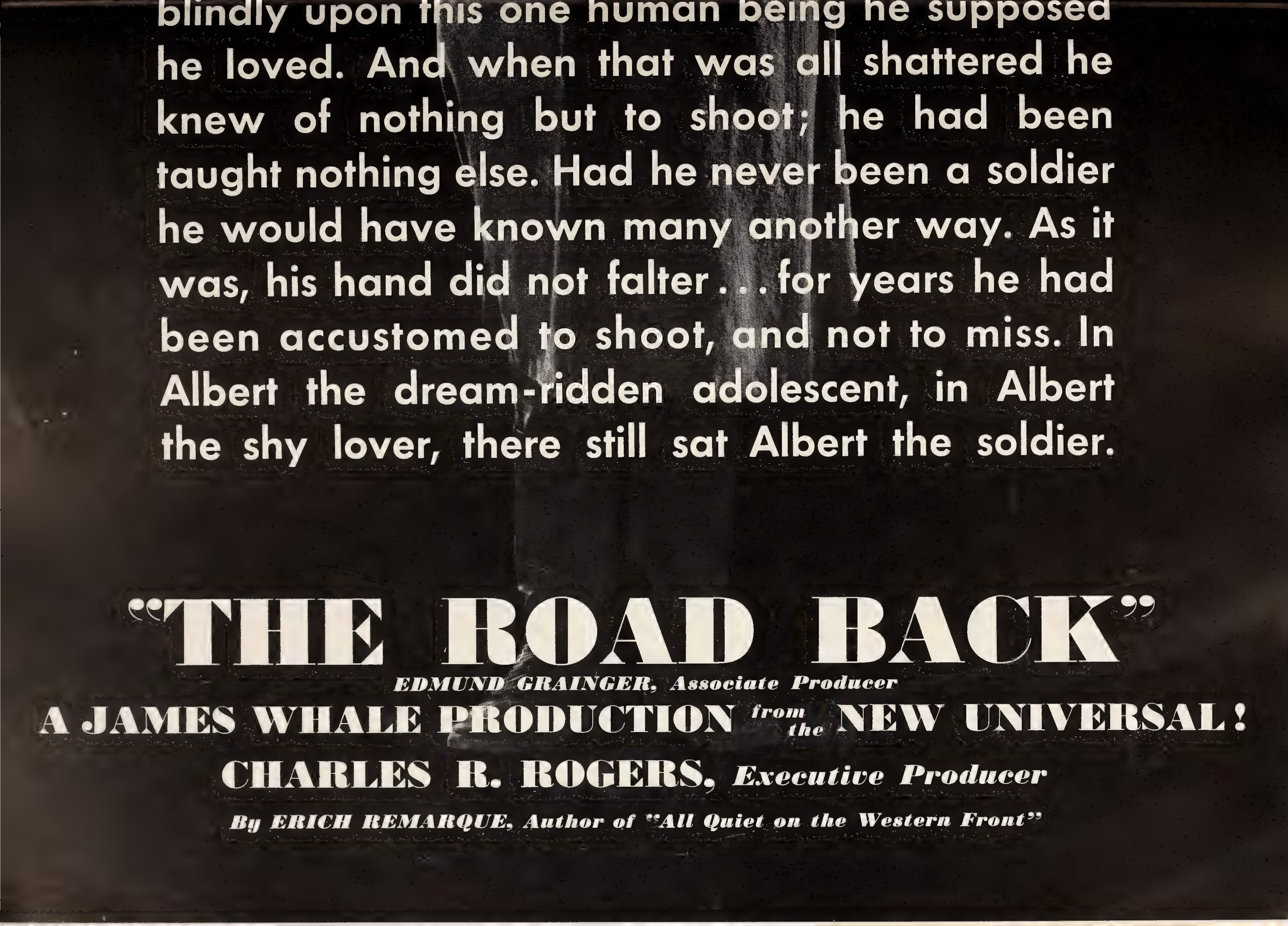
News and newsreel cameramen in Germany must now pass examination conducted by Wilhelm Goebbels' Ministry of Propaganda and Public Enlightenment. None is asked to show his work, or his knowledge of camera art. They are required, instead, to give a brief digest of the contents of Fuehrer Adolph Hitler's autobiography, "Mein Kampf" (My Battle); define "system parties"; and, enumerate what prominent Germans were arrayed against Hitler in November, 1923 (when he made his unsuccessful putsch).

WE DEFY YOU TO READ THIS . . .
AND NOT WANT TO SEE THE PICTURE!



Why did Albert kill the man he found with his girl?

Had Albert's youth been peaceful and without interruption, then he would have had many things familiar and dear to him that would have grown up with him . . . and that now would have sustained and kept him. But all that was broken into pieces and when he returned he had nothing; his repressed youth, his gagged desires, his hunger for home and affection then cast him



blindly upon this one human being he supposed he loved. And when that was all shattered he knew of nothing but to shoot; he had been taught nothing else. Had he never been a soldier he would have known many another way. As it was, his hand did not falter . . . for years he had been accustomed to shoot, and not to miss. In Albert the dream-ridden adolescent, in Albert the shy lover, there still sat Albert the soldier.

"THE ROAD BACK"

***EDMUND GRAINGER**, Associate Producer*

A JAMES WHALE PRODUCTION *from the* **NEW UNIVERSAL!**

CHARLES R. ROGERS, *Executive Producer*

*By **ERICH REMARQUE**, Author of "All Quiet on the Western Front"*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Shall We Dance

(RKO Radio)

Dancing and Singing

RKO-Radio had "Shall We Dance" out for a series of unannounced previews and audience reaction convinced the producer that the feature compared favorably with and probably was potentially a greater entertainment and commercial hit than any of the preceding Fred Astaire-Ginger Rogers shows, whereupon it was considered ready for one of those Hollywood professional previews. Producers, directors, actors, writers and musicians from the home lot and practically all others were out in force. About a thousand ordinary folk who get into theatres only by paying their way also attended. The assemblage applauded many times during the action and at the finale, leaving the impression that "Shall We Dance" probably will do better at the box office than any of its predecessors.

There is more embellishment than in the earlier Astaire-Rogers features. The music, either sung or used as accompaniment, does not seem to be up to former standards. No one was heard humming or whistling any of the tunes as the crowd milled out into the street. There's nothing the matter with the dancing, however, either as it presents Astaire in solo or in that in which he is joined by Miss Rogers. The comedy content is distinctly superior.

Though the story has a comedy romance theme, it actually is a series of gags interspersed with music and dancing. The suitation that brings the dancers together is a gag. The boy is in love with the girl and wants to marry her. Another suitor is something she can get along very well without. A gag is used to arouse her romantic interest. Another is used to effect a marriage of convenience and still another to convince the girl that she should stay married to him. Edward Everett Horton's comedy contributions are the result of a cleverly conceived and written succession of gags, and Eric Blore's big moment, which practically "steals the show," is an expert reading of an hilarious confusion of spelling in a telephonic conversation. Some of Astaire's dancing is ballet gagging, as is the roller skating number with Miss Rogers. Of course they have several straightaway flying feet numbers and Astaire's ballet with Harriet Hoctor and her ballet solo are high art.

As both Astaire and Miss Rogers have pretty well established themselves as a strong name draw combination, the show is not one that should require very much selling. The public has come to know just what to expect of them. On the whole, the show is gay and pleasing.

Previewed in Pantages Theatre, Hollywood. After the show, boyish Mr. Berman was here, there and every place in the lobby accepting compliments. Mr. Red Kann of Motion Picture Daily *was quite amused by the manner in which the doorman bellowed orders that the various dignitaries' cars be driven up. But when the roarer began roaring "Mr. Kann's car! Bring Mr. Kann's car up right away!," Red began looking around for himself.*—Gus McCarthy.

Produced and distributed by RKO Radio. Produced by Pandro S. Berman. Directed by Mark Sandrich. Music by George Gershwin. Lyrics by Ira Gershwin. Screen play by Allan Scott and Ernest Pagano. Adaptation by P. J. Wolfson. Suggested by the story "Watch Your Step" by Lee Loeb and Harold Buchman. Photographed by David Abel. Recorded by Hugh McDowell, Jr. Ensembles staged by Hermes Pan. Art director, Van Nest Polglase. Musical director, Nathaniel Shilkret. P. C. A. Certificate No. 2994. Running time, when seen in Hollywood, 120 minutes. Release date, April 30, 1937. General audience classification.

CAST

Petroff	Fred Astaire
Linda Keane	Ginger Rogers
Jeffrey Baird	Edward Everett Horton
Cecil Flintridge	Eric Blore
Arthur Miller	Jerome Cowan
Lady Tarrington	Ketti Gallian
Jim Montgomery	William Brisbane
Harriet Hoctor	Harriet Hoctor
Matron	Ann Shoemaker

Kid Galahad

(Warner)

Prize Fight Melodrama

The production is spun of the stuff that usually goes over with the masses who pay the freight. It's spun in the correct way, too. The adjective "good" is applicable to story, acting, directing and production value.

Basically the film is a prizefight melodrama. There is also a vivid dash of the conflict of triangular romance, emotion-stirring action and some of the better qualities of a gripping gangster story. Comedy has been incorporated into dialogue, situations and action. The leading roles are in the hands of such capable players as Edward G. Robinson, Bette Davis, Humphrey Bogart, Harry Carey, Jane Bryan, Joe Cunningham, the newcomer William Haade, and another young chap, Wayne Morris, who established himself as a personality to be considered in future production.

Nick Donati, fight manager, to whom the roar of the crowd is dear but who always keeps his mother and sister secluded from its vicious influence, dreams of discovering a fighter whom he can develop into a champion. He comes upon one accidentally when bellboy Galahad knocks out "Champ McGraw" of the rival manager, Turkey Morgan.

Donati becomes a man of fury when he thinks that not only is his secretary-pal, Fluff, in love with his protege, but that the boy is in love with his sister Marie. Donati sends the boy into the ring to take a beating in the real fight. He has made known to Turkey that he is hedging his bets. Turkey announces that if Donati is not on the level, it means death. For half the way Galahad, following Donati's treacherous instructions, takes a fearful beating. Then Fluff and Marie explain to Donati. Understanding, Donati sends his boy out to win. In the dressing rooms Turkey is bent on killing Donati and Galahad. There is a roar of shots. Turkey and Donati die.

Though long in running time, the film does not lag, nor does it resort to irrelevant material. While the show is probably more suitable for adults, it is not too grim or forceful for juveniles.

Previewed in the studio projection room in Hollywood.—G. M.

Produced and distributed by Warner-First National. Directed by Michael Curtiz. Story by Francis Wallace. Screen play by Seton I. Miller. Photographed by Arthur Edeson. P. C. A. Certificate No. 3036. Running time, when seen in Hollywood, 100 minutes. Release date, May 29, 1937. General audience classification.

CAST

Nick Donati	Edward G. Robinson
Fluff	Bette Davis
Kid Gallahad	Wayne Morris
Turkey Morgan	Humphrey Bogart
Chuck McGraw	William Haade
Marie	Jane Bryan
Joe Taylor	Joe Cunningham
Silver	Harry Carey
Mrs. Donati	Soledad Jiminez

Our Fighting Navy

(Wilcox, British)

Naval Melodrama

Produced in cooperation with the Navy League, and with the cooperation of the British Admirality, this subject is effective action melodrama of the popular type and has no propagandist atmosphere though the strength and technical efficiency of the British Navy certainly is conveyed in a convincing manner.

Official cooperation not only has provided some striking pictures of a fleet at sea and of the mechanism of the modern fighting ship, but it has been responsible for some of the highlight episodes. Notable are the detail with which a torpedo attack is pictured and the realism of a magazine explosion which shatters a battleship.

The cruiser *Audacious,* commanded by Captain Markham, is ordered to the West Indies Squadron, to watch developments in the state of Blanca, where the British colony is in danger owing to revolutionary conditions. Markham is glad of the order because he is in love with Pamela, daughter of Brent, the British consul at Blanca. Pamela, back from Europe, is sent to the Consulate under the escort of a lieutenant of the *Audacious,* but the two are captured by the rebels, who carry them aboard the battleship *El Mirante.*

The *El Mirante's* guns are trained on the British Consulate, in which the President of Blanca has taken refuge, and the rebel leader opens fire, confident that the British cruiser will not retaliate, owing to the hostages on the *El Mirante.* Markham, however, first laying a smoke screen between the rebel ship and its shore target, engages it successfully. The lieutenant and the girl dive from the deck of the rebel ship and are picked up by a boat from *Audacious,* which then launches a torpedo attack on the *El Mirante,* and sinks it.

The best of the acting is that of Robert Douglas as the gallant naval captain, with Richard Cromwell seconding him well, and Noah Beery contributing a picturesque study of the flamboyant President.

Retitled, it should be saleable on its

authenticity, its story interest and the special appeal of its scenes of naval battle.

Viewed at a trade show in London. It held an audience which feared more propaganda than the picture in fact proved to contain.—Bruce Allan.

Produced by Herbert Wilcox Productions. Distributed in England by General Film Distributors. Directed by Norman Walker. Adapted from a story by "Bartimeus." Production cooperation from the British Admiralty and the Navy League with expert advice from Guy C. Locock and H. T. Bishop. Running time, 75 mins. General audience classification.

CAST

Mr. Brent	H. B. Warner
Captain Markman	Robert Douglas
Bill Armstrong	Richard Cromwell
Pamela Brent	Hazel Terry
President	Noah Beery
Rebel Commandant	Esme Percy
British Admiral	Frederick Culley
Jennifer	Binky Stuart
Rebel Officer	Henry Victor

Jump for Glory

(Criterion-United Artists)

Melodrama

The reformed crook formula is used again, with the not uncommon variation that a refugee from American justice uses London as the scene of his new exploits, finds his past the chief obstacle to his happiness, and achieves vengeance and respectability at one blow.

The story is not too logical or convincing, but its separate incidents are speedy enough. Douglas Fairbanks, Jr., and Alan Hale are well cast. There is woman appeal in the plight of the man up against circumstances and in an episode in which he risks his neck in order to prove himself guilty of murder and the woman he loves innocent.

Ricky Morgan, a college boy down on his luck in New Orleans, is involved in a bootlegging venture with Jim Dial, of the underworld, and, under suspicion of murder, is compelled by Dial to become his ally in a series of burglaries. On the first chance he breaks free and gets to London, where he continues to operate as a "cat burglar." A receiver shows him a ring which was once his own property and tells him that it belongs to Glory Howard, who is about to be married to a Colonel Fane, actually another alias for Dial. Trying to steal back the ring from the girl's apartment, Ricky is wounded by her. She lets him go free, and in a few weeks they are lovers. Discovering the identity of Fane and Dial, he persuades Glory to marry the crook to save Ricky from exposure. On the day of the wedding Ricky tackles Dial, who is shot. To clear Glory, Ricky repeats for the police an apparently impossible leap from a roof. But facts are discovered to indicate suicide by Fane. The obvious selling angle is the hero's "leap for love."

Pre-viewed, London Pavilion. It was received without any marked expression of opinion.—B. A.

Produced by Marcel Hellman for Criterion Productions. Released by United Artists. From the novel by Gordon Macdonell. Screen play by John Meehan. Dialogue, Harold French. Directed by Raoul Walsh. Camera, Cedric Williams. Sound recordist, A. N. Jinman. Running time, 75 mins. Adult audience classification.

CAST

Ricky Morgan	Douglas Fairbanks, Jr.
Glory Howard	Valerie Hobson
Jim Dial	Alan Hale
Thompson	Jack Melford
Sir Timothy Haddon	Anthony Ireland
Mrs. Nolan	Barbara Everest
Sander	Edward Rigby
Robinson	Esme Percy
Defending Counsel	Basil Radford
Prosecuting Counsel	Leo Genn
Coroner	Ian Fleming
Vicar	Frank Birch

The Last Night

(Amkino)

Russian Documentary Film

A prefactory note says that this production is offered in celebration of the twentieth anniversary of the October, 1917, revolution and is based on incidents that occurred during the night before the reds swept into power. The happenings of that night, with the tide of conflict shifting first to the side of the white army and then to the red, are viewed as affecting the members of two families, affiliated with opposite sides, and it may be remarked as a commentary upon the advancing technical talent of the Russian impresarios that neither family is made to appear perfect. Even the hero of the night is played as an uncouth and overzealous sailor, a device which adds, cunningly, to the impressiveness of the doctrinal declarations placed in his mouth.

It is hardly necessary to synopsize the film beyond saying that most of the principals are killed, inadvertently or otherwise, in the street fighting that goes on during the night, including the boy of the boy-meets-girl episode, a tragedy starkly depicted but quickly passed over, as are the other individual killings, in order that the major issues of the conflict may be emphasized. In the matter of proportion the picture deviates from the Hollywood war picture norm in that, whereas the war sequences of the American type production are subordinated to the personal narrative, the Russian pattern reverses this scheme.

Characterization is in the Russian manner, heavily underscored yet forceful. The continuity is a good deal better than the Moscow average. Much of the street fighting is graphically staged. English subtitles appear to translate the Russian dialogue adequately .

Reviewed at the Cameo theatre, New York, which had a capacity audience on the afternoon before May Day, many of those present discussing the picture in Russian with manifest enthusiasm and all responding resoundingly to the explicitly phrased doctrinal passages.—W. R. W.

Produced by Mosfilm, Moscow, U.S.S.R. Distributed by Amkino corporation. Directed by Yuri Reisman. Scenario by R. Gabrilovich and Yuri Reisman. Musical score by A. Veprik. No P. C. A. certificate. Release date, April 27th. Running time, 90 minutes. General (Russian) patronage.

CAST

Zakharkin	I. R. Peltser
His wife	M. G. Yarotskaya
Peter Zakharkin	N. I. Dorokhin
Kuzma Zakharkin	A. A. Konsovsky
Illya Zakharkin	V. A. Popov
Leontiev	N. N. Rybnikov
Alexei Leontiev	S. M. Vecheslov
Lena Leontiev	T. K. Okunevskaya

SHORT PRODUCT PLAYING BROADWAY

Week of May 1

CAPITOL	Penny Wisdom	MGM
	The Little Maestro	MGM
CRITERION	Foreign Sports	RKO Radio
	Porky's Duck Hunt	Vitaphone
	The Jam Session	Vitaphone
MUSIC HALL	The Worm Turns	United Artists
PARAMOUNT	Chicken a la King	Paramount
RIALTO	Big Shots of Baseball	Al Bondy
	Bars and Stripes	MGM
	King Soccer	Paramount
RIVOLI	Colorful Cairo	Major Peter Devlin
ROXY	Alpine Climbers	United Artists
	His Pest Girl	Educational
	Stranger Than Fiction, No. 36	Universal
STRAND	She Was an Acrobat's Daughter	Vitaphone
	Cradle of Civilization	Vitaphone

Angel's Holiday

(20th Century - Fox)

Comedy-Melodrama

As is usual when Jane Withers is the central player, she is practically the whole show. Of course, the supporting players are essential to the development of the plot and they do much that helps makes the film amusing entertainment, but when it comes time for excitement, Jane is the one depended upon to provide it. She does so here in a manner with appeal for her juvenile adherents as well as grownups who appreciate something light and gay.

Basically the story is a hokum yarn of a hokum publicity stunt that goes sour. Worldly wise "angel" (Jane Withers), tips off "Nick" the reporter (Robert Kent) that the disappearance of a movie actress—the role is played by Sally Blane—is just a gag to land free newspaper space. The flare-back is something that neither the actress nor press agent anticipated. The actress actually disappears. Kidnapers imprison her in her voluntary hideout and ask for ransom. "Nick" thinks that "Angel" has double crossed him because she's in puppy love with him while his affections for the actress make the kidnaping a very serious affair. However, when "Angel" and "Nick" are grabbed by the mob, the little girl escapes and finally convinces the police she is telling the truth. As the gang is rounded up, the actress is freed and "Angel," knowing she has several years to wait, renounces her love for "Nick" in favor of the star.

The picture moves speedily. Action and dialogue are well blended and the various situations intelligently established. Specialty interludes, particularly Miss Withers' mimicing and Joan Davis' song number, serve to break up the suspense as well as to balance the comedy.

Previewed in the studio projection room in Hollywood.—G. M.

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Directed by James Tinling. Original story and screen play by Frank Fenton and Lynn Root. Art direction, Bernard Herzbrun. Costumes by Herschel. Photography by Daniel B. Clark. Sound, G. P. Costello and Harry M. Leonard. Musical direction by Samuel Kaylin. P. C. A. Certificate No. 3201. Running time, when seen in Hollywood, 75 minutes. Release date, June 4, 1937. General audience classification.

CAST

"Angel"	Jane Withers
Nick Moore	Robert Kent
Stivers	Joan Davis
Pauline Kaye	Sally Blane
Bat Regan	Harold Huber
Butch Broder	Frank Jenks
Crandall	Ray Walker
Waldo Everett	John Qualen
Eddie	Lon Chaney, Jr.
Gramp	Al Lydell
Gus	Russell Hopton
Sergeant Murphy	Paul Hurst
Maxie	John Kelly
Louie	George Taylor
Chief of Police	Cy Kendall
Ralph Everett	Charles Arnt

The Thirteenth Chair

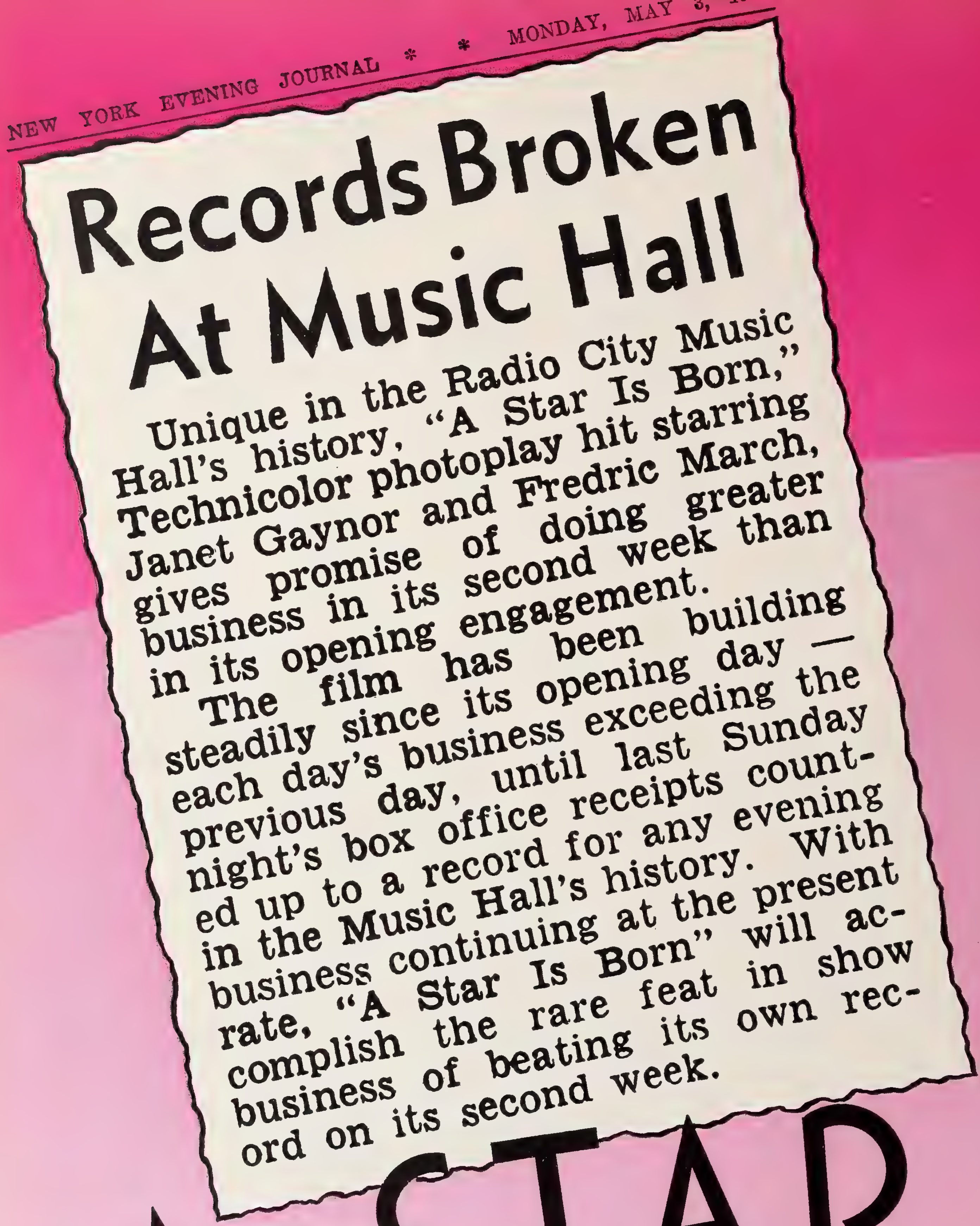
(MGM)

Mystery

Not very many days were spent in the making of the picture. It probably holds the world's record for time in the cutting room, inasmuch as two days after it was finished it was given an unannounced preview. A couple of days later the press was invited to see it. Familiarity with formula mechanical procedure of a formula moving picture property undoubtedly facilitated the speed. As everybody knew what was expected, it is not too much to assume that audiences will know what to suspect, a formula mystery melodrama, accompanied by all the supposedly necessary adjuncts of romance, comedy, suspense, thrill and surprise.

As "The Thirteenth Chair" comes up on the screen, it seems like an old friend. The principal source of interest is wonderment as to what the passage of time has wrought in it. In this case, Bayard Veiller's old play has grown stout and fairly good to see, mainly

(Continued on page 46)



NEW YORK EVENING JOURNAL * * MONDAY, MAY 3,

Records Broken At Music Hall

Unique in the Radio City Music Hall's history, "A Star Is Born," Technicolor photoplay hit starring Janet Gaynor and Fredric March, gives promise of doing greater business in its second week than in its opening engagement.

The film has been building steadily since its opening day — each day's business exceeding the previous day, until last Sunday night's box office receipts counted up to a record for any evening in the Music Hall's history. With business continuing at the present rate, "A Star Is Born" will accomplish the rare feat in show business of beating its own record on its second week.

A STAR I

HELD OVER! NEW YORK ★ PITTSBURGH ★
NASHVILLE ★ WORCESTER ★ COLUMBUS ★ FT. WORTH
UTICA ★ ROCHESTER ★ NEW HAVEN ★ BRIDGEPORT ★

HELD OVER EVERYWHERE! . . THERE'S NEVER BEEN SUCH

NO WONDER IT GOES A THIRD WEEK AT THE RADIO CITY MUSIC HALL! *...where only six pictures in six years rated three-week runs!*

SELZNICK INTERNATIONAL
presents
Janet *Fredric*
GAYNOR ★ MARCH
with
ADOLPHE MENJOU • MAY ROBSON
ANDY DEVINE • LIONEL STANDER
Produced by
DAVID O. SELZNICK

The First Modern Picture in **TECHNICOLOR**
Directed by WILLIAM A. WELLMAN • *Released thru* UNITED ARTISTS

S BORN

S ANGELES ★ PHILADELPHIA ★ SAN FRANCISCO
PROVIDENCE ★ SPRINGFIELD ★ NEW ORLEANS
ARTFORD ★ LONG BEACH, CAL. ★ SANTA BARBARA

A HOLDOVER SENSATION IN ALL PICTURE HISTORY!

because of the work of Dame May Whitty in it. Other than that it is the same familiar stock acquaintance.

All that one knows he will find in a complicated mystery melodrama is to be seen in this picture. A man has been killed. Many are suspected. A mystic holds a seance. Another person is killed. Someone in the room, to which there was neither ingress nor egress, must have done it. All is baffling to those implicated, but, as carried out on the screen, it wouldn't give even the most amateurish super-sleuth a good mental workout.

For entertainment purposes, the show doesn't offer very much. A few fairly good names are scattered through the cast. Those who see the picture probably will be more interested in seeing whether the film confirms their suspicions than in anything else.

Previewed in the studio projection room in Hollywood.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by George B. Seitz. Screen play by Marion Parsonnet. From the play by Bayard Veiller. Musical score by David Snell. Photographed by Charles Clarke. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Film director, W. Donn Hayes. P. C. A. Certificate No. 3290. Running time, when seen in Hollywood, 65 minutes. Release date, May 14, 1937. General audience classification.

CAST

Mme. Rosalie La Grange	Dame May Whitty
Nell O'Neill	Madge Evans
Inspector Marney	Lewis Stone
Helen Trent	Elissa Landi
Dick Crosby	Thomas Beck
John Wales	Henry Dainell
Lady Crosby	Janet Beecher
Lionel Trent	Ralph Forbes
Sir Roscoe Crosby	Holmes Herbert
Mary Eastwood	Heather Thatcher
Dr. Mason	Charles Trowbridge
Stanby	Robert Coote
Miss Stanby	Elsa Buchanan
Professor Feringeea	Lal Chand Mehra
Constable	Neil Fitzgerald
Chotee	Louis Vincenot

Rootin' Tootin' Rhythm

(Republic)

Western

The constant increase of the number of admirers of Gene Autry, as evidenced by exhibitors' reports to "What the Picture Did for Me," seems to indicate a desire for the singing cowboy type of hero.

It is now quite evident that music in Westerns has outgrown its baby clothes, and singing has taken a larger part of the footage, so much so that in this picture the singing on more than one occasion breaks the thread of story continuity. The result is that the picture appears to be one of Autry's lesser efforts.

The supporting cast is one especially geared for high powered action, and it is regrettable that the production does not utilize their talents with the six-gun. Monte Blue, Al Clauser and his Oklahoma Outlaws, Max Hoffman, Jr., Charles King and Hal Taliaferro constitute an imposing array of manpower, especially suited to the story of warfare in the range country. Smiley Burnette is almost as much a fixture in an Autry picture as Autry himself. He is good as usual and much superior to his role. Armida and Ann Pendelton supply the feminine interest.

The story is this: Cattle having been stolen from his ranch, "Gene" (Autry) and his companion, "Frog" (Smiley Burnette), set out to track down the rustlers. Donning the discarded clothes of two outlaws, who have a price on their heads, "Gene" and "Frog" arrive at a small town. Mistaken for the outlaws they escape with the help of "Stafford" (Monte Blue). "Stafford," leader of the rustlers, has been waiting for the two outlaws to run "Gene's" herd across the border. "Gene" and "Frog" spike "Stafford's" plans and best the real outlaws in an encounter.

Reviewed in projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Mack V. Wright. Screenplay by Jack Natteford. Original story by Johnston McCulley. Photographed by William Nobles. P. C. A. Certificate No. 3;249. Running time, 65 minutes. Release date, May 3, 1937. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Rosa	Armida
Stafford	Monte Blue
Al Clauser and his Oklahoma Outlaws	
Champion	Champion
Buffalo	Hal Taliaferro
Mary	Ann Pendelton
Apache Kid	Max Hoffman, Jr.
Jim	Charles King
Hank	Frankie Marvin
Ynez	Nina Campana
Charlie	Charles Mayer

IN THE NEWSREELS

MOVIETONE NEWS—No. 66, Vol. 19.—House of Windsor....Pittsburgh and Washington battle floods. ...Fashions for the golf links....Trout season in full swing....Boy with x-ray eyes....Junior G-men.... Metabolism girls.

MOVIETONE NEWS—No. 67, Vol. 19.—President Roosevelt sets sail for vacation....Final rivet goes into San Francisco's new bridge....Broadway honors Father Duffy....Duke of Windsor....Mussolini and Schuschnigg meet....U. S. Ambassador Bullitt....George VI....Lew Lehr....Aviation.... U. S. beats Japan in Davis Cup play....Pompoon an also ran in Jamaica race.

NEWS OF THE DAY—No. 264, Vol. 8.—Belated floods menace wide area....Baltimore opens Mrs. Simpson's home....Miniature of Coronation show enchants Londoners....Candid camera fever spreads....Plenty of action in year's first rodeo....Mudders splash at Jamaica track....Fordham "U" co-eds know their vitamins....Gridiron huskies form beef trust chorus. ...First unit for world's fair is started.

NEWS OF THE DAY—No. 265, Vol. 8.—Britain hears first talk by king....Roosevelt happy as vacation starts....Americans down Japanese in Davis Cup play....Pompoon loses Derby curtain raiser.... 200,000 at air show see fall to death....Virginia renacts famous "Battle of the Crater"....Einstein sees wonders of giant telescope....Japan gives Helen Keller big welcome.

PARAMOUNT NEWS—No. 77.—Step up folks! Beaches set for summer....General Pershing and Admiral Rodman sail for Coronation....Rum from the Virgin Islands....Statue of William Jennings Bryan unveiled in national capital....Heel and toe champ wins in a walk....Child marriage runs into new Tennessee law....It's go west young woman—in style....Floods strike anew at east and midwest. ...Night spots invite candid camera fiends.

PARAMOUNT NEWS—No. 78.—15-1 shot takes rich turf classic....President Roosevelt, Mrs. Roosevelt, Helen Keller, Mary Pickford....Baby Panda fast growing up as pet....U. S., Australia win Davis Cup tennis rounds....Athletic girl tries latest sports styles....U. S. stunt ace dies in leap....Royal family busy as day of days nears.

PATHE NEWS—No. 81, Vol. 8.—Spring storms batter Atlantic coast....Floods in the Ohio River Valley along the Potomac and James Rivers and in Canada. ...Senate page boys tell all....General Pershing and Admiral Rodman sail for Coronation....Coronation drill....Fordham experiments prove women have 10 per cent more energy than men....Bronco busters....Symphony in steel.

PATHE NEWS—No. 82, Vol. 8.—King George VI speaks of his Coronation....May Day parade in New York....Mussolini and Austria....Giant telescope holder....Yale wins Blackwell cup....Pampered Panda....Fatal plunge from the air by American ace....Reenactment of "Battle of the Crater".... President Roosevelt sets vacation example on his fishing trip.

UNIVERSAL NEWSPAPER NEWSREEL—No. 558, Vol. 9.—Raging rivers pour havoc on widespread countryside....20,000 at Rodeo inaugural....Footballers turn chorines....Score race in shimmy derby. ...Camera fiends shoot works....Old bird lays champion egg....Hundreds sail for salmon....Horde of wild geese banded.

UNIVERSAL NEWSPAPER NEWSREEL.—No. 559, Vol. 9.—F. D. R. off on fishing trip....New floods hit Ohio Valley....Bat man's death mars meet.... Gotham honors famed priest....Gold bridge rivet vanishes....Demonstrations mark May 1....Finish huge 'scope's mount....Hoops indicate co-ed bride. ...Melodist wins rich contest....King honors royal father.

Cafe Metropole

(20th Century-Fox)

Comedy Romance

Four factors considered necessary to entertainment and commercial success have been included in this frothy, farcical, comedy romance. They are personalities, story content, directorial technique, and production value.

The film presents Loretta Young and Tyrone Power, principally supported by Adolphe Menjou, Gregory Ratoff, Charles Winninger and Helen Westley. The secondary players also are familiar and all blend their talents into a smoothly working unit. The director, Edward H. Griffith, has concentrated on handling sophisticated romances. "Animal Kingdom," "Another Language," "No More Ladies" and "Ladies in Love" demonstrate his technique. The smartness of "Cafe Metropole" is the manner in which Mr. Griffith has endowed a rather trite story with a comedy verve.

The aim has been to appeal to the sophisticates, yet not be so cute as to miss the run-of-the-mill crowd usually not very interested in the doings of the upper crust.

The locale is Paris. Experiencing money troubles, "Monsieur Victor" (Menjou) has in debt to him the tax impoverished American, "Alexis" (Power). To the Cafe Metropole come the "Ridgeways" (Winninger, Helen Westley, and Loretta Young, as the royalty worshipping daughter). Sly "Victor" forces "Alexis" to impersonate a Russian nobleman. The girl falls for him immediately and he does for her. But complications arise. Only dire threats from "Victor" force "Alexis" to continue the deception. Up pops "Paul" (Ratoff), the real Russian. But the daughter has seen through the scheme all along and persists in charming "Alexis."

Previewed in Grauman's Chinese Theatre. The picture was shown to an audience drawn by the promise of a major preview in addition to "A Star Is Born." For once the pay-their-way customers greatly outnumbered the invited professional and press guests, and seemed to think the show was all right.—G.M.

Produced and distributed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Associate producer, Nunnally Johnson. Directed by Edward H. Griffith. Screen play by Jacques Deval. Original story by Gregory Ratoff. Art direction by Duncan Cramer and Hans Peters. Photography by Lucien Andriot. Sound by Joseph Aiken and Roger Heman. Costumes by Royer. Musical direction by Louis Silvers. P.C.A. Certificate No. 3121. Running time, when seen in Hollywood, 83 minutes. Release date, May 7, 1937. General audience classification.

CAST

Laura Ridgeway	Loretta Young
Alexis	Tyrone Power
Monsieur Victor	Adolphe Menjou
Paul	Gregory Ratoff
Joseph Ridgeway	Charles Winninger
Margaret Ridgeway	Helen Westley
Maxl Schinner	Christian Rub
Monsieur Leon Monnet	Ferdinand Gottschalk
Captain	Georges Renavent
Artist	Leonid Kinskey
Arthur Cleveland Thorndyke	Hal K. Dawson
Police Official	Paul Porcasi
Croupier	Andre Cheron
Hat clerk	Andre Beranger

Behind the Flood Headlines

(William J. Ganz - American Red Cross)

Flood Relief Work

The floods that inundate large areas every year, causing havoc to homes and acute distress to human life, also sound the S.O.S. for the humanitarian work of the American Red Cross. This work provides food for the hungry, shelter for the homeless and medical care for the sick, also lends itself to the task of rehabilitation. In this subject, a graphic and stirring reminder of the devastating fury of uncontrolled waters, we see the Red Cross going about its job with the competence and sureness of experience. The film is well worth the playing both for the story it unfolds and for the cause it represents. Distributed free through the chapters of the Red Cross. The narration is by Lowell Thomas. Running time, 11 minutes.

Hollywood Party

(MGM)

Spectacular

This is an item in the Star Parade series and suggests a production budget equal to the overhead of many a fair-to-middlin' feature length production. Elissa Landi and Charley Chase are mistress and master of ceremonies, introducing a battery of entertainment personalities such as Leon Errol, Joe E. Brown and Anna May Wong, who appear between show numbers presenting more or less adorned pulchritude in dance routines and again as merely gorgeous figurines. There are band numbers, too, and fashion notes and an Hawaiian interlude, all in striking color and smartly integrated. Some of the early Broadway Melodies had less to recommend them as entertainment and seldom does a short subject of remotely comparable calibre come to screen. This film will stand up under more exploitation than it is reasonable to expect it to receive in this era of double decker programs.—Running time, 21 minutes.

Bosko and the Pirates

(MGM)

Diverting

Quite a while back the Harmon-Ising Cartoon people turned out a sensationally successful subject called "The Old Mill Pond," if memory serves, in which frogs impersonated (or whatever the word for that might be) various colored musical stars. This is a natural follow-up on that subject and as like it, yet different enough, as one blues song is like another. Cab Calloway, Bill Robinson, the Mills Brothers and Lewis Armstrong are among the personalities seen, in froggish caricature, and heard in action. The subject merits and will stand up under special billing.—Running time, 8 minutes.

Tennis Tactics

(MGM)

Stimulating

When a pair of champions like Commentator Pete Smith and Courtmaster Fred Perry get together nothing less than a California earthquake could prevent the occurrence of something worthwhile, and no temblors interfered with this undertaking. The tennis champion is shown at his best as net wizard, trick shot star and match player. Freak camera treatment is resorted to at intervals for the purpose of covering technical points quickly and painlessly, and again a feminine stooge is employed to break up the even tenor of the expository material. It is pretty hard to conjure up a mental picture of the audience that wouldn't like the subject.—Running time, 10 minutes.

Penny Wisdom

(MGM)

Outstanding

Is there no limit to that Pete Smith's versatility? Why, the man even understands cooking. That is to say he understands it well enough to enlist the expert aid of Prudence Penny when he sets out to make a picture about it, and he understands picture making well enough to enlist the interest and sympathies of a stuffy projection room full of male critics on the first morning of Manhattan's spring. The subject is incredibly smooth and immensely amusing, yet full of culinary wisdom for the ladies of the skillet as a plum pudding is of rum. Done in color at color's best, the picture demands marquee mention.—Running time, 10 minutes (and seems 5).

Three Smart Boys

(MGM-Roach)

Satisfactory

In somewhat less than the customary length and with a minimum of uproar the Our Gang youngsters show what might happen to boys who feign illness to escape school. The appeal is wholly juvenile and the action is slowed down to allow for laughter in proper places and amounts. Probably it will reach gale proportions at matinee performances. Older observers are likely to find the film less amusing. —Running time, 11 minutes.

CUTTING ROOM

Lady Luck

(Warner)

Melodrama and Romance

This is a horse race story with what looks to be a new plot. The finale is the reverse of what might be expected. Usually a race track picture tends to work some one's reformation. No one is reformed in this. In fact, after a rather novel love story has been mingled with the excitement of horse racing, things are just as they were.

A race gambler and his girl partner enjoy much success betting at various tracks. The gambler, stopping off in his home town, falls in love with another girl, and because of love for her forswears gambling. He takes a nominal paying job, but gets a lot of fun out of making and winning mental bets. The blood of gambling is in his veins, however. When the Santa Anita season opens, he violates his pledge to his wife, plunges into his old gambling life and again cleans up. Easy come, easy go. When he returns to join his mate, he not only finds that she doesn't want him any more, but that his humble job is gone. An amicable divorce is arranged. The gambler returns to the horses and the colorful characters of the race track.

Louis King is directing the original screen play which Roy Chanslor wrote. Barton MacLane is in the role of the gambler who couldn't reform. His pal of the tracks is Ann Sheridan, and the girl he married is Peggy Bates. Other principals are Dick Purcell, Walter Cassel, Lottie Williams, Eugene Jackson and Charley Foy.

Release date: June 10.

Colorful Bombay

(MGM)

Absorbing

The sage old admonition to "always leave them wanting more" is heeded somewhat overzealously in this case. The color camera enters the "gateway to India," strolls all too briefly about the new and older sections of the city and leaves as it came, the FitzPatrick Traveltalker keeping up an informative and unobtrusive comment the while. A good deal more time could have been spent no less entertainingly.—Running time, 8 minutes.

Bars and Stripes

(MGM)

Mediocre

A far-fetched and cumbrous story coating is contrived for conveyance of vocal and orchestral numbers that might have been more impressive, and might not, if presented formally. Vyola Von, Dick Winslow and Maynard Holmes are principally concerned. The subject adds no lustre to the trade mark.—Running time, 11 minutes.

Muchmore Quits MGM

John Muchmore, office manager for Metro-Goldwyn-Mayer in Kansas City for the last five years, has resigned to handle the agency for an advertising company. Joseph Markowitz, formerly in the same post for MGM at Oklahoma City, has succeeded him.

Celebrating Anniversary

Helen Fager of the Boston *Traveler* is celebrating her 10th anniversary as motion picture editor of the newspaper this week.

National Drive on 'Prince and Pauper'

As "The Prince and the Pauper" had its premiere in New York Wednesday evening at the Strand theatre on Broadway, Warner Brothers announced a national advertising and exploitation campaign aimed at millions of potential theatre-goers. The drive will include coverage in newspapers, magazines, on the radio and with billboards as well as tying in the coronation of England's King George VI with the picture's sequence depicting the actual coronation of an English King.

The billboard campaign is to spread through 1,400 selected cities, giving the feature a one-week advance and a three-week current billing with exhibitors being given permission to "snipe" the signs with day-and-date announcements of local showings. The fan magazines are expected to reach approximately 16,000,000 readers.

The New York *Herald-Tribune* book section will also promote the picture through its syndication channels and other national campaigns include a "Fruit of the Loom" boys shirt tieup featuring shirts worn by the Mauch Twins, starred in the film. Over 2,000 stores including the chains of Sears Roebuck, Kresge and the Belk Stores will display the merchandise and ads; the Whitman Publishing Company will put a 10 cent edition of the Mark Twain novel, on which the picture is based, on the market and the Knox Gelatine Co. will have the Mauch boys in their advertising. *Time* magazine, last week, also featured a picture of the two boys on its cover.

All the foreign consulates were officially represented at the gala Strand opening.

France Honors Officials

Walter Hutchinson, foreign manager of Twentieth Century-Fox, and Truman Talley, vice-president in charge of Movietone News, were elected Chevaliers of the Legion of Honor of France in Paris Monday for "distinguished services" performed in the interests of France. Mr. Hutchinson and Mr. Talley were in Paris for their company's foreign sales convention when the citations were made.

Flood Damage at $15,000

A total of about $15,000 in damages was suffered by five downtown theatres in Pittsburgh in last week's flood. The waters reached a crest of 35 feet. The houses hit were the Penn, Stanley, Alvin, Fulton and Barry. While the physical effects were slight, most of the costs to the managements was in the form of labor for every theatre was manned for days by extra crews stripping basements and getting ready for all emergencies.

Cocalis Adds Two Theatres

Sam D. Cocalis added two new units to his circuit with the acquisition last week of the Alexander and Casino at Keansburg, N. J.

Norman Westwood, who opened the Universal offices in Shanghai and who has been there for the past 17 years, is in New York for a visit. Mrs. Westwood is with him

Blank-Paramount Deal Is Extended

The inability to complete all of the legal phases of A. H. Blank's new partnership operating contract with Paramount for the Tri-State Circuit by the expiration date of the present agreement this Thursday, resulted in an extension of the present contract until July 6 on Monday. The new pact will be completed well in advance of that date, it is expected.

At the same time, details of the reorganization of Olympia Theatres, New England Paramount circuit, are being worked out in conferences in New York with John Ford of Maine and New Hampshire Theatres, Martin Mullin and Samuel Pinanski of New England Theatres and Y. Frank Freeman, Paramount theatre head.

New England's bid of $4,000,000 for Olympia's assets was given court approval in Boston recently. The fact that Olympia owns 50 per cent of Maine and New Hampshire Circuit creates a situation which makes possible several pooling and other cooperative arrangements between the two circuits.

A reduction of $1,730,000 on the assessed valuation of the Brooklyn Paramount property as made by the Tax Department has been granted by the New York supreme court. The department had assessed the property at $4,800,000. In granting the reduction, which was sought by Allied Owners Corporation, owners of the property, the court said that "the property is overimproved" and pointed out that while the theatre occupies two-thirds of the building, it yields less than one-third of the total income derived from the property.

Federal Judge Alfred C. Coxe in New York last Thursday allowed Root, Clark, Buckner and Ballantine, attorneys for Paramount, an additional $25,000 on account for their services for the period from July 3, 1933, to March 31, 1937. in the reorganization proceedings.

Americans Heard On French Bill

by PIERRE AUTRE
in Paris

The Cinema Commission of the French Chamber of Deputies in Paris this week met with and heard representatives of the American motion picture industry explain that their pictures were extremely moral since they did not glorify wrongdoers and always showed the forces of law and order triumphant. The meeting was held as part of the program of the commission to gather information to be used in drawing up a new French film measure, which is expected to be drafted immediately at the conclusion of the hearings of the fact finding committee.

Among those heard by the committee was Harold L. Smith, Paris representative of the Motion Picture Producers and Distributors of America, Inc., who pointed out that American companies had invested more than $10,000,000 in France for studios employing hundreds of Frenchmen and that the French industry benefited to the extent of $10,000 for every American film released

Adolph Zukor Officer Of Legion of Honor

Adolph Zukor, chairman of the board of directors of Paramount Pictures, was made an officer of the Legion of Honor of France in recognition of his contributions to the advancement of motion pictures as a world art medium. Mr. Zukor was decorated by J. J. Viala, French Consul at Los Angeles, on the set in the company's studios where Ernst Lubitsch was directing "Angel."

Mr. Zukor was also made a member of the Order of the Crown of Italy and presented with a cross of membership by the Italian consul general Gaelano Vecchietti in New York on March 29th at the testimonial dinner given him by the Independent Theatre Owners Association.

Roxy Hearing Gets SEC Report

Participation of Roxy stockholders in the reorganization appeared less probable on Monday with the submission of a report by the Securities and Exchange Commission on the plan now before Special Master Addison Pratt. The SEC report was prepared by R. A. Winter, assistant chief accountant and investigator for the New York office.

The report notes, however, that it has been "unofficially said that the new Roxy company is willing to assume certain obligations in order to partly compensate Class A stockholders," from whom the debtor company received $3,750,000.

Twentieth Century-Fox has offered to pay Class A stockholders of the Roxy Theatre Corporation in New York $1 per share, it was shown at the final hearing Tuesday on the proposed plan of reorganization of the company before Special Master Addison S. Pratt in the federal court.

The plan, with the recent amendments offered by 20th Century-Fox is described in the report as "more favorable now than in its original form." Mr. Winter said that the total cost of the property to the new company will be $4,834,688, including new cash, bonds and stock. He estimated the present value of the property at $3,639,846. Estimating depreciation at three per cent, instead of the two per cent used on the Roxy's books.

Commenting on future prospects for the Roxy, the report points out that Howard S. Cullman, trustee, has estimated 1937 earnings at $300,000 while interest charges and depreciation for the year will amount to $536,364. Mr. Winter's estimate, on the basis of an average of $5,600 per week for the last 32 weeks, is only $274,495 for 1937. All estimates are contingent upon ability to obtain a supply of good pictures.

"Star Is Born" Holdovers

"A Star Is Born" will be held for a second week in 16 of the 22 towns where the picture is now playing, it was said by the United Artists home office Monday. Of the six remaining cities, four have never held a picture for a second week. Among the cities keeping the film for extra time are Wilkes-Barre, Scranton and Philadelphia, Pa.; San Diego and Los Angeles, Cal.; Utica, N. Y.; Columbus, Ohio; Nashville, Tenn.; New Haven, Conn.; Springfield and Worcester, Mass.

Schein to Submit New RKO Plan

George Schein, representing 125,000 shares of RKO common stock, told Special Master George W. Alger in New York this week that he will present a new plan of reorganization for the company before the close of the hearings. Special Master Alger is holding hearings anent the plan of reorganization for RKO as proposed by the Atlas Corporation and agreed to by the general creditors' committee.

Wilfred Merrill and N. Peter Rathvon of the Atlas Corporation were the only witnesses called at the Monday session. Mr. Merrill said that Keith-Albee-Orpheum would be able to pay accumulated dividends on its preferred stock in 1938 and that some of the larger stockholders did not desire a dividend because income taxes would run too high.

Doyle to Expand London Theatres

by CLIFF HOLT
in Melbourne

Stuart F. Doyle, managing director of the Australian circuit, Greater Union Theatres, Ltd., announced this week that with the formation of London Theatre Centre, Ltd., he proposes to expand his theatre interests in England. The first hint of his intention was made some months ago in New York, and his announcement breaks a silence which he has maintained since his visit there late last year.

It is reported that £500,000 is involved in the enterprise. Two theatres are to be erected on a corner block in Regent Street, Piccadilly.

Connected with the London end of the plan are Harry Lane, of the London builders, Lane, Fox and Company; G. Wigham Richardson of Swan, Hunter and Richardson, the ship-builders; Sir Alan Cobham; Sir Dudley De Chair, former Governor of New South Wales, and R. W. G. Mackay. Financial and business personalities connected with the scheme in Australia are F. J. Smith, the Honorable T. G. Murray and Sir Sidney Snow.

All Paramount Exchanges Top Sales Drive Quota

For the first time in the history of any Paramount Pictures sales drive, each exchange topped its 100 per cent quota in finishing up on the "Adolph Zukor Silver Jubilee" sales drive, Neil F. Agnew, vice-president in charge of distribution, announced Wednesday in Los Angeles prior to leaving for a vacation in Hawaii.

In the district managers' division, William Erbb, heading district number one, consisting of Boston, New Haven and Maine, had the highest record. Milton Kusell, in charge of district number two, composed of New York, Brooklyn, Jersey, Albany and Buffalo, was second. Heading the branch managers' division was Myron Sattler, of New York. The leader in the salesmen's division was Irwin Lesser, also of New York.

ACHIEVEMENT

EASTMAN announces two new super-duplicating materials...*Eastman Fine-Grain Duplicating Negative and Positive Films.* They lead to duplicates actually indistinguishable from originals, and at last provide the industry with the complete answer to a highly important photographic problem. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

40 PER CENT OF ALL SEATS IN 93 LARGEST CITIES; ONE FOR 9 PERSONS

Forty per cent of motion picture exhibition in the United States is concentrated in 93 large cities.

Cities having a population of 100,000 or more have approximately one theatre seat for every nine persons, an average unchanged in the last two years in spite of slight variations in population and an increase in theatre building. Neither of these factors has been sufficient to vary the ratio computed for the 93 cities in the classification which have a total of 36,755,032 inhabitants and 4,032 theatres with a seating capacity of 4,118,353.

A survey to determine the ratio of population to theatre capacities and consequently patronage possibilities in the large cities where competition is keenest reveals a wide range of difference with local conditions the sole determining factor.

Ratios Vary from 5.5 to 17.6

The ratios vary from 5.5 in Miami to 17.6 in Birmingham. This city, however, is the only one in which the figure exceeds the general average of 14.4 computed for the country exclusive of the large cities. New York, Buffalo and Tacoma are the only cities in which the average for the 93 municipalities, 8.9, is maintained.

The 8.9 ratio has been continued since 1935, although nearly every city in the list shows a slight change from a similar table computed in that year. The population of the cities included in the investigation, according to United States Census estimates, has increased from 36,435,000 to 36,755,032. The number of theatres in these cities, according to the Film Boards of Trade figures, has increased from 3,873 to 4,032 and the total seating capacity from 4,083,000 to 4,118,353.

Seating Average Drops

The average seating capacity of the theatres in the large cities decreased slightly in the two years from 1,054 to 1,021 while the average seating capacity of the 16,258 theatres in the country remained unchanged at 610. However, 40 per cent of the total seating capacity of the country's theatres and 25 per cent of the total number of theatres are in the 93 cities.

The extent of the concentration of motion picture exhibition in cities of 100,000 or more inhabitants is shown by the fact that in the smaller places there are only 6,322,279 seats in theatres operating to serve the rest of America's 90,765,968 persons. These theatres are scattered over thousands of cities, towns and villages. The last federal census reported more than 2,000 places with populations of more than 2,500 and less than 100,000.

Each theatre in the large cities thus has

(Continued on following page, column 3)

Ratio of Theatre Seats to Population In 93 Cities of More Than 100,000

Ninety-three of the largest cities of the country, having populations of more than 100,000 are included in the following analysis of the ratio of population to theatre seats in April, 1937, as compared with April, 1935. The population figures are based on the latest official United States census computations and the theatre statistics are from the Film Boards of Trade.

City	Population	Number of Theatres	Total Seating Capacity	Ratio Population to Seats	
				April 1937	April 1935
New York City	6,930,446	617	775,393	8.9	8.9
Chicago, Ill.	3,376,438	323	334,549	10.1	10.0
Philadelphia, Pa	1,950,961	206	220,461	8.8	9.1
Detroit, Mich	1,703,395	180	176,373	9.7	9.9
Los Angeles, Cal	1,238,048	186	176,462	7.0	7.5
Cleveland, Ohio	1,194,989	113	126,915	9.4	6.6
St. Louis, Mo	821,960	97	99,304	8.3	8.8
Baltimore, Md.	804,874	90	74,038	10.9	11.3
Boston, Mass	781,188	74	99,210	7.9	7.7
Pittsburgh, Pa	669,817	83	66,661	10.0	10.3
San Francisco, Cal	634,394	76	84,856	7.5	7.3
Milwaukee, Wis	578,249	79	80,706	7.2	6.9
Buffalo, N. Y	573,076	67	64,078	8.9	8.5
Washington, D. C.	486,869	54	47,043	10.3	11.4
Minneapolis, Minn	464,356	62	50,788	9.1	9.5
New Orleans, La	458,762	54	52,056	8.8	8.7
Cincinnati, Ohio	451,160	61	48,183	9.4	9.2
Newark, N. J	442,337	53	62,557	7.1	7.2
Kansas City, Mo	399,746	65	60,452	6.6	6.2
Seattle, Wash	365,583	46	40,063	9.1	8.5
Indianapolis, Ind	364,161	57	46,092	7.9	7.6
Rochester, N. Y	328,132	33	38,741	8.5	8.3
Jersey City, N. J	316,716	20	31,473	10.1	10.3
Louisville, Ky	307,745	36	33,989	9.1	8.6
Portland, Ore	301,815	50	40,888	7.4	7.6
Houston, Tex	292,352	24	24,483	11.9	17.0
Toledo, Ohio	290,718	28	29,339	9.9	10.0
Columbus, Ohio	290,564	54	39,218	7.4	7.7
Denver, Colo	287,861	41	38,857	7.4	7.9
Oakland, Cal	284,063	36	44,462	6.4	6.6
St. Paul, Minn	271,606	36	26,217	10.4	10.6
Atlanta, Ga	270,366	30	26,557	10.2	10.6
Dallas, Tex	260,475	36	30,431	8.6	8.6
Birmingham, Ala	259,678	19	14,778	17.6	15.6
Akron, Ohio	255,040	30	22,778	11.2	11.3
Memphis, Tenn	253,145	27	25,621	9.9	9.9
Providence, R. I	252,981	18	25,148	10.1	10.0
San Antonio, Tex	231,542	17	21,781	10.6	10.5
Omaha, Neb	214,006	30	23,891	9.0	8.4
Syracuse, N. Y	209,326	32	28,623	7.3	7.4

[Continued on following page]

RATIO UNCHANGED IN TWO YEARS

Ratio of Theatre Seats to Population

[*Continued from preceding page*]

City	Population	Number of Theatres	Total Seating Capacity	Ratio Population to Seats	
				April 1937	*April 1935*
Dayton, Ohio	200,982	29	21,257	9.5	9.1
Worcester, Mass	195,311	13	18,370	10.6	10.6
Oklahoma City, Okla	185,389	21	17,916	10.3	11.0
Richmond, Va	182,929	21	17,070	10.7	11.5
Youngstown, Ohio	170,002	15	15,535	10.9	9.9
Grand Rapids, Mich	168,592	26	17,235	9.8	10.2
Hartford, Conn	164,072	16	24,467	6.7	6.7
Fort Worth, Tex	163,447	17	15,897	10.3	11.2
New Haven, Conn	162,655	22	22,268	7.3	6.8
Flint, Mich	156,492	17	15,653	10.0	10.5
Nashville, Tenn	153,866	15	13,203	11.7	12.4
Springfield, Mass	149,900	15	17,654	8.5	8.3
San Diego, Cal	147,995	24	22,204	6.7	6.7
Bridgeport, Conn	146,716	20	21,267	6.9	6.7
Scranton, Pa	143,433	19	16,676	8.6	8.6
Des Moines, Ia	142,559	19	13,690	10.4	11.6
Long Beach, Cal	142,032	21	20,044	7.1	7.5
Tulsa, Okla	141,258	15	10,496	13.5	11.5
Salt Lake City, Utah	140,267	14	12,450	11.3	10.6
Paterson, N. J	138,513	10	13,453	10.3	10.0
Yonkers, N. Y	134,646	11	10,973	12.3	13.4
Norfolk, Va	129,710	17	15,600	8.3	9.0
Jacksonville, Fla	129,549	13	11,459	11.3	10.9
Albany, N. Y	127,412	17	21,038	6.1	5.8
Trenton, N. J	123,356	18	18,868	6.5	7.1
Kansas City, Kan	121,857	14	10,893	11.2	11.2
Chattanooga, Tenn	119,798	14	10,334	11.6	14.9
Camden, N. J	118,700	14	15,295	7.8	8.5
Erie, Pa	115,967	17	13,246	8.8	8.7
Spokane, Wash	115,514	13	11,075	10.4	10.4
Fall River, Mass	115,274	12	14,455	8.0	8.0
Fort Wayne, Ind	114,946	14	13,787	8.3	7.5
Elizabeth, N. J	114,589	8	11,027	10.4	10.5
Cambridge, Mass	113,643	8	9,549	11.9	11.9
New Bedford, Mass	112,597	12	14,972	7.5	7.1
Reading, Pa	111,171	13	19,348	5.7	6.7
Wichita, Kan	111,110	13	11,975	9.3	10.5
Miami, Fla	110,637	20	20,020	5.5	6.2
Tacoma, Wash	106,817	18	11,963	8.9	8.9
Wilmington, Del	106,597	12	12,464	8.5	8.5
Knoxville, Tenn	105,802	13	9,613	11.0	10.6
Peoria, Ill	104,969	11	10,729	9.8	9.3
Canton, Ohio	104,906	11	10,598	9.9	9.9
South Bend, Ind	104,193	13	13,766	7.6	7.6
Somerville, Mass	103,908	10	10,390	10.0	10.0
El Paso, Tex	102,421	9	8,240	12.4	9.6
Lynn, Mass	102,320	8	12,207	8.4	8.4
Evansville, Ind	102,249	12	9,047	11.3	11.4
Utica, N. Y	101,740	17	17,746	5.7	5.6
Duluth, Minn	101,463	11	7,824	13.0	12.0
Tampa, Fla	101,161	9	8,606	11.8	10.8
Gary, Ind	100,426	10	9,015	11.1	11.7
Lowell, Mass	100,234	11	11,911	8.4	10.0
Totals	36,755,032	4,032	4,118,353	8.9	8.9

(Continued from preceding page)

a potential drawing power of 9,116 persons while the average possible market for theatres in other sections is 7,424 persons.

The tabulation in the adjoining columns, listing the 93 cities together with their populations, number of theatres, seating capacities and ratios of population to capacities as computed for April, 1935 and April, 1937, is interesting in connection with the question of overseating. That local conditions are in wide variance in their bearing on the situation is shown by the fact that the ratio does not vary in accordance with size or geographical location.

In many cities the actual drawing population from suburban districts outside of the city limits increases considerably the actual population upon which the survey is based. On the other hand the populations of some other cities do not represent a true tabulation of the possibilities of the market because of local economic or sociological conditions. Many southern cities, for example, present their own unique problem because of the large negro population.

It will be noted that nearby cities or cities within the same territory, in general, have similar ratios.

20th Century-Fox Promotions In Home Office and Exchanges

Thirteen promotions among the personnel of the home office and the New York and Pittsburgh exchanges of 20th Century-Fox have been announced by John D. Clark, general manager of distribution. Jack Bloom, assistant manager of the contract department at the home office, has been named manager to succeed the late Nat. B. Finkler. In adsales, Director Lee D. Balsly has promoted Edgar Hollander from manager of ad sales at the New York exchange to supervisor of the eastern district. Mr. Hollander was succeeded at the exchange by Elliott McManus, formerly contact man at the home office.

Heading a list of five promotions announced by Manager Ira H. Cohn of the Pittsburgh exchange, C. C. Kellenberg was named branch sales manager on May 1, succeeding A. W. McCormick. The latter had resigned to take over operation of the Beaver theatre at Beaver, Pa. Other promotions in Pittsburgh are E. S. Thorpe, in charge of zone 2 as film salesman; George Ball, booker; Benjamin Hanna, in charge of the shipping department; Irving Stein, in charge of night shipping. Promoted to new posts in the home office's contract department are Samuel J. Epstein to assistant contract manager; Ralph DeBurgos, section supervisor; Nat Rosen, Murray Scher and Angela Mandella, data clerks.

Harold Franklin, former RKO theatre head and more recently with Columbia at the Hollywood studios, arrived in New York from California last Thursday and is reported planning to reenter the exhibition field. Mr. Franklin declined to comment on whether he was looking for theatres but he did have several conferences with John Eberson, theatre architect.

PRODUCERS, EXHIBITORS AND RADIO OFFICIALS TACKLE STAR BROADCASTS

20th Century-Fox Follows Paramount in Naming Studio Executive to Supervise Appearances and Check Scripts

"Paramount on Parade" Program Dropped as MGM Considers Starting One; Air Exploitation Continues

Conferences of producers, exhibitors and radio broadcasting representatives to discuss regulation of the use of film stars and material on the radio programs are being arranged as a result of the first meeting of a committee appointed by the Motion Picture Theatre Owners of America to study the problem.

Twentieth Century-Fox this week followed the lead of Paramount in appointing a studio executive to supervise radio appearances of its contract stars and to check all scripts.

The "Paramount on Parade" program, which did not conflict with theatre hours, was discontinued last week. The announcement was followed by a report that Metro-Goldwyn-Mayer was considering a similar program.

While the MPTOA committee was considering ways and means of attacking the problem, producers and exhibitors alike continued wide employment of radio exploitation.

The meeting proposed by the MPTOA committee was dependent on a conference later this week between Walter Vincent, chairman of the exhibitor group, and Will H. Hays, president of the Motion Picture Producers and Distributors of America, at which the procedure to be followed was to be decided.

The committee, which includes Lewen Pizor of Philadelphia, Arthur Lockwood of Middletown, Conn., and Samuel Pinanski of Boston, in addition to Mr. Vincent, agreed that unregulated use of film talent and material on radio pragrams was potentially injurious to theatre business and to the stars themselves.

A statement issued after the meeting said: "The discussion brought forth a unanimity of opinion that the function of the radio and that of the motion picture are so greatly at variance that a meeting of producers, exhibitors and broadcasting executives might be fruitful of an understanding and an agreement that would be beneficial to all concerned."

A possibility discussed by the MPTOA group was that of sending a questionnaire to leading exhibitors to determine whether film radio programs are injurious to theatre business, beneficial or without effect.

Studio to Check Radio Use

All arrangements for radio appearances of Twentieth Century-Fox contract stars will be made through the studio casting department and scripts of proposed radio entertainment will be submitted for approval, it was announced this week.

Lou Schreiber, casting director, was appointed executive in charge of the department. The move was said by studio officials to be not so much censorship as a desire to derive the fullest benefit from radio exploitation without delaying production. Mr. Schreiber's duties are identical with those of Ruby Cowen, employed by Paramount for essentially the same purpose.

GAIN IN RADIO SETS PUT AT 2,000,000

A survey compiled by Dr. Daniel Starch, market researcher for the Columbia Broadcasting System estimates that there will be 2,000,000 *more radio families in the United States in the summer of* 1937 *than there were last year.*

The total number of sets will be 34,000,000, *according to the survey, in* 25,000,000 *homes;* 4,000,000 *extra sets in homes, and* 5,000,000 *sets in automobiles.*

Paramount Program Ended

The weekly series broadcast from the Paramount Hollywood studios over the NBC red network concluded last week with an all musical program. A company announcement reporting the conclusion of the program said: "Because of the change from Eastern Standard Time to Daylight Saving Time and the diminishing of radio audiences due to the arrival of warm weather, the weekly broadcast will be discontinued after Sunday's program until next fall."

The program, received in the east at 12 noon, was initiated in the studio at 9 o'clock. The change to Daylight Time moved the studio hour for the broadcast to 8 o'clock.

Theatre, Producers Use Air

Use of radio exploitation by both producers and exhibitors has continued without abatement. The premiere of David O. Selznick's "A Star Is Born," at Grauman's Chinese, Hollywood, on April 20th, was broadcast over the Mutual network, and the story was played in abbreviated form the following week on the Lux Theatre of the Air program.

Metro-Goldwyn-Mayer has signed a contract with WFIL, Philadelphia, to "plug" roadshow attractions at the New Locust. For the premiere of "Captains Courageous" the company used two 100-word spot announcements daily for a week.

Exploitation of "Shall We Dance," RKO Radio's new starring vehicle for Fred Astaire and Ginger Rogers, included 187 broadcasts of songs from the picture from the general air release of the score on March 17th to May 5th.

"Wake Up and Live," Twentieth Century-Fox musical, received two major network "plugs" the week of its release. Most of the cast took part in the Ben Bernie-American Can program over NBC, and "Hollywood Hotel" over CBS featured a group from the picture, including Ben Bernie and Walter Winchell.

The Warner Brothers circuit in cooperation with WCAU in Philadelphia, has launched a program entitled "Let's Go to the Movies." A commentator reviews pictures on Wednesday and Friday evenings, and parts of the sound track are broadcast.

The 12 Denver Fox theatres give three half-hour broadcasts each week over KLZ. The programs are on Sunday, Monday and Wednesday and usually include talent from the Denver theatre orchestra and the Tabor theatre stage show. An announcer tells what is playing currently at the Fox theatres.

The East Iowa Sing Fest, a new sustaining program over Iowa stations every Saturday night from 11:30 to 12:30, originates in the Paramount theatre in Cedar Rapids.

DuPont to Make Lenses of Plastic

Experiments are being started at the DuPont laboratories on a plastic material to use in the manufacture of lenses, all of which have previously been made of glass or quartz. The material would be similar to that already available in England, according to Peter Koch de Gooreynd, Anglo-Belgian industrialist and co-inventor of the plastic lens process employed in that country, who announced the American experiments at a demonstration of the invention at the British Empire Building in New York. An American company will be formed to exploit it in this country and Canada, he said, adding that the material would probably be available within six months.

Formed according to specifications by a moulding machine, the lenses require no grinding or polishing, and they are "practically" unbreakable. The material used in England is of resinous base, and lenses made from it were declared by Mr. Koch de Gooreynd to be 30 per cent more transparent than glass lenses and to weigh 50 per cent less.

Associated with him in the development of the process were Arthur W. Kingston and Dr. W. Ewart Williams.

Perry Going to London

A. W. Perry, general manager of Empire Films, Ltd., in Toronto, is expected to leave soon for London to look into the producing situation there to inspect new product for the coming season. Empire Films holds the Canadian distributing contract for Gaumont British, as well as Republic and Educational product from the United States.

Pulitzer Winners To Be Made Films

The Pulitzer Prizes in letters and journalism for the current year were announced in New York Monday night by Dr. Nicholas Murray Butler, president of Columbia University, at the annual dinner of the alumni of the university's School of Journalism and two of the awards winners, it was discovered, a novel and a play, soon will be produced as motion pictures. "Gone With the Wind," Margaret Mitchell's novel of the South, is now the property of David O. Selznick, and the most distinguished play, "You Can't Take It With You," already has been purchased by Columbia. Miss Mitchell and George Kaufman and his collaborator, Moss Hart, will receive $1,000 prizes.

For the most distinguished book on the history of the United States, the committee selected the "Flowering of New England," by Van Wyck Brooks. Allan Nevin's "Hamilton Fish, the Inner History of the Grant Administration," was adjudged the most distinguished biography "teaching patriotic and unselfish services to the people." Robert Frost received the poetry award for the third time in his career with "A Further Range," published by Henry Holt.

"You Can't Take It With You," Mr. Kaufman and Mr. Hart's current comedy hit on Broadway, was purchased by Columbia last January for $200,000, said to be the largest sum ever paid for the picture rights to a stage or fiction property. The price paid by Mr. Selznick for the Mitchell novel, which he bought from its galley proofs, has never been made public but reports have it that the producer has refused as much as $250,000 for the property.

Bell Companies Win Duovac Suits

Judge Nields in the federal court for the District of Delaware has handed down his decree in the anti-trust suits brought by General Talking Pictures Corporation and Duovac Radio Corporation against American Telegraph and Telephone Company, Western Electric Company, and Electrical Research Products, Inc.

As foreshadowed in his earlier opinion, Judge Nields, after reviewing the briefs on both sides, has now formally dismissed the charges as to the AT&T and Western Electric and denied the injunction sought against ERPI. The court retains jurisdiction in case ERPI hereafter should endeavor to enforce the socalled "equality" and "repair and replacement" clauses in some of its early contracts.

These provisions Judge Nields in his decision found had been necessary and legal during the research and promotion period of talking pictures as a means of insuring the integrity and proper servicing of the Western Electric equipment which ERPI leased to producers and exhibitors. Subsequently, as the court found, ERPI did not enforce these restrictions to suppress competition and later voluntarily eliminated them from its contracts.

This litigation started in 1932.

New England Circuit Holdings Show Gains

New England independent theatre holdings have decreased approximately 17 per cent in the past two years, and circuit holdings have increased about eight per cent, according to a supplement just added to the 1937 *Theatre Guide* issued by the Boston Film Board of Trade.

The fact that a number of town and fraternal halls which formerly housed silent films have been deleted from the new guide partly accounts for the loss on the independent side of the ledger, but it cannot account for the fact that circuits have grown to such a marked degree. New England, not including Connecticut, is shown to have 350 circuit theatres and 658 independent houses in the guide.

Dirigible Will Fly Coronation Films

The operators of the dirigible Hindenburg this week reversed the definite decision made recently and will now delay the sailing of the big ship, on its second flight of the season to the United States from Europe, for two days to permit it to pick up newsreel prints and news photographs of the coronation of King George VI in London. The ship will leave Frankfort-on-Main, Germany, on May 13 instead of May 11, as originally scheduled, and is due to arrive at Lakehurst, N. J., late in the afternoon of May 15.

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BRITAIN CERTAIN TO RETAIN QUOTA BUT AWAITS INDUSTRY'S OWN IDEAS

Runciman Urges Trade Get Busy; Strabolgi Calls U. S. Outlet Chief Problem; Moyne Puts Home Market First

by BRUCE ALLAN
in London

The situation in regard to legislation amending the Cinematograph Films Act of 1927 is practically unaltered by the declaration of Walter Runciman, president of the Board of Trade, in the House of Commons, though that announcement was important in one respect; it indicated a definite intention on the part of the Government to legislate in some form before the present Act expires.

Mr. Runciman's statement, already reported briefly by cable, was, in full:

"The principal recommendation of Lord Moyne's Committee is that the Quota should continue for another ten years. The Government accepts this recommendation and proposes to introduce the necessary legislation before the end of the year, but further discussions with trade interests concerned with other recommendations of the committee will be necessary before legislation is drafted."

Inasmuch as the continuance of the Quota, in one form or another, was regarded as inevitable by all sections of the trade, the significance of this statement lies in its hint to the industry to get busy with its agreed plan, or put up with legislation in any form which the Government may select. On the other hand it may mean, in practice, no more than that the Cabinet, failing trade agreement, will re-enact the Quota in its present form. It is probably best to regard it as a "ginger" hint to the three trade associations, now in conference.

Propagandistic Debate

On the same day there was staged in the House of Lords a debate in general terms on the film problem which had considerable significance as an indication of the prevailing atmosphere in political circles. The debate was frankly propagandistic in object, the motion before the House being the purely academic one that "a flourishing British cinema industry is of increasing importance, and all practicable steps should be taken to assist its foundation on a firm basis."

The interesting feature of this occasion was the fact that Lord Templemore, for the Government, accepted the motion and that in doing so he officially affirmed that the Government "are determined to maintain conditions in which the industry can not only hold its present position, but expand considerably." Also seen as significant was this remark of Lord Templemore: "Many of the products of British studios are able to bear comparison with films produced anywhere in the world. Outside the U. S. A. the market for British films has greatly improved but progress in the U. S. A. has been very slow."

The importance of the American market to the future of British production was underlined in the debate, which was inaugurated by Lord Strabolgi (previously Lieut.-Commander Kenworthy, M. P.) by the statement that the 1927 Act, while a stimulus, had not been a complete success, and that a crisis existed as shown in the fact that British studios, capable of producing 58 films concurrently, were actually occupied by 13 only.

BOARD OF TRADE, KRS AGREE ON QUOTA LAW

It was reported in London this week that the Film Group of the Federation of British Industries, the Cinematograph Exhibitors Association, and the Kinematograph Renters Society would submit a report to the Government registering agreement on all major points of the Cinematograph Act leaving minor differences to decisions of the Board of Trade.

A minimum cost principle will be approved by the FBI and the KRS while the CEA at present wants a quality clause as against the FBI's plan for a quality plus cost basis and the plan of the KRS for a cost basis with the quota reduced in inverse proportion to cost.

Producers and distributors are agreed on a minimum cost of £15,000 but differ on their recommendations for Quota percentages, the FBI standing for the Moyne suggestion of 20 per cent for distributors and 15 per cent for exhibitors. The CEA and KRS suggest 15 and 10 per cent, the KRS separately asking for ten and five with provision for the average cost to be £20,000 or £25,000.

Accusing financiers of being "a flock of sheep" who first rushed into the industry and then withdrew, leaving good producers short of money, Lord Strabolgi soon got to the point that the real cause of the production crisis was the lack of an American outlet.

Charges Foreign Domination

"Great pictures have been made here," he said, "but it has been found practically impossible to get the vast majority of them exhibited in other countries, and particularly in the United States.

"Yet the American industry as a whole would not make a profit unless they could sell their great films, and many of their other films, over here.

"Quota 'quickies' made in this country, usually by Americans, are held up to derision in America and do our industry a great deal of harm.

"Our industry is under foreign domination and control."

Turning aside to attack the theory of Government control of the industry—unless he could see the possibility of a Government permanently of his own Labor complexion—Lord Strabolgi returned to his text in his final passage, in which he asked:

"Why should we not enter into a trade agreement with America under which, in return for a share of this great English-speaking market, we shall be allowed a quota of, say, 20 per cent of British films in the American market?"

Another Propagandistic Group Forms; Several Reciprocity Plans Advanced; New Tax May Affect Americans

As the debate proceeded, the note of the "American danger" continued to be sounded. Lord Ponsonby found cause for alarm in the fact that British youth has learned to say "Yep," and that it absorbed "blatant, nauseous, vulgar pathos"—apparently, in his analysis, only from American films. The comment from Viscount Bledisloe was to recall conversations with Chaplin and Fairbanks in which they had deplored the impossibility of making better films than the public wanted, and the Earl of Iddesleigh also discounted a good deal of the other speaking by accusing British producers of a technique inferior to that of France and the States and suggesting that the best thing the Government could do would be to subsidize technical training.

Moyne Emphasizes Home Market

In many ways the most significant contribution to the debate was that of Lord Moyne. With the whole trend of the public agitation now veering toward a scheme of forced reciprocal trading with the U. S. A., it was interesting to hear the chairman of the recent Films Act Committee saying, as a result of his prolonged investigation into the trade situation:

"The foreign market is necessary for big spectacular productions but, in my opinion, the home market will prove the more important factor in the development of the British industry.

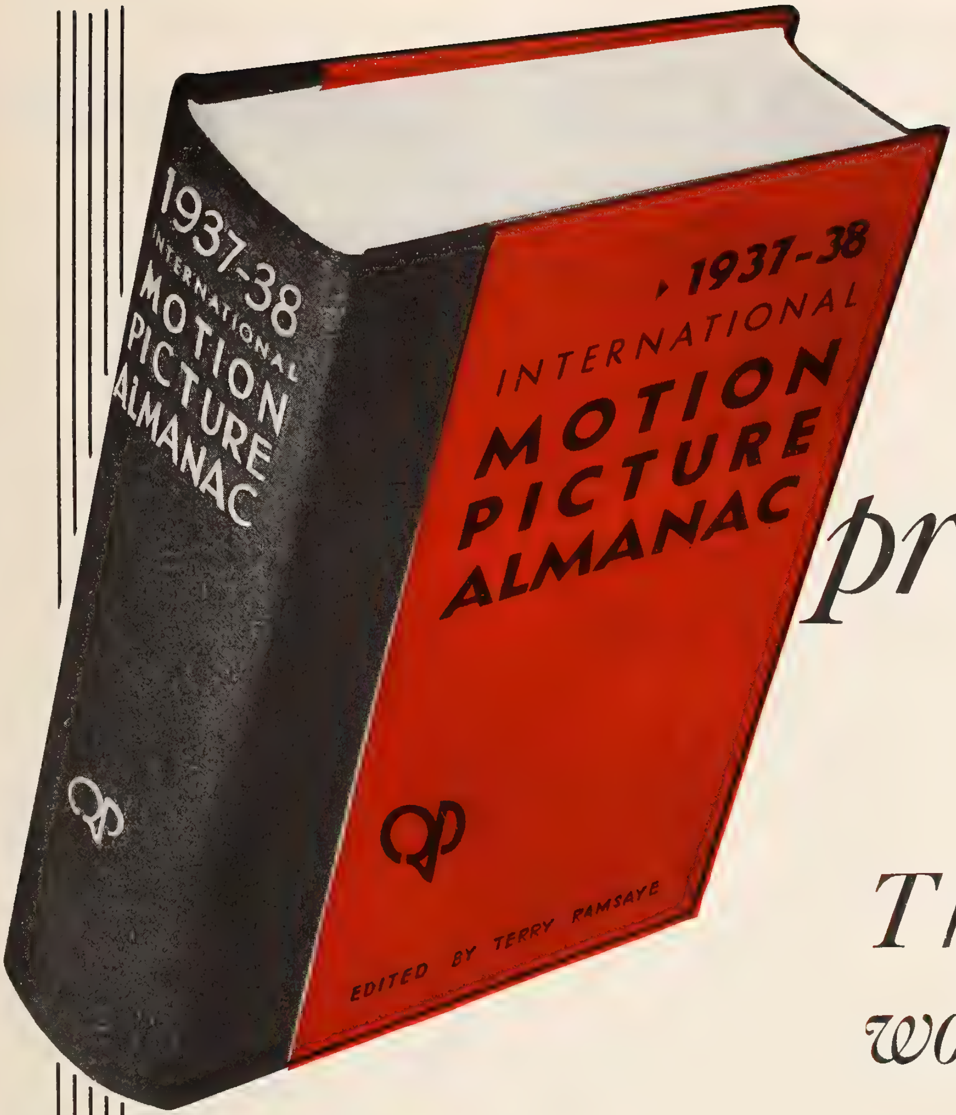
"Our Quota at present provides only for one-fifth of the home market for British films. If the quality of British films should justify a gradual raising of the proportion to a more equal share, there should surely be sufficient scope for profitable production here, just as much as in France, Germany, Italy and other Continental countries where home-made films have won a commanding position."

New Propaganda Council

A day before the House of Lords debate, there was launched, under the title of the British Films Advancement Council, another propaganda organization, backed by a number of Members of Parliament and other politicians and public men, for the official purpose of "taking such action as may be expedient to bring before the public, public authorities, social and educational institutions and the Government, the national, economic and educational importance of British films, and to secure public support for such legislation, or other measures, as may be necessary to assure to British films fair treatment in all countries which market film products in the United Kingdom."

The sting of this declaration is, obviously, in the tail. The new organization seems, in fact, to have been established with the definite purpose of agitating the policy of reciprocity now favored by British producers. At the inaugural meeting there were such remarks as that from Sir William Wayland, MP: "If the U. S. A. spent, say, one-third of the millions she receives from her films in this country in buying back British films for exhibition in America, the great American public would know far more about this country than it does at present." Lord Strabolgi, Sir Edward Campbell, MP, Professor Graham Kerr, MP, and Thomas Levy, MP, are active in this new body. Mr. Levy is prominently associated with the

(*Continued on page 56*)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SEVERAL BRITISH QUOTA PLANS AIRED

(*Continued from page* 54)

"Dixey Scheme" of cooperative distribution by exhibitors.

While the outlines of a powerful campaign of propaganda and publicity inside and outside Parliament for the theory of reciprocity are thus gradually shaping, details have leaked out of what reciprocity, as understood by the British producer, means in definite trade terms. They are contained in one of a number of documents in which the views of members of the Film Group have been expressed and, while they do not necessarily reflect the final policy of that body, they do definitely indicate the principle which producers are advocating in the conferences of the Cinematograph Exhibitors Association, Kinematograph Renters Society and the Film Group of the Federation of British Industries. The conferences have been suspended temporarily while the points at issue are being placed before the councils of the organization.

The first and most striking full measure feature of this reciprocity plan is that it is suggested it should be optional. Distributors are offered the choice of complying with Quota obligations or of contracting out of them by acquiring foreign rights in British films.

This principle is indicated in a draft clause which proposes:

"A renter of foreign pictures contributing not less than £8,000 ($40,000) towards the cost of a British picture, in return for the foreign distribution rights of such picture for any one State, shall be deemed to have fulfilled his quota obligation in respect of the same footage of film as he would have been permitted to introduce from such State against the acquisition of a corresponding British film."

In terms of practice this means that, assuming the picture bought for export to be 6,000 feet in length, the company purchasing it would be free to import, for distribution in England, 24,000 feet of its own product, or four features, free of any obligation to provide quota coverage for that footage in England. In the shortest possible terms, a quota film has been bought for export instead of for British distribution. There is the important difference that a minimum price of £8,000 is suggested. It is possible to buy two "quickies" for this amount.

Another clause provides that the option of reciprocity on this basis shall apply only to British films costing a minimum of £12,000, and there is an indication that some producers want the figures fixed at £40,000, with a stipulation that the export contribution shall amount to at least 25 per cent of the amount.

Sees Product Assured

It is made plain by other suggested provisions that a British film sold for export under the plan shall not be available for the distributor's internal Quota. This leaves the exhibitor free of any fear of shortage, it is suggested, inasmuch as the foreign pictures covered by the Export Quota will not need to be covered by British internal Quota, while the exported British film will be available for the exhibitor's Quota.

In many respects this plan, which bears a close resemblance to the theories advanced by Simon Rowson before the Moyne Committee, has an affinity to the policy favored by American distributors that the Quota, instead of being computed on footage, should be based on footage modified by cost; in the broadest terms, that a picture costing twice the statutory minimum, if one is fixed by Parliament, should obtain double Quota value. In practice, this indicates a willingness on the part of American companies to make higher priced pictures in England, for world distribution, in return for more reasonable Quota provisions.

"We appreciate the many letters we have received from fellow exhibitors, throughout the United States, and Canada, who have mentioned seeing our articles in the Motion Picture Herald.

"We recently received a very appreciative letter from Buck Jones, who pledges us every support in breaking box office records in small towns. He thanks us for our praise in 'What the Picture Did for Me.'

"Am trying for the Quigley Award, to see what we can do about it in this neck of the woods."

—HARLAND RANKIN,
Plaza Theatre,
Tilbury, Ontario.

Differences in Plans

The main difference lies in another clause of the drafted Film Group scheme, which provides that the reciprocity alternative to Quota shall only apply to films made by "British controlled companies."

Another important difference is that the proposal does not free the distributor from the footage obligation of 20 (which may become 50) per cent, but merely allows him to satisfy it in a new, and more costly, way.

It is obvious that the obligation to buy export footage, without any effective control over its quality, may be more onerous on the distributor than an internal Quota, and unless there are provisions at a later stage to meet the American companies' desire that an increased cost in their Quota pictures shall be compensated by a reduced footage, it is probable that the alternative Quota will continue to be regarded by the KRS as a system of forced exports, and to be opposed. At the same time, its optional character very well may appeal to certain American companies which already are committed to the policy of making films in England for the U. S. market. Chief of such companies are United Artists, Twentieth Century-Fox and Metro-Goldwyn-Mayer, but, so far as is generally understood, only United Artists can be said to be handling the product of "British-controlled companies."

First Trade Reactions

The first trade reactions to the reciprocity alternative are that it does provide a possible basis for discussion between British and American interests, but that two very high fences have to be jumped. One is the British industry's desire to keep studio floor space active by an increased internal Quota; this is in line with the Government's desire for an increase in the British screen time occupied by British films. The other is the objection of American interests to accepting increased obligations under an Act which they already find extremely onerous, and their disinclination, over and above their opposition in principle to an Export Quota, to accept responsibility for selling in U. S. pictures of which they have not controlled the quality.

Financial Backing Reported Aim

Alexander Korda, head of London Films and a partner in United Artists, and who is sailing for the United States this week, is reported making the trip to New York primarily to seek new financial backing.

It is understood that immediately on his arrival in New York he will proceed to Hollywood for business conferences with Dr. A. H. Gianinni, president and chairman of the board of United Artists.

A deal on distribution between the London Films executive and Herbert Wilcox is reported here. Mr. Wilcox has started production of "Victoria the Great" at the Korda studios at Denham. The picture is being produced by Imperator Film Productions, Ltd., for world distribution by RKO.

Mr. Korda's position has been critical since the retrenchment ordered by the Prudential Assurance Company, which is financially interested in London Films.

The future policy of London Films, following the retrenchment ordered by Prudential Assurance Company, financially interested in the producing concern, was discussed at a weekend dinner conference at Denham, it has been learned. Besides Mr. Korda and his associates, Winston Churchill also was present. The reason for Mr. Churchill's presence could not be learned but there was some indication that there might be a political implication, in view of Mr. Korda's recent statements to the press on the lack of sufficient financing in England for production and his support of the Moyne recommendation for a government film commission.

New Tax and American Companies

The special tax on increased profits announced in Neville Chamberlain's Budget, as a national defense contribution, may affect certain American film companies whose British subsidiaries have increased their turnover considerably in the last three years.

Although the tax is likely to be modified, in response to protests, its principle will probably remain the same. This is that, on any increase of profits over the standard profit computed from the returns of the years 1933, '34, '35, a special tax will be levied at the following rates:

Increase of Profit	Tax
6 per cent	Nil
6 - 10	20 per cent
10 - 15	25 per cent
Over 15	33 1/3 per cent

Alternatively the tax may be levied on the amount by which profits exceed 6 per cent on the total issued capital of the company.

Many British subsidiaries of U. S. film companies probably are making much bigger profits today than in the three standard years. Although accusations frequently are made in England that these companies evade income tax by high costing of films, the inland revenue department has accepted their accounts and, presumably, is in a position to establish a basis for the national defense impost. Most of the companies have only nominal capitals, and, presumably, will be charged on actual profits.

British Carbons Dearer

The agreement between the CEA and Ship Carbons, Ltd., has been modified, the discount allowed from list prices being reduced from 15 per cent to 5 per cent. The agreement dates back two years. It was made after the Government, as a war precaution, had placed prohibitive duties on foreign carbons, as a protection against price exploitation.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 1, 1937, from 111 theatres in 18 major cities of the country was $1,220,691, an increase of $36,812 over the total for the preceding week ended April 24, 1937, when 105 theatres in 17 large cities aggregated $1,183,879.

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Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Current Week Gross	Previous Week Picture	Previous Week Gross
Boston							
Boston	3,246	35c-75c	$17,700	"Breezing Home" (Univ.) (plus stage show)	18,800	"Make Way for a Lady" (Radio) (plus stage show)	18,000
Fenway	1,382	30c-50c	5,300	"King of Gamblers" (Para.) and "Melody for Two" (W.B.)	4,000	"The King and the Chorus Girl" (W.B.) and "Her Husband Lies" (Para.)	6,800
RKO Memorial	2,907	25c-65c	13,600	"The Woman I Love" (Radio) and "We Have Our Moments" (Univ.)	18,000	"History Is Made at Night" (U.A.) and "When Love Is Young" (Univ.)	19,000
Loew's Orpheum	2,970	35c-65c	14,500	"Personal Property" (MGM) and "Devil's Playground" (Col.) (2nd week)	13,600	"Personal Property" (MGM) and "Devil's Playground" (Col.) (1st week)	17,000
Loew's State	3,537	35c-65c	13.100	"Personal Property" (MGM) and "Devil's Playground" (Col.) (2nd week)	11,000	"Personal Property" (MGM) and "Devil's Playground" (Col.) (1st week)	15,800
Metropolitan	4,332	35c-75c	26,200	"Wake Up and Live" (20th Cent.-Fox) (plus stage show)	29,000	"Internes Can't Take Money" (Para.) (on stage: Roger Pryor and Orch.)	23,500
Paramount	1,793	25c-50c	8,000	"King of the Gamblers" (Para.) and "Melody for Two" (W.B.)	7,200	"The King and the Chorus Girl" (W.B.) and "Her Husband Lies" (Para.)	10,000
Shubert	1,590	55c-$1.65	....	"Lost Horizon" (Col.) (2nd week)	9,000	"Lost Horizon" (Col.) (1st week)	14,000
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Wake Up and Live" (20th Cent.-Fox)	17,500	"Seventh Heaven" (20th Cent.-Fox)	12,200
Century	3,000	25c	7,000	"Woman-Wise" (20th Cent.-Fox) and "The Crime Nobody Saw" (Para.)	6,100	"Espionage" (MGM) and "Criminal Lawyer" (Radio)	8,300
Great Lakes	3,000	25c-40c	10,100	"The Woman I Love" (Radio)	8,100	"Marked Woman" (F.N.)	11,800
Hippodrome	2,500	25c-40c	9,000	"The Soldier and the Lady" (Radio) and "The Plot Thickens" (Radio)	4,600	"Outcast" (Para.) and "Off to the Races" (20th Cent.-Fox)	4,700
Lafayette	3,300	25c	8,300	"I Promise to Pay" (Col.) and "Let's Get Married" (Col.)	8,600	"Top of the Town" (Univ.)	10,300
Chicago							
Apollo	1,400	35c-75c	7,100	"Seventh Heaven" (20th Cent.-Fox) (2nd week)	6,700	Seventh Heaven" (20th Cent.-Fox) (1st week)	8,600
Chicago	4,000	35c-75c	35,500	"Internes Can't Take Money" (plus stage show)	27,600	"History Is Made at Night" (U.A.) (on stage: Ray Atwell and revue)	29,500
Garrick	900	35c-75c	6,800	"Waikiki Wedding" (Para.) (2nd week)	7,500	"Waikiki Wedding" (Para.) (1st week)	9,200
Oriental	3,490	35c-55c	17,500	"Fifty Roads to Town" (20th Cent.-Fox) (plus stage show)	16,500	"Midnight Taxi" (20th Cent.-Fox) (plus stage show)	18,100
Palace	2,509	35c-75c	19,900	"When Love Is Young" (Univ.) (on stage: Eddie Garr and Revue)	14,000	"The Woman I Love" (Radio) (on stage: Phil Regan and revue)	15,400
Roosevelt	1,591	35c-75c	13,000	"Wake Up and Live" (20th Cent.-Fox) (2nd week)	18,000	"Wake Up and Live" (20thCent.-Fox) (1st week)	21,200
State-Lake	2,776	20c-40c	14,800	"A Doctor's Diary" (Para.) (plus stage show)	14,500	"Criminal Lawyer" (Radio) (plus stage show)	15,200
United Artists	1,700	35c-75c	17,500	"Maytime" (MGM) (5th week)	12,800	"Maytime" (MGM) (4th week)	13,400
Cleveland							
Allen	3,300	30c-42c	5,700	"Marked Woman" (F.N.)	8,000	"The Soldier and the Lady" (Radio)	5,800
Hippodrome	3,800	30c-42c	12,700	"The Woman I Love" (Radio)	11,000	"Marked Woman" (F.N.)	15,000
RKO Palace	3,100	30c-60c	17,800	"Call It a Day" (W.B.) (plus stage show)	16,000	"Mountain Justice" (F.N.) (on stage: Mills Brothers)	18,000
State	3,400	30c-42c	17,200	"The Hit Parade" (Republic) (on stage: Ted Lewis and Band) (30c-60c)	22,500	"Personal Property" (MGM)	15,000
Stillman	1,900	30c-42c	5,200	"Men Are Not Gods" (U.A.)	4,200	"Waikiki Wedding" (Para.)	6,900
Denver							
Aladdin	1,500	25c-50c	3,400	"Fifty Roads to Town" (20th Cent.-Fox)	5,000	"The King and the Chorus Girl" (W. B.)	3,500
Broadway	1,500	50c-$1.50	2,300	"The Good Earth" (MGM) (2nd week)	6.500	"The Good Earth" (MGM) (1st week)	8,000
Denham	1,500	25c-40c	6,700	"Internes Can't Take Money" (Para.)	5,000	"Girl from Scotland Yard" (Para.) (plus stage show)	7,250
Denver	2,500	25c-50c	9,600	"Ready, Willing and Able" (W.B.) (on stage: Major Bowes' Revue)	17,000	"Top of the Town" (Univ.) (plus stage band)	8.500
Orpheum	2,500	25c-40c	7,300	"The Woman I Love" (Radio) and "The Song of the City" (MGM)	6,000	"Maytime" (MGM) (2nd week)	7,400
Paramount	2,000	25c-40c	3,400	"Head Over Heels in Love" (GB) and "That I May Live" (20th Cent.-Fox)	2,000	"Nancy Steele Is Missing" (20th Cent.-Fox) and "Time Out for Romance" (20th Cent.-Fox)	2,500

[THEATRE RECEIPTS—CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	eats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	"A Star Is Born" (U.A.)	14,945	"Personal Property" (MGM) and.. "Midnight Taxi" (20th Cent.-Fox)	11,037
Pantages	3,000	30c-65c	8,100	"23½ Hours Leave" (G.N.) and.. "Girl Loves Boy" (G.N.)	4,100	"Top of the Town" (Univ.) and.. "California Straight Ahead" (Univ.) (2nd week)	5,600
W. B. Hollywood	3,000	30c-65c	10,400	"Call It a Day" (W.B.) and "Penrod and Sam" (F.N.)	11,500	"Marked Woman" (F.N.)	13,250
Indianapolis							
Apollo	1,100	25c-40c	4,400	"Wake Up and Live" (20th Cent.-Fox)	8,000	"Top of the Town" (Univ.)	3,300
Circle	2,800	25c-40c	6,300	"You're in the Army Now" (GB) and "Internes Can't Take Money" (Para.)	3,500	"Quality Street" (Radio) and "When's Your Birthday?" (Radio)	4,500
Loew's	2,800	25c-40c	8,200	"Romeo and Juliet" (MGM)	6,000	"Personal Property" (MGM) and "Racketeers in Exile" (Col.)	9,000
Lyric	2,000	25c-40c	9,300	"Mountain Justice" (F.N.) (plus stage show)	9,600	"Call It a Day" (W.B.) (on stage: Dave Apollon's revue)	8,500
Kansas City							
Mainstreet	3,100	25c-40c	9.300	"Internes Can't Take Money" (Para.) (on stage: Olsen and Johnson) (25c-55c)	12,300	"Quality Street" (Radio) and "Her Husband Lies" (Para.)	7,100
Midland	4,000	25c-40c	12,000	"Good Old Soak" (MGM) and "Song of the City" (MGM)	7,900	"Maytime" (MGM) (2nd week)	9,000
Newman	1,900	25c-40c	7,300	"No Man of Her Own" (Para.) and "The Crime Nobody Saw" (Para.)	6,500	"The Soldier and the Lady" (Radio) and "Wanted: Jane Turner" (Radio)	5,000
Orpheum	1,500	50c-$1.36	10,100	"Lost Horizon" (Col.) (10 days)	7,500	....	
Tower	2,000	25c-40c	7,400	"Wake Up and Live" (20th Cent.-Fox) (plus stage show)	13,500	"When Love Is Young" (Univ.) (plus stage show)	13,200
Uptown	2,000	25c-40c	4,500	"Wake Up and Live" (20th Cent.-Fox)	4,500	"Waikiki Wedding" (Para.) (8 days)	3,800
Los Angeles							
Carthay	1,158	50c-$1.50	11,800	"The Good Earth" (4 days)	9,600	"The Good Earth" (MGM) (12th week)	8,500
Four Star	900	50c-$1.50	4,000	"Lost Horizon" (Col.) (7th week)	8,400	"Lost Horizon" (Col.) (6th week)	9,600
Hillstreet	2,700	30c-65c	8,000	"23½ Hours Leave" (G.N.) and "Girl Loves Boy" (G.N.)	4,100	"Top of the Town" (Univ.) and.. "California Straight Ahead" (Univ.) (2nd week)	5,500
Loew's State	2,500	30c-55c	14,700	"A Star Is Born" (U.A.)	17,146	"Personal Property" (MGM) and.. "Midnight Taxi" (20th Cent.-Fox)	14,042
Paramount	3,595	30c-55c	18,400	"Waikiki Wedding" (Para.) (plus stage show) (3rd week)	15,500	"Waikiki Wedding" (Para.) (plus stage show) (2nd week)	22,000
W. B. Downtown	3,400	30c-65c	10,700	"Call It a Day" (W.B.) and "Penrod and Sam" (F.N.)	9,000	"Marked Woman" (F. N.)	12,000
Minneapolis							
Century	1,600	25c-40c	5,200	"Internes Can't Take Money" (Para.)	4,000	"Maytime" (MGM) (2nd week)	6,500
Minnesota	4,000	25c-55c	12,200	"Private Property" (MGM)	9,000	"The King and the Chorus Girl" (W.B.) (6 days)	7,500
RKO Orpheum	2,900	25c-40c	7,200	"The Woman I Love" (Radio)	5,000	"Fifty Roads to Town" (20th Cent.-Fox) (plus stage show)	12,000
State	2,400	25c-40c	5,600	"John Meade's Woman" (Para.) and "No Man of Her Own" (Para.)	4,500	"The Soldier and the Lady" (Radio) and "Mama Steps Out" (MGM)	7,000
World	400	25c-35c	2,700	"The Man Who Could Work Miracles" (U.A.)	1,800	"Cloistered" (Best) (2nd week)	1,000
Montreal							
Capitol	2,547	25c-60c	9,300	"You Only Live Once" (U.A.) and "Nobody's Baby" (MGM)	8,500	"Personal Property" (MGM) and.. "Man of the People" (MGM)	10,000
His Majesty's	1,700	25c-50c	5,600	"Head Over Heels in Love" (GB) and "The Man Who Lived Again" (G.B.) (2nd week)	3,000	"Head Over Heels in Love" (GB) and "The Man Who Lived Again" (GB) (1st week)	4,500
Loew's	3,115	25c-60c	11,000	"Men in Exile" (F.N.) and "Too Many Wives" (Radio) (on stage: Sally Rand and Revue)	9,500	"The Man Who Found Himself" .. (Radio) and "China Passage" (Radio) (plus stage show)	11,000
Palace	2,600	25c-65c	10,500	"Romance in Paris" (W.B.)	11,500	"Top of the Town" (Univ.) and.. "Trouble in Morocco" (Col.)	12,000
Princess	2,272	25c-65c	7,600	"Sea Devils" (Radio) and "We Have Our Moments" (Univ.)	8,000	"The Soldier and the Lady" (Radio) and "When's Your Birthday?" (Radio)	7,000
New York							
Astor	1,142	55c-$2.20	15,600	"The Good Earth" (MGM) (13th week)	9,900	"The Good Earth" (MGM) (12th week)	11,500
Capitol	4,700	25c-85c	33,400	"Good Old Soak" (MGM)	15,000	"Personal Property" (MGM)	25,750
Criterion	1,700	55c-$2.20	12,000	"Thunder in the City" (Col.)	15,000	"You're in the Army Now" (GB).. (25c-85c)	5,000
Globe	1,274	55c-$2.20	17,800	"Lost Horizon" (Col.) (9th week)	9,500	"Lost Horizon" (Col.) (8th week)	10,500
Paramount	3,700	25c-99c	36,100	"Swing High, Swing Low" (Para.) (stage: L. Armstrong's Orch.) (2nd week)	38,000	"Swing High, Swing Low" (Para.) (stage: L. Armstrong's Orch.) (1st week)	56,000
Rialto	594	25c-55c	7,700	"Outcasts of Poker Flat" (Radio)..	7,000	"A Family Affair" (MGM)	6,000
Rivoli	2,200	25c-99c	23,100	"Cafe Metropole" (20th Cent.-Fox)	30,000	"Love from a Stranger" (U.A.) (11 days)	27,000
RKO Music Hall	5,954	40c-$1.65	79,000	"A Star Is Born" (U.A.) (plus stage show)	101,000	"The Woman I Love" (Radio) (plus stage show)	75,000
Roxy	6,200	25c-75c	35,400	"Wake Up and Live" (20th Cent.-Fox) (plus stage show)	62,500	"When Love Is Young" (Univ.) (plus stage show)	32,000
Strand	3,000	40c-99c	20,800	"Marked Woman" (F.N.) (3rd week)	12,000	"Marked Woman" (F.N.) (2nd week)	25,000

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
Oklahoma City	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Criterion	1,700	10c-55c	5,300	"Internes Can't Take Money" (Para.) (5 days)	2.800	"Top of the Town" (Univ.)	3,000
Liberty	1,500	10c-35c	2,900	"We Have Our Moments" (Univ.) and "Her Husband's Secretary" (F.N.)	2,100	"A Family Affair" (MGM) and "China Passage" (Radio)	2,400 5,100
Midwest	1,500	10c-55c	4.300	"Wake Up and Live" (20th Cent.-Fox)	5,900	"Personal Property" (MGM)	5,100
Omaha							
Brandeis	1,200	25c-40c	4,900	"The Woman I Love" (Radio) and "Too Many Wives" (Radio)	4,600	"Mountain Justice" (F.N.) and "That Man's Here Again" (F.N.)	4,300
Omaha	2,200	25c-40c	6,900	"No Man of Her Own" (Para.) and "Wings of the Morning" (20th Cent.-Fox)	8,400	"Personal Property" (MGM) and "Accused" (U.A.)	7,900
Orpheum	3,000	25c-40c	9,200	"Top of the Town" (Univ.) and "Time Out for Romance" (20th Cent.-Fox)	8,600	"Internes Can't Take Money" (Para.) (plus stage show) (35c-55c)	13,500
Philadelphia							
Aldine	1,400	40c-65c	9,200	"Love from a Stranger" (U.A.) (2nd week)	6,500	"Love from a Stranger" (U.A.) (1st week)	8,500
Boyd	2,400	40c-55c	14,800	"Call It a Day" (W.B.)	10,000	"Personal Property" (MGM)	16,500
Earle	2,000	25c-55c	14,400	"When's Your Birthday?" (Radio) (on stage: Roger Pryor and band)	14,500	"When Love Is Young" (Univ.) (on stage: Jan Garber and Band)	15,000
Erlanger	2,000	55c-$1.71	15.600	"Lost Horizon" (Col.) (8th week)	7,500	"Lost Horizon" (Col.) (7th week)	8,000
Fox	3,000	40c-65c	17,000	"Quality Street" (Radio) (plus stage show)	14,000	"Internes Can't Take Money" (Para.) (stage: Arnold Johnson's Orch.)	15,500
Karlton	1,000	25c-40c	2,700	"Top of the Town" (Univ.)	2,500	"History Is Made at Night" (U.A.)	2,800
Keith's	2,000	30c-50c	2,800	"Marked Woman" (F.N.)	3,200	"Waikiki Wedding" (Para.)	3,000
Locust	1,300	55c-$1.71	13,300	"Captains Courageous" (MGM) (2nd week)	11,000	"Captains Courageous" (MGM) (1st week)	11,000
Stanley	3,700	40c-55c	15,700	"Wake Up and Live" (20th Cent.-Fox)	17,000	"Top of the Town" (Univ.)	13,000
Stanton	1,700	30c-50c	6,400	"Her Husband Lies" (Para.)	5,200	"I Promise to Pay" (Col.)	6,000
Portland							
Blue Mouse	1,700	30c-40c	2,100	"Waikiki Wedding" (Para.) and "Time Out for Romance" (20th Cent.-Fox)	2,000	"Love Is News" (20th Cent.-Fox) and "Murder Goes to College" (Para.)	2,000
Broadway	1,912	30c-40c	6,400	"Good Old Soak" (MGM) and "Song of the City" (MGM)	7,900	"Top of the Town" (Univ.) and "Her Husband's Secretary" (F.N.) (2nd week)	6.900
Mayfair	1,700	30c-40c	4,800	"Outcasts of Poker Flat" (Radio) and "Two Wise Maids" (Republic)	4,900	"Maytime" (MGM)	5,000
Orpheum	1,700	30c-40c	6,900	"Seventh Heaven" (20th Cent.-Fox) and "Off to the Races" (20th Cent.-Fox)	7,500	"Quality Street" (Radio) and "Nancy Steele Is Missing" (20th Cent.-Fox)	6,500
Paramount	3,008	30c-40c	7,700	"The King and the Chorus Girl" (W.B.) "The Man Who Found Himself" (Radio)	9,200	"Waikiki Wedding" (Para.) and "Time Out for Romance" (20th Cent.-Fox) (2nd week)	8.300
United Artists	945	30c-40c	6,900	"Night Must Fall" (MGM)	9,000	"Romeo and Juliet" (MGM)	8.300
San Francisco							
Embassy	1,400	10c-40c	3,800	"Call of the Wild" (U.A.) and "Transatlantic Merry-Go-Round" (U.A.)	3,400	"Vanishing Gangsters" (Atlantic) and "Girls for Sale" (Atlantic)	3,500
Fox	5,651	15c-75c	11,000	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM)	18,600	"Fifty Roads to Town" (20th Cent.-Fox) and "That Man's Here Again" (F.N.)	15,000
Geary	1,400	55c-$1.65	10,000	"Lost Horizon" (Col.) (8th week)	8,600	"Lost Horizon" (Col.) (7th week)	9,200
Golden Gate	2,850	15c-55c	16,600	"The Woman I Love" (Radio) (plus vaudeville)	18.300	"Outcasts of Poker Flat" (Radio) (plus vaudeville)	17,200
Orpheum	2,440	15c-40c	8,200	"Thunder in the City" (Col.) and "California Straight Ahead" (Univ.)	8,500	"When Love Is Young" (Univ.) and "Racketeers in Exile" (Col.)	7,300
Paramount	2,670	15c-75c	13,300	"Good Old Soak" (MGM) and "A Doctor's Diary" (Para.)	14,800	"Seventh Heaven" (20th Cent.-Fox) and "Step Lively, Jeeves" (20th Cent.-Fox) (2nd week)	8.500
St. Francis	1,470	15c-40c	6,900	"Marked Woman" (F.N.) and "A Family Affair" (MGM) (2nd week)	5,800	"Marked Woman" (F.N.) and "A Family Affair" (MGM) (1st week)	7,000
United Artists	1,200	15c-65c	6,900	"Fire Over England" (U.A.)	5,600	"History Is Made at Night" (U.A.) (4 days-4th week)	3,200
Warfield	2,680	15c-75c	15,300	"Internes Can't Take Money" (Para.) and "Way Out West" (MGM) (1st week)	13,700	"Romeo and Juliet" (MGM)	9,000
Seattle							
Blue Mouse	950	30c-55c	3.700	"Waikiki Wedding" (Para.) (2nd week)	3.400	"Waikiki Wedding" (Para.) (1st week)	3,750
Fifth Avenue	2.500	30c-55c	7.700	"Wake Up and Live" (20th Cent.-Fox) and "The Man Who Found Himself" (Radio)	8.600	"Top of the Town" (Univ.) and "A Family Affair" (MGM)	6.850
Liberty	1,800	15c-55c	5,400	"History Is Made at Night" (U.A.) and "Let's Get Married" (Col.) (5th week)	3.600	"History Is Made at Night" (MGM) and "Let's Get Married" (Col.) (4th week)	4.300
Metropolitan	1,200	50c-$1.50	....	"The Good Earth" (MGM)	8.500		
Music Box	950	30c-55c	3,500	"Maytime" (MGM) (3rd week)	3,700	"Maytime" (MGM) (2nd week)	4,150
Orpheum	2.450	30c-55c	6,000	"Marked Woman" (F.N.) and "Time Out for Romance" (20th Cent.-Fox)	7,350	"The King and the Chorus Girl" (W.B.) and "Criminal Lawyer" (Radio) (2nd week)	5,600
Palomar	1,500	15c-35c	4,700	"Jim Hanvey, Detective" (Republic) (plus vaudeville)	3.900	"Captain Calamity" (G.N.) (plus vaudeville)	4,400
Paramount	3,050	30c-55c	5,200	"Good Old Soak" (MGM) and "Her Husband's Secretary" (F.N.)	5,450	"Fifty Roads to Town" (20th Cent.-Fox) and "Internes Can't Take Money" (Para.)	5,400

HERE COMES THE *Big* SHOW
42 *Features* *for* 1937-1938

MONOGRAM PICTURES

5 MONOGRAM Certified Attractions

"PARADISE ISLE"
By ALLAN VAUGHAN ELSTON
"ROMANCE OF THE LIMBERLOST"
By GENE STRATTON PORTER
"COLLEGE SWEETHEART"
By LEONA DALRYMPLE
"FRECKLES COMES HOME"
By JEANETTE STRATTON-PORTER
"LAND OF SKY BLUE WATER"
By CHARLES WAKEFIELD CADMAN

6 MONOGRAM Profit Series

"THE THIRTEENTH MAN"
"TELEPHONE OPERATOR"
"FLYING ORDERS"
"SALESLADY"
"PORT OF MISSING GIRLS"
"FEDERAL BULLETS"

15 MONOGRAM SUCCESS SERIES

"THE OUTER GATE"
"WOLF CALL"
"THE MARINES ARE HERE"
"BLAZING BARRIERS"
"NUMBERED WOMAN"
"THE GIRL NEXT DOOR"
"A BRIDE FOR HENRY"
"The LUCK of ROARING CAMP"
"THE HOOSIER SCHOOLBOY"
"THE COUNTY FAIR"
"QUEEN OF THE YUKON"
"SCANDAL"
"MY OLD KENTUCKY HOME"
"FALSE COLORS"
"LEGION OF MISSING MEN"

8 *LONE STAR* WESTERNS

ROMANCE OF THE RIO GRANDE
GOD'S COUNTRY AND THE MAN
WEST OF RAINBOW'S END
THE CODE OF THE RANGE
THE COUNTRY BEYOND
THE PAINTED TRAIL
A RIDIN' GENT
TRAILIN' BACK

8 *FAST ACTION* WESTERNS

WHERE THE WEST BEGINS
WANDERER OF THE WEST
MAN FROM HELL'S RIVER
RIDERS OF THE DAWN
THE LAST FRONTIER
DANGER VALLEY
MAN'S COUNTRY
SNOW DUST

31 EXCHANGES TO SERVE YOU

THIS YEAR *Again* IT'S MONOGRAM

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Ambassador-Conn-Melody

HEADLINE CRASHER: Frankie Darro, Kane Richmond—This is a lively action drama that got by on a midweek date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SING WHILE YOU'RE ABLE: Pinky Tomlin—One of the best of the independents' musicals. Show this. One of the questions asked: "Will you have more Pinky Tomlins" Showing it hit the spot. Box office receipts showed it. Running time, 65 minutes. Played April 16-18.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Chesterfield

MISSING GIRLS: Roger Pryor, Sidney Blackmer—Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Columbia

AVENGING WATERS: Ken Maynard, Beth Marion—This old western filled the house on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LEGION OF TERROR, THE: Bruce Cabot, Marguerite Churchill—Fair midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—One can pick flaws in the story as a whole but those who come to be amused and like Bing Crosby will find this much to their liking. Our patrons seemed to enjoy this. The first day was average, the second day above average, proof that it received word-of-mouth praise.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

First National

GREEN LIGHT: Errol Flynn, Anita Louise—An excellent picture which did extra business and pleased everyone. Many said it was the best picture we have ever shown here. It wasn't that good, perhaps, but it's the type of picture that we are proud to show, and it ranks right up among the better pictures. The wood tick-spotted fever angle brought the story right into our own backyard. Play it, by all means. Played April 18-19.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

THREE MEN ON A HORSE: Frank McHugh, Joan Blondell—A very funny picture, but did not do the business that I expected.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Grand National

HATS OFF: Mae Clarke, John Payne—Only a fair program picture. The recording not so good, too jerky, hard to understand. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Metro-Goldwyn-Mayer

DANGEROUS NUMBER: Robert Young, Ann Sothern—Fair. Had a number of people remark that it was too silly.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

LAST OF MRS. CHEYNEY, THE: Joan Crawford, William Powell, Robert Montgomery—Good picture, well produced. Played on Sunday and Monday to good business.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy, Walter Connolly—A real treat for the box office and patrons. Play it, and advertise it; you'll never regret it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MAMA STEPS OUT: Guy Kibbee, Alice Brady—Will get by on week nights. Lacks something.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy, John Barrymore—Tops and big box office in any spot. Running time, 130 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

OUR RELATIONS: Laurel and Hardy—Personally, I thought this the worst Laurel and Hardy I ever saw for there were at least two too many of them, but the cash customers seemed to enjoy it, judging from the laughs. Running time, 74 minutes. Played April 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

BIG BROADCAST OF 1937, THE: Jack Benny, Burns and Allen, Bob Burns, Martha Raye—This seems to have a little of everything the public wants. Good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BORDERLAND: William Boyd, Jimmy Ellison—Up to the standard Hop-A-Long Cassidy series. Good turnout and few complaints. Good.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

BORDERLAND: William Boyd, Jimmy Ellison—Excellent sound and photography. But turns out just an ordinary western. Not up to the Autrys or Ritters.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—A little bit long and a little bit heavy, but it got by on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOPALONG CASSIDY RETURNS: William Boyd, Evelyn Brent—Good Saturday picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

JOHN MEADE'S WOMAN: Edward Arnold, Francine Larrimore—Played on Bank Night. People did not like this picture very much. Just fair.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

JUNGLE PRINCESS, THE: Ray Milland, Dorothy Lamour—Sweet little picture. Large attendance and pleased all.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

LET'S MAKE A MILLION: Edward Everett Horton—Entertaining little program picture, with Horton investing in an oil well that flops, due to crooked promoters. Horton forces return of the money and then the well "comes in," so everybody is happy. Played April 14-15.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

MAID OF SALEM: Claudette Colbert, Fred MacMurray—Well-made, well-acted picture of early days in the New England Colonies. Drew some extra business. Played April 18-19.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

MAID OF SALEM: Claudette Colbert, Fred MacMurray—Pretty good. The acting by Miss Colbert very good but the type of story just don't please our patrons. Running time, 84 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MIND YOUR OWN BUSINESS: Charles Ruggles, Alice Brady—Played on Bank Night. Rather weak to stand alone. Fair.—Barnet DeVietti, Strand Theatre, Helper, Utah. General patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—Very entertaining comedy. Good midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OUTCAST: Warren William, Karen Morley—Fair picture to below average business. Not enough drawing power in the leading names.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—One of our biggest disappointments. Personally thought it the best outdoor picture we had ever played, but for some unknown reason, it did not do business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STRAIGHT FROM THE SHOULDER: Ralph Bellamy—Good Saturday picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THREE MARRIED MEN: Lynne Overman, William Frawley—I can't give this very much. Doubled it with a Gene Autry and so got by.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

VALIANT IS THE WORD FOR CARRIE: Gladys George, Arline Judge—A very good picture, but I couldn't get the public interested.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—A very pleasing show both for the audience and the box office.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WIVES NEVER KNOW: Charles Ruggles, Mary Boland—Entertaining comedy. Good midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Republic

COMIN' 'ROUND THE MOUNTAIN: Gene Autry, Ann Rutherford, Smiley Burnette—This boy certainly clicked with our audience, but many of the western fans do not like hill-billy music.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HAPPY GO LUCKY: Phil Regan, Evelyn Venable—Just so-so. Got by on a midweek date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OLD CORRAL, THE: Gene Autry, Smiley Burnette—The plot is weak, the action is implausible and bordering on the ridiculous, direction is very poor, the recording is mediocre. Gene Autry, Smiley Burnette and the Sons of the Pioneers redeem the picture with a great number of good songs which could better have been made into a two-reeler. Gene Autry was one of our best box office bets, but our patrons won't take any more like this one. Played April 21-22.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

RIDE, RANGER, RIDE: Gene Autry, Smiley Burnette—Autry is getting to be a good bet on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROUND-UP TIME IN TEXAS: Gene Autry, Smiley Burnette—A good Gene Autry picture. The title is misleading as most of the action takes place in Africa. Smiley Burnette helps along nicely. In my opinion, Smiley is definitely a part of this series and without him this series would not be quite the same. I believe it would be good policy to have Smiley Burnette in mind and write in enough of a part for him. Naturally the music and singing have helped this series. In this the Cabin Kids help the musical part along very nicely. This proved popular and business on this was above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RKO Radio

BRIDE WALKS OUT, THE: Barbara Stanwyck, Gene Raymond—This was doubled with "Charlie Chan at the Opera" and we did a good Sunday-Monday average with this bill.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DANCING PIRATE: Charles Collins, Frank Morgan, Steffi Duna—Very good picture that made us go without our meals, as we had to dig down to pay for a class "A" picture that didn't make film rental. RKO looks better this year, but last year's product sure missed at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PARK AVENUE LOGGER: George O'Brien, Beatrice Roberts—This picture broke our Tuesday and Wednesday record. Very well liked by everyone. Very good picture, for my situation at least.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

PLOUGH AND THE STARS, THE: Barbara Stanwyck, Preston Foster—My people are fed up on this type of picture. Very few liked it. Fair for small towns.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

SEA DEVILS: Victor McLaglen, Preston Foster—Patrons liked this one very much. Not big box office, but a swell picture in any spot. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

SOLDIER AND THE LADY, THE: Anton Walbrook, Elizabeth Allan, Margot Grahame—Back to 1870 in Russia of old days. Did not please generally. Patrons did not care for foreign stuff and classed it as "too brutal," etc. Good work by leads, including Margot Grahame, but did not care for story or settings. Played April 16-17.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

THAT GIRL FROM PARIS: Lily Pons, Gene Raymond, Jack Oakie—An excellent picture with everything in it to make a good production—action, comedy, good acting, good singing, good for either large or small towns, city or country. Played April 3.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

WINTERSET: Burgess Meredith, Margo—Some excellent acting, nothing else to it. Many dark scenes that spoil the picture. Also much of the talking was so low it could not be heard. Rated a four star picture. I would rate it as a one star. Played April 17.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

Twentieth Century-Fox

AMBASSADOR BILL (RE-ISSUE): Will Rogers—Proved a very good drawing card on Good Friday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea, Walter Brennan—I do not consider it much above the ordinary run of pictures but there was plenty of action and drew more than the average attendance and pleased our patrons and that is always good. Played April 10.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Excellent subject. Drew to an extra large crowd. Pleased all. Played April 21-23.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea, Walter Brennan—Fox can take a bow for the making of this. It is different from the usual run and it is also outstanding. I for one would include this in a list of the ten best. Walter Brennan may be said to steal the show. Without Barbara Stanwyck and Joel McCrea there would be no story but it is the work of Walter Brennan that will be remembered the longest, but every single member of the cast does perfect work. One must also include in the praise of this the director, the technicians and writers.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CHARLIE CHAN AT THE OPERA: Warner Oland, Boris Karloff—This is one of the best in this series. So if they like Chan, they are sure to like this. This was doubled with "The Bride Walks Out," and we did a good Sunday-Monday average with this bill.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DIMPLES: Shirley Temple, Frank Morgan—Rather thin story, but no complaints from audience. Just fair business on Easter Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HALF ANGEL: Frances Dee, Brian Donlevy, Charles Butterworth—Not a bad picture. Just got by on a midweek date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOLY TERROR, THE: Jane Withers—Very well received. Played to above average business. Had many people remark that they liked Jane much better than Shirley Temple; many of the children made the same remark. This is a dandy picture with plenty of action.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

LLOYDS OF LONDON: Freddie Bartholomew, Madeleine Carroll, Tyrone Power, Sir Guy Standing—A very fine production which played to above average business.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

LOVE IS NEWS: Loretta Young, Tyrone Power, Don Ameche—An excellent comedy drama that will please all. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NANCY STEELE IS MISSING: Victor McLaglen, Peter Lorre—This picture played to below average business. Those who saw it, liked it, and did not fail to say so. Good.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

OFF TO THE RACES: Jed Prouty, Shirley Deane, Spring Byington—The Jones Family. This is a dandy little picture and up to the standard for this series. Well liked.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

ONE IN A MILLION: Sonja Henie, Adolphe Menjou—A good program picture sold as a special. Running time, 95 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ON THE AVENUE: Dick Powell, Madeleine Carroll, Alice Faye, Ritz Brothers—My people like this type of picture very much and, as a result, we did capacity business.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

RAMONA: Loretta Young, Don Ameche—A very beautiful picture. Good midweek business. Tied up with the Campfire Girls on this one.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—This one was tops. In any spot. Running time, 100 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou, Gregory Ratoff, Ted Healy—This crazy farce comedy did a good midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STOWAWAY: Shirley Temple, Robert Young, Alice Faye—One of the best this little star has made. Shirley sure can act. It is too bad that her pictures don't draw any more at the box office. Alice Faye deserves a big credit mark in making this a good picture. Her acting very good. Running time, 86 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STOWAWAY: Shirley Temple, Robert Young—An excellent picture. Shirley Temple was not the whole show, as the other performers made a good showing, and Shirley added greatly to the performance, making an extremely good show. Played April 24.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

TIME OUT FOR ROMANCE: Claire Trevor, Michael Whalen—This is a good picture of the program type. Those who saw it did plenty of laughing and seemed to enjoy the picture. Good for picture of this type.—Barney DeVietti, Strand Theatre, Helper, Utah. General patronage.

WHITE HUNTER: Warner Baxter, June Lang—Good subject. Pleased and did good business. Played April 24-25.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

WILD BRIAN KENT: Ralph Bellamy, Mae Clarke—I am very much surprised at a major company like 20th Century-Fox releasing such a picture. The recording and photography were bad. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

HISTORY IS MADE AT NIGHT: Charles Boyer, Jean Arthur, Leo Carrillo—This is a fine production and was liked by the majority of the patrons. Good business. Many remarked that Leo Carrillo stole the show. Be sure and give him billing if he is liked in your spots.—Barnet DeVietti, Strand Thetare, Helper, Utah. General patronage.

Universal

FLYING HOSTESS: Judith Barrett, William Hall—Good midweek business. Good action picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FOR THE SERVICE: Buck Jones—A lot of dark scenes in this picture, but where Buck Jones is, it is O. K. with our patrons. He has never let us down at the box office yet. Thank you, "Buck Jones," for your letter. We think you 100 per cent here. You make them, we'll play them.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GIRL ON THE FRONT PAGE, THE: Gloria Stuart, Edmund Lowe—Entertaining action drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAGNIFICENT BRUTE, THE: Victor McLaglen, Binnie Barnes—Didn't do so good on Sunday. Fair action picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MY MAN GODFREY: William Powell, Carole Lombard. The perfect comedy-drama. Nice Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

POSTAL INSPECTOR: Ricardo Cortez, Patricia Ellis—This picture went over big; perhaps the flood at the time of showing had something to do with it. Running time, 59 minutes.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

RIDE 'EM, COWBOY: Buck Jones—Auto racing farce comedy. Usual Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SEA SPOILERS: John Wayne, Nan Grey—Very good subject, but failed to draw as it should. Several comments. Running time, 60 minutes. Played April 9-10.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronge.

THREE SMART GIRLS: Deanna Durbin, Ray Milland, Binnie Barnes—This is a honey. While it is true that Deanna Durbin is entitled to all the praise that has been given her, it is also true that if she was not in the picture at all it would still be a fine picture. It is that kind of a foolproof story. This is real amusement treat if there ever was one. Business on this above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TWO IN A CROWD: Joel McCrea, Joan Bennett—Nice little comedy drama. Doubled it with a western on Saturday and did a good business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Bros.

CHARGE OF THE LIGHT BRIGADE: Errol Flynn, Olivia de Havilland—A big, spectacular picture, but did not do as much on Sunday as I expected.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GIVE ME YOUR HEART: Kay Francis, George Brent, Roland Young—This rather weepy emotional drama took a nosedive on a midweek date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GIVE ME YOUR HEART: Kay Francis, George Brent—Very good program picture. I had many compliments from the ladies saying how much they liked Kay Francis. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Celebrity

TOM THUMB: Comicolor Cartoons—This is a top notcher. By all means play this one. A delight to both young and old. Your patrons will ask for more, after seeing this one. Running time, 7 minutes.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Columbia

SPEED MAD: New World of Sport Series—This short contains plenty of thrills. Shots of Indianapolis Auto Races with crashes galore. These World of Sport subjects are always good. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

WHOOPS, I'M AN INDIAN: 3 Stooges—Not as much laughter as usual, but still awfully good for Saturday night. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Educational

BIG COURTSHIP, THE: Two-Reel Comedies—Why do they do it? Terrible.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BOY, OH, BOY: Bert Lahr—Good comedy. Pleased.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

BUG CARNIVAL, THE: Terry-Toons—Nice black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DITTO: Two-Reel Comedies—Not up to the Keaton standard but will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FLYING SOUTH: Terry-Toons—Lovely music with this cartoon of birds and animals preparing for winter.—Erma L. Raeburn, Arcade Theatre, Newell, S.D. Small town patronage.

HAPPY HEELS: Two-Reel Comedies—Pretty good. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

JAIL BAIT: Buster Keaton—Keaton was the funniest man on the screen fifteen years ago and he's just about as good today. Running time, 2 reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MODERN HOME: Tim and Irene—Poor short subject.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

PLAY! GIRLS: Song and Comedy Hits—Very good short with several excellent acts. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SEE UNCLE SOL: Song and Comedy Hits—A very good single and out of the ordinary.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

BORED OF EDUCATION: Our Gang—A good comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HIT AND RUN DRIVER: Crime Doesn't Pay Series—A very good "Crime Does Not Pay" short. Did not seem to go over quite so well as the others of this series but it is good. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MODERN TOKYO: FitzPatrick Travel Talks—These colored travelogues are a most charming substitute for the trip itself.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

OUR GANG COMEDIES: Always amusing. We consider them a draw in themselves.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

QUAINT QUEBEC: FitzPatrick Travel Talks—Great short. Beautiful color and interesting talk. Running time, 9 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

LUCKY SPILLS: Grantland Rice Sportlights—Very interesting. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MUSIC OVER BROADWAY: George Hall and Orchestra—A very fine musical. Very interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PANELESS WINDOW WASHER, THE: Popeye the Sailor—Good cartoon. Average comments.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

PLAY SAFE: Color Classics—Very good. Paramount has been making very good short subjects.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PUDGY TAKES A BOW-WOW: Betty Boop Cartoon—Just a fair cartoon. Tiresome at times.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

SONG HITS ON PARADE: Headliners—Very good. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THAT'S THEIR BUSINESS: Paragraphics.—On a quaint one-man industry.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHERE SNOW IS KING: Paragraphics—Good sport reel devoted to skiing and attempted skiing. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TWILIGHT ON THE TRAIL: Screen Song—Entertaining song and comedy reel, featuring Louise Massey and The Westerners. There is a new angle to the comedy portion of the reel that brought plenty of laughs. Running time, 8 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

RKO Radio

BRIDAL GRIEF: Superba Comedy — Splendid comedy which got plenty of laughs. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HAPPY THOUGH MARRIED: Edgar Kennedy Comedies—Not much to this two-reeler. My patrons wearying of Kennedy and his mother-in-law. Don't believe a comedy star should also be used in features. —P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

HIGH, WIDE AND DASHING: Sports with Bill Corum—Pretty good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LADIES' DAY: Sports with Bill Corum—Just another sport reel. Nothing distinctive. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PUTTING ON THE DOG: Sports with Bill Corum —Nothing much. Supposed to be something else, and this filled in. Running time, 1 reel.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

SO AND SEW: Smart Set Series—Good Comedy. Running time, 2 reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TOONERVILLE PICNIC: Rainbow Parade Cartoons —Pretty good color cartoon.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

BEACHCOMBERS: Oswald Cartoons—This is an exceptionally good one, enjoyed by everybody. Running time, 7 minutes.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

TURKEY DINNER: Meany-Miny-Moe Cartoons—A fair cartoon. Didn't make a hit like some of the other Meany-Miny-Moe cartoons. Running time, 7 minutes. —Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

YOU CAN BE HAD: Universal Comedies—What I would call punk and did not seem to fare so well with our patrons.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Vitaphone

NATURE THE ARTISTS: Colortour Adventure—Colored flower reel. Too long time on one scene makes it drag. Otherwise beautiful.—C. L. Niles, Niles Theatre, Aanamosa, Iowa. General patronage.

PLAY STREET: Broadway Brevities—A very fine two-reel musical without the ordinary vaudeville. Like the old Warner musicals used to be before 1937. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SHE WAS AN ACROBAT'S DAUGHTER: Merrie Melody—A good colored cartoon. Not up to average but will get by. Story of a news reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Serials

Mascot

FIGHTING WITH KIT CARSON: Johnny Mack Brown—We're four chapters from the finish. I wouldn't say it's outstanding but I believe it has brought us many times over the film rental we are paying.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Republic

DICK TRACY: Ralph Byrd, Kay Hughes—Very well put up serial.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Republic

ROBINSON CRUSOE OF CLIPPER ISLAND: Mala—As a serial this is about on a par with most serials. The locale is rather restricted and there does not seem enough variety from week to week. But my pet peeve with serials is still present in this and that is to change the beginnings of the chapter with the endings from the last chapter. This is so unnecessary and it holds serials up to ridicule as a whole. For example, at end of chapter seven, Mala and the Princess jump on to a tilting rock and are hurled down a rocky cliff into the water below. At the beginning of chapter eight the rock tilts but they clutch at a trailing vine and they are saved. I overheard a couple of youngsters remark "they didn't show this last week." It is easy enough to criticize but how would I do it, as they must have their suspense at the end of the chapter. Well, here is how I would do it. Mala and the Princess are pursued by the natives. In front of them is a chasm; behind them are the natives in hot pursuit. End the chapter here. The suspense is complete—if they go forward there is the danger of falling into the chasm; if they go backward they fall into the natives' clutches. At the start of chapter eight, I would have Mala and the Princess leap across the chasm, land on the tilting rock. You can have the thrill of the tilting rock, they grasp the vine and are saved and elude the pursuing natives. All the possible thrills would be extracted from these sequences without holding up the serial to ridicule. I hope serial producers can learn that there is no need of killing the hero at the end of each chapter and bringing him to life at the start of the next chapter.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ROBINSON CRUSOE OF CLIPPER ISLAND: Mala—Only two more chapters. The saints be praised! This serial started out fairly well, but has been getting worse with each chapter. Levine takes unforgivable liberties. Last week the ending clearly showed an airplane (carrying the hero, of course) crashing into the ocean; this week that scene was omitted and the airplane never got within 100 feet of the water. Levine kills his hero every week and then revives him the next by changing the story. Even the kids give it the ha-ha. You can't appreciate good and poor direction until you compare the glamorous island girl of "Mutiny on the Bounty" with the heroine in this serial, who, believe it or not, are one and the same.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

VIGILANTES ARE COMING, THE: Bob Livingston, Kay Hughes—In a territory largely controlled by circuits, we are unable to secure the amount of product we need to operate. We were fortunate in securing a contract on "Vigilantes Are Coming," and to our surprise it is doing a wonderful business. We are on the eleventh episode now; it has held up all the way through to capacity business. We term it a mid-week magnet.—John A. Gavan, Broadway Theatre, Butte, Mont. General patronage.

Stage and Screen Productions

CUSTER'S LAST STAND: Rex Lease, Lona Andre —I thought this was very poor, but it managed to hold up for fifteen episodes.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Universal

ACE DRUMMOND: John King, Jean Rogers—This starts off like a good serial.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FLASH GORDON: Larry (Buster) Crabbe, Jean Rogers—One of the greatest serials I've ever seen. Pleases adults as well as kids.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

Golf Tourney in June

The 25th annual golf tournament of the motion picture industry in the east, sponsored by *Film Daily,* will be held early in June in Westchester County. Date and club will be announced soon.

Bernstein, Schiller Touring

David Bernstein and E. A. Schiller of Loew's left last Sunday for Atlanta on a tour of the southern territory preparatory to inaugurating the company's checking system in New Orleans, Charlotte, Dallas and Atlanta, Memphis and Oklahoma City.

Scully Succeeds Segal

Harry Segal, Boston manager for Grand National, will leave that position on May 3 and will be succeeded by John Scully, now Gaumont British eastern division manager.

The Albany unit of the National Variety Clubs has disbanded.

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Allied Invites All Independents To Convention

Allied States Association of Motion Pictures Exhibitors this week invited all independent exhibitors to attend its 1937 convention, May 26th to 28th, at the Pfister hotel, Milwaukee.

"An opportunity will be given to everyone to give expression to suggestions which will cure some of the evils which have so long existed within the industry," asserted P. J. Wood, convention chairman. "This invitation is extended in good faith to all independent exhibitors, including Ed Kuykendall" (president of the Motion Picture Theatre Owners of America) "and the independent exhibitor members of his organization," said Mr. Wood from his own exhibitor organization headquarters in Columbus, Ohio.

"As general chairman," he continued, "it is my intention to purge the session of all hooey and to stay away from meaningless resolutions. The outlook for a constructive and well attended convention is bright."

In conjunction with the convention, there will be a display of new theatre equipment and accessories, the following companies having already indicated they will have their product on display:

RCA Manufacturing Company, International Seating Company, Alexander Film, Electrical Research Products, Monogram Pictures, National Screen Service, American Seating, National Carbon, General Register, Wenzel Company, Ideal Seating, Acousticon Theatrephone, International Projector and Theatre Trailer Corporation.

Mr. Wood's committee is working on a schedule of subjects for discussion and the assignment of speakers thereto. Already determined are talks on "Television and its probable effect upon motion picture theatres"; "Additional profit to be obtained through proper air conditioning in theatres," and "What the distributor can do to help the exhibitor sell his merchandise."

A meeting of the board of directors of national Allied will be held on Wednesday morning, May 26th, at the Hotel Pfister, and the convention will be called at two o'clock that afternoon, resuming at one o'clock on the following afternoon. The annual Allied banquet will be held Thursday evening, and at 10 o'clock Friday morning business sessions will be resumed, with the gavel sounding adjournment at noon.

Zanuck Broadcasts On Banking Program

Last Friday's guest of the National Broadcasting radio program sponsored weekly by American banking institutions was Darryl Zanuck, vice-president in charge of production for Twentieth Century-Fox Film.

"Hollywood today," said Mr. Zanuck, "is a living force for bringing the world closer together in friendly understanding and good will. That is Hollywood's newest responsibility. And, as one of Hollywood's producers, I know I speak for them all when I pledge that we will continue to strive with all our resources in carrying out this great responsibility."

Legion of Decency Classifies 16 Films

Of 16 pictures reviewed and classified by the National Legion of Decency during the current week 11 were approved for general patronage, three for adult patronage and two were cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Cafe Metropole," "The Case of the Stuttering Bishop," "Der Dschungel Ruft" (German), "The Frame Up," "The Gold Racket," "The Great Hospital Mystery," "Make Way for Tomorrow," "Oh, Doctor," "The Three Comrades" (Russian), "Two Gun Law," "The Wildcatter." Class A-2, Unobjectionable for Adults: "As Good as Married," "Night Must Fall," "San Quentin." Class B, Objectionable in Part: "Talk of the Devil," "The Tenth Man."

Schaefer Named Export Manager For Universal

Gus J. Schaefer of the Paramount Pictures foreign sales department this week was appointed export manager of Universal Pictures by R. H. Cochrane, president. Mr. Schaefer succeeds Nate L. Manheim, who resigned after 18 years with Universal.

Mr. Schaefer takes over his new duties on May 17, by which time he will have completed his work at Paramount. He has been in charge of the Paramount sales in central and eastern Europe for the past 12 years and prior to that he was manager of the Boston Paramount exchange. He has been in the motion picture industry since 1914, when he became associated with World Film Company.

John W. Hicks, head of the Paramount foreign department, is now in Europe and is expected to name Mr. Schaefer's successor either during his current European tour or immediately upon his return to New York.

Action on Divorce Bill Is Postponed

The Assembly Committee on Commerce and Manufacturers at Madison, Wis., this week voted indefinite postponement for the Hall "divorce" bill, which would prohibit producers from operating theatres, following a hearing on the measure.

Appearing against the bill was B. J. Miller, representing the Warner and Fox theatre circuits, while Mrs. J. E. Hansen, Madison, Wisconsin Council of the Parent Teachers association; Herbert L. Mount and Ray Tesch, both of Milwaukee, and representing the Independent Theatres Protective Association of Wisconsin, spoke for the measure.

A similar bill in the senate has not yet been reported out of cimmittee.

The Balzer Bill, providing for three per cent amusement tax, has been killed by the assembly. The measure had been recommended for indefinite postponement by the committee on taxation.

Mayor LaGuardia Vows Burlesque Will Not Return

Goaded into a fighting mood by the "brazen and arrogant attitude of defiance" on the part of strip-tease burlesque impresarios, Mayor Fiorello LaGuardia of New York this week announced that the "art" which had brought so much notoriety to Broadway in recent weeks is dead. And there will be no revival.

With the doors of every burlesque theatre in Greater New York shut tight and irate owners scheduled to appear for a trial by jury before Supreme Court Justice Samuel I. Rosenman next week in an effort to have their licenses renewed, Mayor LaGuardia further dampened the strip-tease spirits thus:

"There will be no let-up on the part of the city in this situation. It will be a bitter fight to the finish against incorporated filth!"

The Mayor's venom was evoked by the action of two burlesque operators, those of the Eltinge and Gaiety theatres, who went before Supreme Court Justice Edgar Lauer last Saturday and obtained a temporary order restraining authorities from closing their doors. Without licenses, the two theatres played to capacity crowds until midnight, when police, armed with a vacating decree signed by Presiding Justice Francis Martin of the supreme court's appellate division, forced them to close under threats of arrest. Sobbing strip-teasers and chorus girls, stage hands and ushers, as well as audiences, were herded unceremoniously into the streets.

In promising a speedy trial of the case, Justice Rosenman said that License Commissioner Paul Moss had the right to revoke or refuse licenses at his discretion. "The only question," he added, "is whether that discretion has been abused. I think that this matter ought to be submitted to a jury representing a cross section of the people of New York as it is unfair to keep the theatres closed if they are not violating the law."

Mayor LaGuardia's action was immediately preceded by the registration of emphatic protests on the part of religious and civic groups against the renewal of the burlesque licenses, and prominent among the protests was that of Patrick Cardinal Hayes, who, in a letter to Mr. Moss, said:

"I consequently heartily approve of the action of Catholic laymen of many of our organizations in bringing to your official attention this growing evil. I am hopeful the hearings will have a salutary effect."

Reverend Gideon Olson, representing 40 congregations of the Lutheran Church in Brooklyn, said that burlesque was "indecent and obscene" and the Reverend H. L. Bowlby of the Lord's Day Alliance and the Reverend Edward I. Sterns confirmed his views. Dr. Samuel H. Goldenson of Temple Emanu-El appeared before Commissioner Moss, also, last week, as a representative of 145 Jewish ministers to support the elimination of burlesque.

Rabbi Stephen S. Wise, leader of the Free Synagogue, also, sent a letter to the commissioner pointing out that there was no cure for burlesque except to close the theatres. "You cannot make those places decent," he wrote, "you might just as well try to freeze hell."

Rabbi Sydney E. Goldstein, speaking for the Board of Jewish Ministers, told Mr. Moss that he strongly opposed burlesque theatres.

Meanwhile, the fight against burlesque spread to Chicago, where Mayor Edward J. Kelly ordered an investigation of conditions there with regard to strip-tease dancing following an expose of the practice by the *Daily Times*. Detroit and Washington, D. C., also ordered action.

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FIGHTING EXPANDED ON 'POLITICAL' FILMS

Second Rejected Feature Finally Is Passed; Germany and China Act Also

A new series of tilts developed this week over socalled "political propaganda" motion pictures, in Ohio, New York, Illinois, and extending even as far as China and Germany.

"A Greater Promise," depicting life in the Jewish colony in Biro-Bidjan, Russia, banned by the Ohio censors two months ago on the ground that it contained "harmful propaganda," finally was approved late Saturday after a severe battle, but with certain deletions. Roy Reichelderfer, head of the censor board at Columbus, said he could not describe the deleted scenes and dialogue because the cut sheets were "locked up."

Suit was filed recently in the Ohio Supreme Court by Icor, a Jewish organization, to compel release of this picture.

Simultaneously, another action was filed in the same court by the North American Committee to aid Spanish Democracy, seeking to force release of "Spain in Flames," also banned, and still held up.

The rescinding of the ban on "A Greater Promise" by the Ohio censors is the second instance in a month wherein state censors have reversed themselves on political films. The Kansas state censors previously rescinded a ban on a March of Time sequence showing Senator Burton K. Wheeler of Montana speaking against President Roosevelt's proposal to increase to 15 the number of justices of the United States supreme court.

In the Cincinnati *Post* Alfred Segal, columnist writing as "Cincinnatus," commented on the banning of the picture, as follows:

"Cincinnatus was one of several hundred Cincinnatians who attended a private screening of 'A Greater Promise,' which the state censorship has prohibited from public showing. . . .

"The only obnoxious character in the picture was greedy Pinya, who went away by himself to hunt gold in the river when all others were working together to build a good life for everybody. He even tried to kill a man for gold. He was a rugged individualist in the robust, old-fashioned American way.

"'A Greater Promise' has to do with a section of Russia which the Soviet government has set aside to be a republic for Jews. There, it appears, Jews are making a safe and happy life out of the soil."

Communistic Film Barred

In the same issue of the *Post* an editorial writer said:

"The workings of the Ohio censors' minds were demonstrated rather effectively to several score Cincinnatians the other day at a private showing of the banned Russian-made film, 'A Greater Promise.' It isn't a great picture by any means; in fact, some of the audience found it dull. The censors object because it "glorifies" the collective spirit (in the land where collective bargaining has just been 'glorified') and because it shows Jews and Gentiles living together in harmony (a terrible situation reportedly existing in Cincinnati)."

Public showings of the communistic film, "Spain in Flames," have been stopped in Syracuse, N. Y., according to William Randolph Hearst's New York *American*, as a result of action by Dr. William Pratt Graham, acting chancellor of Syracuse University. According to the newspaper, Dr. Graham heeded the many protests and canceled the sublease of the Civic University theatre to the North American Committee to Aid Spanish Democracy for the showings of the film. The theatre is leased by the university.

Another Film on Spain Stopped

Meanwhile, the Knights of Columbus carried its fight against communistic pictures to Chicago, where the socalled radical film, "Defense of Madrid," was rejected by Lieutenant Harry M. Costello, chief police censor, after a complaint by State Deputy Michael J. Howlett of the Knights of Columbus.

The union of German theatre owners in Berlin last Friday threatened to break off business relations with "an American film company which produced an anti-German atrocity film." It was stipulated that the film must be withdrawn by June 1st. It was said in Berlin to have been shown in some American churches.

In New York it was assumed that the allegedly "anti-German" film referred to by the theatre owners is "Modern Christian German Martyrs," shown recently at the Riverside Church in New York and sponsored by the American Committee for Christian German Refugees.

Chinese students last Saturday in Shanghai asked the Foreign Office to make representations immediately to Germany to halt production of the motion picture "Alarm in Peking," by the Tobis company. The picture is based on the Boxer uprising in China and it is reported the German company hired Chinese coolies for leading roles.

Associated Artists To Produce "Porgy and Bess"

The first picture of Associated Artists, formed recently by Leslie Howard, Dudley Murphy and Hugh Walpole, will be "Porgy and Bess," the Du Bose Heyward play which the Theatre Guild produced on Broadway last season. The deal for "Porgy and Bess" was arranged last week by Theresa Helburn, head of the Bureau of New Plays, Inc., and a director of the Theatre Guild, which, contrary to reports, will not itself enter film production.

Associated Artists was formed in London by Mr. Howard with British financing. A short time ago it was reported that the company was seeking American distribution and that United Artists would probably be the American outlet. Another production on the company's list of four per year will probably be "Bonnie Prince Charlie," with Mr. Howard in the title role.

MUSSOLINI OPENS NEW ITALIAN STUDIO

Premier Benito Mussolini of Italy last Wednesday formally opened the new motion picture production center which was constructed outside of Rome under his sponsorship. It is described as a modern plant, with the latest in equipment, and it is the hope of Il Duce that production in the new studios will prove serious competition for foreign product. He frequently has acknowledged his appreciation of the fact that the screen is an important propaganda medium.

Most of the equipment in the new plant was imported from the United States. One of the first productions planned was developed by Vittorio Mussolini, Il Duce's son.

Pickford Praises Italian Studios

Mary Pickford, vice-president and partner of United Artists and former member of Pickford-Lasky Productions, returned to New York Monday from a three-months automobile tour of Central Europe during which she visited Rome and the new Cinematograph City recently opened there by Premier Mussolini. Miss Pickford, according to Vittorio Malpassuti, MOTION PICTURE HERALD representative in the Italian capital, expressed amazement at the modern development of the studios and expressed the hope that she might be able to produce an historical picture at the plant, which she said was superior to any other she had seen, "incorporating the best of Hollywood and eliminating the faults in construction in Hollywood."

Miss Pickford will remain in New York for a short visit before returning to Hollywood where she will be wed to Charles ("Buddy") Rogers next month.

A picture of Mary Pickford in Stockholm appears on page 10.

Open Color Laboratory

Keller-Dorian Color Company technicians this week established a laboratory in Hollywood near the Grand National studios to facilitate tests for "Grand Canyon," which Richard A. Rowland is producing. The daily rushes will be developed and printed in the new laboratory and will be taken by plane back to the Grand Canyon in Colorado where tests are being made under the supervision of Albert N. Chappereau, head of the color company.

Richard Watts, critic, George Jean Nathan, legitimate theatre critic, David Rose, United Artists, Pan Blumenthal, United Artists, Ricardo Cortez and Mrs. Jack Cohn all left New York last Friday for Hollywood on the American Mercury.

Warner Brothers was to adopt its sales accessory rental plan in all exchanges Tuesday. The policy closely follows that inaugurated by Paramount last year.

PROFIT INCREASES REPORTED BY RKO, PATHE, GTE, RCA & EASTMAN KODAK

Pathe's Consolidated Net for Quarter, $59,372; RKO Profit of $2,172,771 for Six Months Is Estimated

Evidence of continuing increases in motion picture earnings came this week from Pathe Film Corporation, Radio-Keith-Orpheum, General Theatres Equipment, Radio Corporation of America—controlling half interest in RKO and all of NBC; Eastman Kodak Company, Keith Memorial Theatres, Heywood-Wakefield and the Roxy Theatre Corporation.

Motion picture financial developments elsewhere included reports to the Securities and Exchange Commission by Twentieth Century-Fox, Paramount, Universal, Agfa-Ansco, General Theatres, Keith-Albee-Orpheum, and Consolidated Film Industries, and the issuance of a call by Fox Film Realty Corporation for the redemption of $2,000,000 in six per cent first mortgage bond issues.

Pathe's Quarterly Net

Pathe Film Corporation and its subsidiaries reported a consolidated net profit of $59,372.72 for the three months ending March 31, last, confirming the estimate of $59,000 made last week to stockholders by O. Henry Briggs, president.

Total income from developing and printing, film rental and from other operations amounted to $304,319.91, and the profit from operations was $12,920. Other income amounted to $48,851.89, for a total of $61,772.72. Interest expense amounted to $2,400. Provision for depreciation and amortization was $7,276.05.

RKO's Half Year

Profits of $2,172,771 for RKO were predicted by Oliver O. McMahon, assistant treasurer, for the first six months of 1937, at the hearing this week on the proposed plan of reorganization of RKO before Special Master George W. Alger in New York.

William H. Clark, treasurer of RKO Radio Pictures, said profits of that company should be $1,071,000 for the first half of 1937. Mr. Clark said that he had predicted the net profit for the quarter ended March 31 would be $290,000 and that the actual figures revealed a profit of $268,337. He expects $781,000 for the remaining three months. Mr. Clark showed that RKO lost $97,000 in 1936 through Radio Films S. A. E. of Spain.

Mr. McMahon's testimony indicated RKO had a profit of $1,168,676 for the first quarter as compared with his earlier prediction of $1,022,781. He said that his estimate for the second three months is a profit of $1,149,990.

General Theatres' Net

Net income of General Theatres Equipment for the quarter ended March 31, last, amounted to $291,464, after charges, depreciation and normal taxes but before the tax on undistributed profits, the annual stockholders' meeting in New York was told. This amount, according to President Earle Hines, is equal to 54 cents on each share of common stock.

The statement also was made that the company had designed and developed various equipment which is expected to substantially augment its revenue.

The consolidated income showed net sales of $2,212,066; cost of sales $1,532,829; selling and shipping expenses $298,189; general and administrative expenses $154,628; operating profit $226,420; other income $168,490; total income $394,910; other deductions $70,090; estimated normal federal income taxes, $33,356.

First Quarter at RCA

RCA and its subsidiaries on Monday reported a net profit for the first quarter of 1937, ending March 31, of $2,243,057.80, which compares with a net profit of $1,286,691.27, an increase of $956,366 over the similar quarter of 1936. The net for the 1937 period is after interest, depreciation, amortization of patents and federal taxes, but without taking into account provision for federal surtax on undistributed profits.

Total gross income for the quarter from all sources amounted to $25,109,349.42, which compares with a gross income in the 1936 period of $22,542,319.04. Net income for the 1937 quarter before depreciation was $3,503,766.72. Deducted from the net profit was $790,000 for the dividend on the convertible first preferred.

Consolidated income account for quarter ended March 31, 1937, compares as follows:

	1937	1936
Gr. inc. from oper.	$24,931,110	$22,260,311
Other income	178,239	282,008
Total income	$25,109,349	$22,542,319
Costs and exp.	21,605,582	20,148,651
Profit before chgs.	$ 3,503,767	$ 2,393,668
Interest	73,703	53,955
Depreciation	709,107	730,422
Amortization	150,000	150,000
Fed'l. inco. taxes	327,900	172,600
Net profit	$ 2,243,057	$ 1,286,691
$3.50 conv. 1 pfd. divs.	790,000	......
Surplus	$ 1,453,057	......
P&L surp. Mar. 31	16,787,706	13,256,643

Eastman Sales Up

Domestic sales of Eastman Kodak are running more than 15 per cent above the 1936 period, according to Thomas J. Hargrave, vice-president. The company plans to spend in excess of $12,000,000 for modernization and expansion at Rochester, N. Y., and Kingsport, Tenn., where it is building a new plant.

Keith Memorial Reduces Loss

Keith Memorial Theatre Corporation and subsidiaries in Boston reported a net loss of $83,033. This compares with a loss of $108,101 in 1935.

Heywood-Wakefield Net Profit

A net profit for the first three months of the current year of $101,664 for Heywood-Wakefield Company of Gardner, manufacturers of theatre seats, as compared with a net profit of $57,675 for the same period, was announced in Boston by Richard Greenwood, president. Shipments billed were 47 per cent in excess of those for the same period last year, while orders ran 65 per cent ahead.

Roxy Theatre's Quarter

The Roxy Theatre Corporation in New York reported a profit of $94,485 for the first quarter ended April 1. The figure compares with a profit of $30,870 reported for the corresponding period last year.

Reports on Securities

Continuing its policy of gradually disposing of Twentieth Century-Fox securities which it holds under escrow agreement, the Chase National Bank, New York, during March sold 4,102 shares of common and 4,404 shares of $1.50 cumulative preferred, it was disclosed Monday by the Securities and Exchange Commission in Washington. The report showed that at the close of March the bank still held 347,807 shares of common and 699,414 shares of the preferred stock.

General Theatres' Net Income for Quarter Is $291,464; RCA Profit Is Almost Doubled Over Year Ago

It also was disclosed that 140,000 shares of Agfa-Ansco Corporation, manufacturers of raw film stock, had been acquired by the American I. G. Chemical Corporation to bring its holdings up to 371,601.

A back report on Consolidated Film Industries was filed by the Setay Company, Inc., New York, showing the sale in November, 1936, of 1,500 shares of common stock, and of 2,000 shares of preferred in January and 98 in February, leaving none.

Hertz Disposes of Securities

Disposition by John D. Hertz, New York, through Lehman Brothers of 65,000 Paramount 3¼ per cent convertible debentures following the acquisition of 167,000 in exchange for an equal number of six per cent debentures, also was reported, leaving his holdings of these securities at 102,000 at the end of the month as well as 6,000 common shares and 8,000 convertible second preferred.

The sale of 100 shares of Universal Pictures common was reported by Universal Corporation, Wilmington, Del., which at the end of March held 228,927 shares of common and 20,000 shares of second preferred.

A corrected report from Earle G. Hines, New York, officer and director of General Theatre Equipment, disclosed that he held 1,000 shares of common stock when the company's registration became effective January 27, last.

Holdings in KAO

Leo Spitz, officer and director of Keith-Albee-Orpheum, was also reported as holding no shares in the corporation in April, 1936.

The *Wall Street Journal* said this week that M. J. Meehan and Company was reported by KAO as holder of 29,001 shares of seven per cent cumulative convertible preferred stock as of Dec. 31, 1936. It is indicated that 26,801 shares are beneficially owned by Michael J. Meehan or 41.68 per cent of the total outstanding.

Two six per cent first mortgage bond issues of Fox Film Realty Corporation, totaling approximately $2,000,000, have been called by the company for redemption on June 1, approximately four and one-half years in advance of their due date. Both issues are dated January 1, 1927, and are due January 1, 1942. One is a studio issue amounting to $1,316,300, and the other an issue on the home office building amounting to $646,900. The bonds are redeemable at face amount with a premium of one and one-half per cent, plus accrued interest. The estimated interest saving is $500,000.

Wells Luncheon Guest

Linton Wells, eastern director of publicity for Samuel Goldwyn and former foreign correspondent for the New York *Herald-Tribune*, was the guest of honor Tuesday in Washington at a luncheon tendered by his former newspaper colleagues. Mr. Wells was accompanied by his wife, Fay Gillis Wells, noted woman correspondent and aviatrix.

SMPE PROGRAM CONCENTRATED ON PRODUCTION FOR SPRING MEETING

Convention Opening at Roosevelt Hotel in Hollywood, May 24th, Will Carry Discussions Into the Studios

Concentrating to an unprecedented degree on the discussion of motion picture production, studio equipment and the development of new systems in filming, the Society of Motion Picture Engineers this week completed its program of papers and forums for the Spring Meeting, May 24th to 28th, at the Roosevelt hotel, Hollywood.

Some of the discussions will be brought directly into the studios, particularly at the studios of Universal, Metro-Goldwyn-Mayer and Twentieth Century-Fox, where actual filming will be studied from technical viewpoints.

There will be special sessions on color, production instruments, transmission meters, acoustics, sound, laboratory practice, apparatus for sound and television. The complete program follows:

MONDAY, MAY 24

9:00 a.m.—Registration, Blossom Room.

10:00 a.m. to 12:00 p.m.—Blossom Room:

Business and General Session

Opening Remarks by President S. K. Wolf. (10 Min.)

Report of Convention Committee; W. C. Kunzmann, Convention Vice-President. (5 Min.)

Membership Committee; E. R. Geib, Chairman.

Papers Committee; G. E. Matthews, Chairman.

"Progress in the Motion Picture Industry"; Report of Progress Committee; J. G. Frayne, Chairman.

Historical Committee; E. Theisen, Chairman. (10 Min.)

"Soft X-ray Motion Pictures of Small Biological Specimens"; H. F. Sherwood, Kodak Research Laboratories, Rochester, N. Y. (Demonstration) (15 Min.)

"Educational Film Progress and Problems"; S. K. Wolf, Erpi Picture Consultants, Inc., New York.

12:30 p.m.—Florentine Room: Informal Luncheon for Members, Their Families and Guests. Brief Addresses

2:00 p.m. to 5:00 p.m.—Blossom Room:

Studio Session

"The London Film Studios at Denham, England"; L. Fermaud and J. Okey, London Film Productions, Ltd., Denham, Middlesex, England. (20 Min.)

"The Evolution of Special Effects Photography from an Engineering Viewpoint"; F. W. Jackman, Hollywood. (Demonstration) (25 Min.)

"Special Engineering Problems in a Motion Picture Studio"; W. Strohm, Twentieth Century-Fox Film Corp., Hollywood. (20 Min.)

"A New Viewpoint on the Lighting of Motion Pictures"; G. Gaudio, A.S.C., Hollywood.

"Recent Developments in Motion Picture Set Lighting Equipment"; E. C. Richardson, Mole-Richardson,

"Light-Weight Stage Pick-Up Equipment"; L. D. Grignon, Paramount Productions, Inc., Hollywood,

8:00 p.m. to 11:15 p.m.—Studios of Universal Pictures Corporation, Universal City

Special Evening Demonstration: "How Motion Pictures Are Made."

8:00 p.m.—**Assemble on Stage 10.**

8:10 p.m.—Cartoon—Oswald or Meenie Miney & Mo.

8:20 p.m.—Welcome to Universal—Charles R. Rogers, Vice-President in Charge of Production.

8:23 p.m.—"Reading a Story for Production"; Martin Murphy, Production Manager.
  Story conference.
  Shooting scripts.
  Scheduling players and equipment.

8:35 p.m.—"Prescoring for Musical Pictures"; Bernard Brown, Chief Music and Dubbing Mixer. (Demonstration)

8:50 p.m.—**Adjourn to production stage.**

9:05 p.m.—"Set Design from Script to Stage," illustrated by the set used for remainder of this program; John Harkrider, Set Designer.

9:15 p.m.—"Production Handling of Lighting Equipment"; Frank Graves, Chief Electrical Engineer.

9:25 p.m.—"Lighting for Long Shots and Close-Ups"; Joe Valentine, Cinematographer. (Demonstration)

"Sound Pick-Up on a Production Basis"; William Hedgcock, Production Mixer. (Close-ups, long shots, mike shadows)

"The Director's Problem"; Edward Buzzell, Director. (Demonstration)

10:15 p.m.—**Return to Stage 10.**

10:30 p.m.—Projection of "dailies" made in foregoing demonstration.

10:35 p.m.—"Editing Motion Pictures"; Maurice Pivar, Chief Editor. (Demonstration)

10:55 p.m.—"Setting Music to Motion Pictures"; Charles Previn, Musical Director.

11:15 p.m.—"Assembling a Final Sound-Track"; Edwin Wetzel, Dubbing Mixer. (Demonstration)

TUESDAY, MAY 25

10:00 a.m. to 12:30 p.m.—Blossom Room:

Color Session

"Color Print Processes"; O. O. Ceccarini, Metro-Goldwyn-Mayer Studios, Culver City, Calif. (45 Min.) An exhibit of color stills by studios and leading color photographers will be on display in the Hollywood-Roosevelt Hotel in conjunction with Mr. Ceccarini's paper.

"The New Agfacolor Process"; Agfa-Ansco Corporation, Bing[illegible]mpton, N. Y. (25 Min.)

Report of the Color Committee; J. A. Ball, Chairman.

"Advanced Technic of Technicolor Lighting"; C. W. Handley, National Carbon Co., Cleveland, Ohio.

"Some Lighting Problems in Color Cinematography"; T. T. Baker, Dufaycolor, Inc., New York, N. Y.

2:00 p.m. to 5:00 p.m.—Instruments Session

"Twenty Years of Development in High-Frequency Cameras"; H. Joachim, Zeiss-Ikon Aktiengesellschaft, Dresden, Germany. (25 Min.)

"A High-Precision Sound-Film Recording Machine"; H. Pfannenstiehl, Bell Telephone Laboratories, Inc.

"A Dynamic Light-Valve"; E. Gerlach and H. Lichte, Klangfilm G.m.b.H., Berlin, Germany. (25 Min.)

"A Dubbing Rehearsal Channel"; H. G. Tasker, Universal Pictures Corp., Universal City. (25 Min.)

"An Automatic Sound Track Editing Machine"; G. M. Best, Warner Brothers Pictures, Inc., Burbank.

Symposium on Transmission Meters

"A Transmission-Measuring System Utilizing a Graphic Recording Meter"; W. W. Lindsay, Jr., General Service Studios, Hollywood. (10 Min.)

"A New Instrument for Producing Automatically a Graphic Record of Audio-Frequency Characteristics"; A. D. MacLeod, Tobe Deutschmann Corporation,

"A Continuous Level Recorder for Routine Studio and Theatre Measurements"; G. M. Sprague and J. K. Hilliard, Metro-Goldwyn-Mayer Studios, Culver City.

"A Curve-Plotting Transmission Meter"; L. A. Aicholtz, Universal Pictures Corporation,

"A Curve-Plotting Transmission Meter"; L. D. Grignon, Paramount Productions, Inc., Hollywood.

8:00 p.m. to 10:30 p.m. — Metro-Goldwyn-Mayer Studios, Culver City

Special Evening Demonstration.

Projection and Discussion of Outstanding Films Illustrating (1) Sound Quality, (2) Color, (3) Special Effects, (4) Unusual Photography. Arranged by the technicians of the Hollywood studios.

WEDNESDAY, MAY 26

10:00 a.m. to 12:30 p.m.—Blossom Room:

Acoustics and Sound Session

"Recent Progress in Acoustics"; V. O. Knudsen, Professor of Physics and Dean of Graduate Study, University of California, Los Angeles. (25 Min.)

"Mathematical Relations between Grain, Background Noise and Characteristic Curve of Sound-Film Emulsions"; W. J. Albersheim, Electrical Research Products, Inc., New York. (25 Min.)

"Improved Noise-Reduction System for High-Fdelity Recording"; H. J. Hasbrouck, J. O. Baker, and C. N. Batsel, RCA Manufacturing Co., Inc., Camden,

"A Device for Direct Reproduction from Variable-Density Sound Negatives"; W. J. Albersheim, Electrical Research Products, Inc., New York. (25 Min.)

"Sound Pick-Up Methods for Motion Pictures"; J. P. Maxfield and A. W. Colledge, Electrical Research

2:00 p.m. to 5:00 p.m.—Visit to Twentieth Century-Fox Film Corporation, Beverly Hills

7:30 p.m. — Blossom Room: Semi-Annual Banquet

Short addresses.

Introduction of stars.

THURSDAY, MAY 27

10:00 a.m. to 12:00 m.—Open Morning

1:10 p.m. to 5:00 p.m.—Blossom Room:

Laboratory and Projection Session

"Changing Aspects of the Film Storage Problem"; Capt. J. G. Bradley, National Archives, Washington. (20 Min.)

Report of the Projection Practice Committee; H. Rubin, Chairman. (25 Min.)

"A Wide-Range, Linear-Scale, Photoelectric Cell Densitometer"; W. W. Lindsay, Jr., General Service Studios, Inc., Hollywood, and W. V. Wolfe, RCA.

Actual Filming Will Be Studied from Technical Viewpoint; Members To Attend Sessions of Academy Technicians

"Standardization of Photographic Density"; C. M. Tuttle and A. M. Koerner, Kodak Research Laboratories, Rochester. (20 Min.)

"Objective Quantitative Determination of Graininess in Photographic Emulsions"; A. Goetz, Associate Professor of Physics, California Institute of Technology, Pasadena.

"Sound-Track Looping"; F. D. Williams, Williams Laboratory, Hollywood. (20 Min.)

"Toning Positive Film by Machine Method"; J. M. Nickolaus, Metro-Goldwyn-Mayer Corporation, Culver City. (20 Min.)

"Fixing Baths and Their Properties"; J. I. Crabtree, H. Parker, Jr., and H. D. Russell, Kodak Research.

8:00 p.m. to 10:30 p.m.—Blossom Room: Meeting of the Research Council and the Technicians' Branch of the Academy of Motion Picture Arts and Sciences

William Koenig, Chairman, Research Council; Major N. Levinson, Vice-Chairman, Research Council, and Chairman, Technicians Branch.

Members and guests of the SMPE are invited.

"Cooperative Technical Program of the Research Council of the Academy of Motion Picture Arts and Sciences"; W. Koenig. (20 Min.)

"The Work of the Committee on Standardization of Theater Sound Projection Equipment Characteristics"; J. K. Hilliard, Chairman. (25 Min.)

"Standard Density Measuring Device for Release Printing Laboratories"; L. E. Clark, Chairman, Committee on Improvement in Release Printing Quality. (25 Min.)

"Screen Illumination in Relation to Picture Quality"; J. O. Aalberg, Chairman, Screen Illumination Committee. (25 Min.)

"Camera Noise Analysis Tests and an Account of the Establishment of Standard Methods for Measuring Camera Noise"; V. E. Miller, Chairman, Silent Camera Committee. (25 Min.)

"Observations on Hollywood Production in Relation to the Production of Army Training Films"; R. T. Schlosberg, Capt. U. S. Army Signal Corps.; now on duty as student with Academy. (25 Min.)

FRIDAY, MAY 28

10:00 a.m. to 12:30 p.m.—Blossom Room: Apparatus Symposium and Manufacturers' Announcements

"The Super Simplex Pedestal"; J. Frank, Jr., International Projector Corporation, New York. (15 Min.)

"A Film Mutilator Machine"; O. F. Neu, Neumade Products Corporation, New York. (Demonstration) (15 Min.)

"Complete Cue-Mark Elimination Plus an Automatic Change-Over"; S. A. McLeod, Los Angeles.

"Magnetic Recording-Reproducing Machine for Objective Speech Study"; S. J. Begun, New York.

"Infrared Negative as Applied to Special Effects Photography"; G. W. Hough and W. Leahy, Agfa-Ansco Corporation, Hollywood. (Demonstration)

"Laboratory Equipment for the Smaller Laboratory"; Arthur Reeves, Hollywood. (15 Min.)

"Two New Emulsions for Duplicating Work"; Eastman Kodak Company, Hollywood. (Demonstration)

"Cine Kodak Model E"; L. R. Martin, Eastman Kodak Company, Rochester. (15 Min.)

2:00 p.m. to 5:00 p.m.—Blossom Room, Sound Equipment Symposium

"Present Aspects in the Development of 16-Mm. Sound"; A. Shapiro, The Ampro Corporation, Chicago. (20 Min.)

Report of the Non-Theatrical Equipment Committee; R. F. Mitchell, Chairman. (10 Min.)

"The SMPE Test Film for 16-Mm. Sound-Film"; M. C. Batsel, RCA Manufacturing Co., Inc., Camden.

"A Sound Kodascope"; E. C. Fritts and O. Sandvik, Eastman Kodak Company, Rochester. (Demonstration) (25 Min.)

Report of the Standards Committee; E. K. Carver,

Report of the Sub-Committee on Film Perforation; J. A. Dubray, Chairman. (20 Min.)

"A Combination Picture and Non-Slip Ultraviolet Automatic Printer"; O. B. Depue, Chicago.

"Recent Advances in Recording Galvanometers"; G. L. Dimmick, RCA Manufacturing Co., Inc., Camden. (20 Min.)

"The RCA Recording System and Its Adaptation to Various Types of Sound-Track with Demonstration of Recent Recordings of the Class A Push-Pull Type"; G. L. Dimmick,

"A Linear Decibel Scale Volume Indicator"; F. G. Albin, United Artists Studio Corporation, Hollywood.

8:00 p.m. to 10:00 p.m.—Blossom Room: Television Session

"RCA Developments in Television"; Ralph R. Beal, Research Supervisor, Radio Corporation of America,

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"SHOULD DO NO LESS"

As a genial gesture from one theatre to another, or to occasion "favorable comment" among patrons or for reasons, if any, beyond consideration of the local situation, the unusual quarter-page ad from Reading, Pa., reproduced on this page ostensibly speaks for itself. But the manner of its speaking is not so important. At this end of the table any such display furnishes food for deep thought, though it may be fare a bit difficult to digest.

While your Chairman has consistently advocated the furthering of cordial relations between theatre and theatre for the best interests of both, there appears to this bewildered observer no sound reason for one house to go overboard in so elaborate (and expensive) a manner for the benefit of the opposition. And especially since the ad admits readily—and oh, so cheerfully—that the other fellow has the best show in town.

* * *

If one wishes, one may argue that this kind of showbusiness may connote good sportsmanship—that a manager, feeling his opposition has by far the superior attraction that week, steps aside in the manner of what is laughingly called a "good loser" and aids the cause by giving his neighbor three rousing and loud cheers. But, gentlemen, business today has little room for the good loser. A clean loser, yes; but the theatreman most in demand is a hard-hitting, don't-know-when-he-is-licked kind of a guy who keeps on boring in when there is nothing left but instinct.

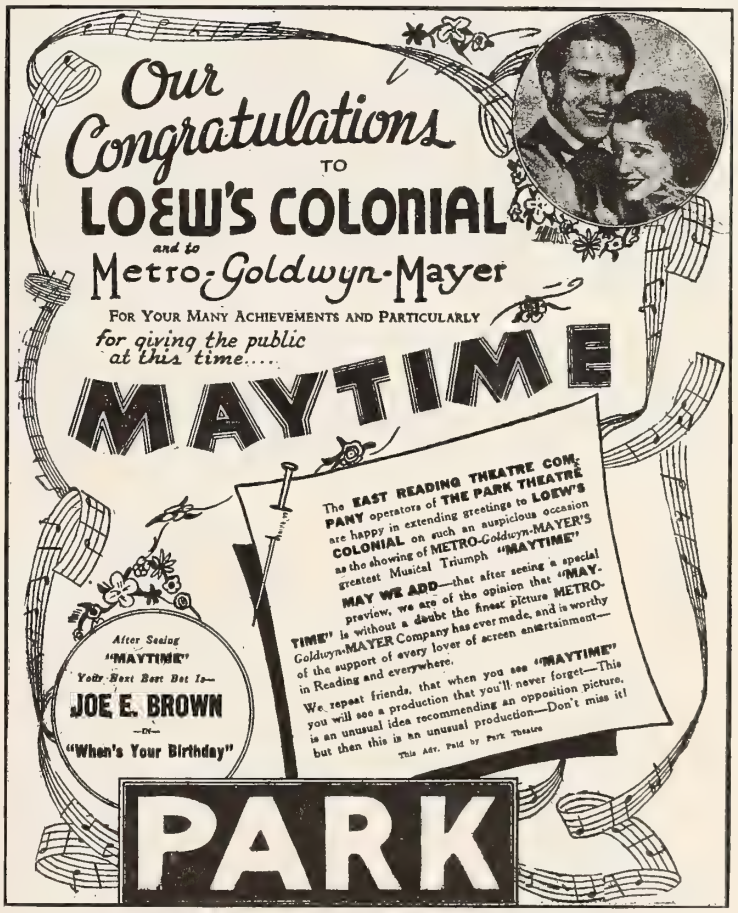
No one theatre ever had an attraction big enough to satisfy every last patron in town. Every picture booked in every town has an audience of some kind to be had. It is the manager's job to find that audience and to fight tooth and nail for his share of the gate.

If he cannot do any more, he certainly should be expected to do no less.

* * *

No matter how sincerely the acrobatics are performed, there is obvious danger in turning hand-springs in the highways and byways for the opposition. For, by telling the folks so directly to patronize the guy across the street and pass up his own attraction, the goodwill ambassador-manager is doing no less than kicking to pieces whatever favorable entertainment-reputation his house has won in the regard of his community.

If competition is the life of trade, then it certainly is the very guts and backbone of theatre business.



Our Congratulations TO LOEW'S COLONIAL and to Metro-Goldwyn-Mayer

For Your Many Achievements and Particularly *for giving the public at this time....*

MAYTIME

The **EAST READING THEATRE COMPANY** operators of **THE PARK THEATRE** are happy in extending greetings to **LOEW'S COLONIAL** on such an auspicious occasion as the showing of METRO-*Goldwyn*-MAYER'S greatest Musical Triumph **"MAYTIME"**

MAY WE ADD—that after seeing a special preview, we are of the opinion that **"MAYTIME"** is without a doubt the finest picture METRO-*Goldwyn*-MAYER Company has ever made, and is worthy of the support of every lover of screen entertainment—in Reading and everywhere.

We repeat friends, that when you see **"MAYTIME"** you will see a production that you'll never forget—This is an unusual idea recommending an opposition picture, but then this is an unusual production—Don't miss it!

This Adv. Paid by Park Theatre

After Seeing "MAYTIME" Your Best Bet Is—

JOE E. BROWN

—IN—

"When's Your Birthday"

PARK

SOMETHING ABOUT THE AWARDS

After three and more years of publicizing the Quigley Competitions, your Chairman thought that all interested managers had learned the simple rulings run frequently in the pages. And just now arrives a two-paragraph note plus one snapshot from a manager requesting his "campaign" be entered.

Well, maybe we're wrong.

A-Mike Vogel

Baker Stages Sportsmen Show On Tiein with Deputy Wardens

Above is illustrated one of the game displays in the Bergen County (N. J.) Deputy Wardens' Association Sportsmen Show held at the Fox Theatre, in Hackensack for the entire week of April 4th. Theatre was transformed by Manager John J. Baker into an outdoor setting with artificial trout streams, game habitats and trophies. In addition to cooperating on the Show, Wardens put on a benefit and sold tickets. Children attended exhibit during morning school hours and visitors from all over the state were reported. Papers were generous with publicity and grosses jumped appreciably during the exhibition. Baker suggests similar tieins with local Game Wardens, boosting the idea highly as an unusual boxoffice builder.

Howard Constructs Setpiece For "Waikiki Wedding"

Accompanying photo shows attractive lobby setpiece constructed by Hal Howard, Warner's Kentucky Theatre, Henderson, Ky., for "Waikiki Wedding." Hut was made of artificial palm leaves and was surrounded by bamboo and palm trees bearing the cast and title.

Figures of Crosby, Raye and Ross were made into a blowup from a 14 by 17 photograph and placed in the hut.

"Tell Us What You Did"

Howard's "Waikiki Wedding" Lobby

Newspapermen Hosted By Star of "Top of Town"

Manager Frank Smith and Publicist John Joseph, RKO Palace, Chicago, boosted the "Top of the Town" campaign by the presence of Gertrude Niesen in the city at time of opening. Star acted as hostess of an airplane luncheon tendered to newspapermen and also had her broadcast over their radio spot.

"Top of the Town" beret received promotion from department store, which ran large newspaper ads with plenty of space devoted to the picture.

"Tell Us What You Did"

Tie "Prince and Pauper" Date To Newspaper Stamp Column

One of the top tieins featured in the big advance on "Prince and the Pauper" that Irv Windisch worked out for Dinty Moore's campaign at the New York Strand, was a contest with the stamp editor of the New York American with 50 sets of Coronation Stamps or 50 pairs of guest tickets offered as prizes, supposedly presented by the Mauch Twins of the picture.

Entrants were asked to write no more than 100 words on why they liked the picture and the tiein was heavily exploited.

Ads on "50 Roads" In Dallas Stress Caricature Slant

In his keen sales analysis on the date for "Fifty Roads to Town," at the Palace, Dallas, Texas, Manager Fred Patterson stressed the romantic appeal of Don Ameche and decided that the local draw for the Twentieth Century-Fox star and the female lead, Ann Sothern, was strong enough to bill the pair over the title in his ad campaign. Patterson also went heavily for the caricatures in the pressbook and used them in special miniature gag heralds.

The postcards referred to were mailed to the regular mailing list and thousands of the small heralds with same copy distributed in office buildings, at sporting events, through laundries and house-to-house. Fred also planted window cards in local banks and was able to have the heralds given out by the bankers through a tieup to have 500 members of the local American Institute of Banking chapter arrange their bi-monthly theatre party at the Palace.

Special newspaper publicity a week ahead was planted widely and included multi-columned art, page-streamer heading top review on front page amusement section. Radio breaks were obtained on local stations WRR, KRLD, for announcements and tieins made on other programs. Besides the feature, Patterson also put in some strong plugs for the surrounding shorts program, Popeye in "Hospitality" and Clyde McCoy in "The Jam Session," selling these as perfect supplementary entertainment.

"Tell Us What You Did"

New Star Accessory

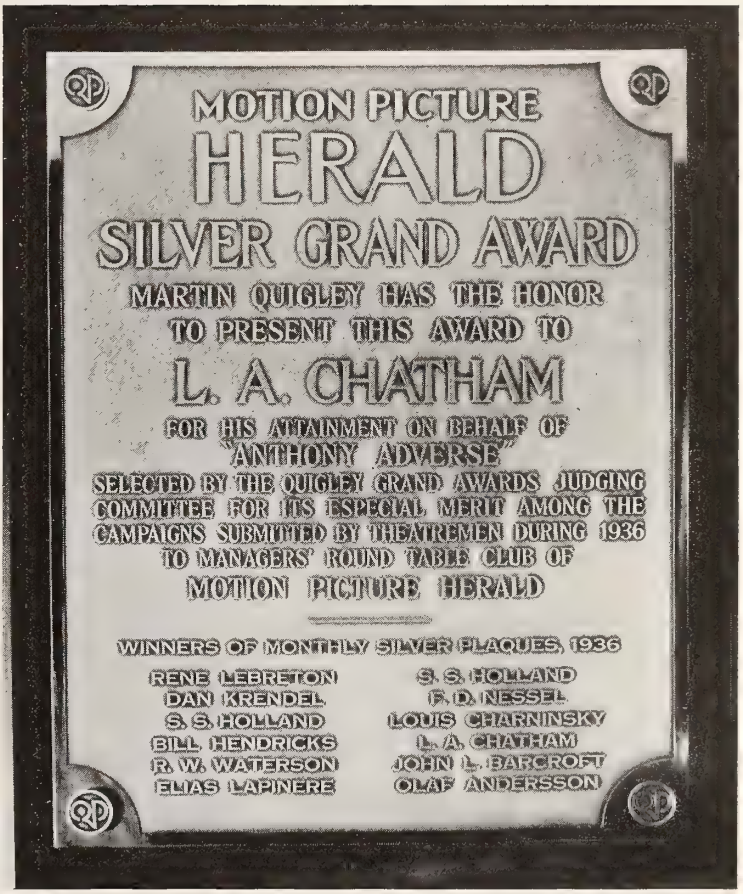
Reported by Elliott McManus, Twentieth Century-Fox New York exchange ad sales manager, is the new star portrait now being offered with attractive frame. Size is 14 inches by 17 and available are reproductions of stars such as Loretta Young, Tyrone Power, Shirley Temple, Sonja Henie Alice Faye, Simone Simon, etc. McManus recommends these especially for lobby decoration and reports portraits on hand at all the company's exchanges.

"Tell Us What You Did"

"MAYTIME" BOUQUET. Messenger brings cherry blossoms to Miss Amy Croughton, Times Union critic as a "Maytime" greeting from Les Pollock, Loew's Rochester. Two other critics in town were presented with similar bouquets.

1936 QUIGLEY GRAND AWARDS

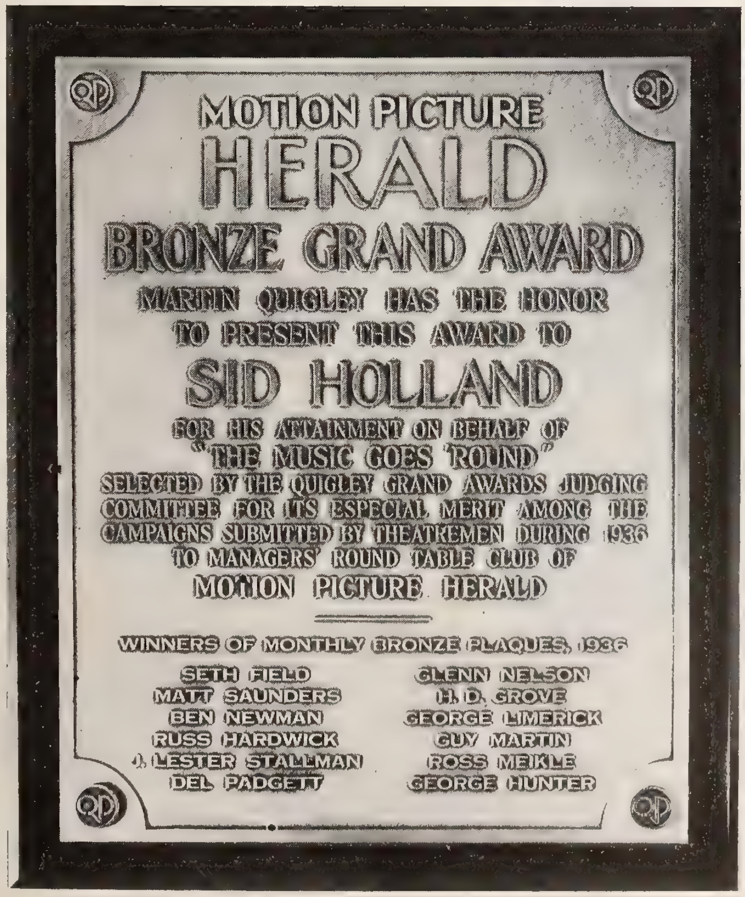
● To right is reproduced the 1936 Quigley Silver Grand Award plaque voted by the judges to Lew Chatham for his campaign on "Anthony Adverse" at the Sooner Theatre, Norman, Okla. The plaque is 11 inches wide by 15 deep.



MOTION PICTURE
HERALD
SILVER GRAND AWARD
MARTIN QUIGLEY HAS THE HONOR
TO PRESENT THIS AWARD TO
L. A. CHATHAM
FOR HIS ATTAINMENT ON BEHALF OF
"ANTHONY ADVERSE"
SELECTED BY THE QUIGLEY GRAND AWARDS JUDGING
COMMITTEE FOR ITS ESPECIAL MERIT AMONG THE
CAMPAIGNS SUBMITTED BY THEATREMEN DURING 1936
TO MANAGERS' ROUND TABLE CLUB OF
MOTION PICTURE HERALD

WINNERS OF MONTHLY SILVER PLAQUES, 1936

RENE LEBRETON
DAN KRENDEL
S. S. HOLLAND
BILL HENDRICKS
R. W. WATERSON
ELIAS LAPINERE
S. S. HOLLAND
F. D. NESSEL
LOUIS CHARNINSKY
L. A. CHATHAM
JOHN L. BARCROFT
OLAF ANDERSSON



MOTION PICTURE
HERALD
BRONZE GRAND AWARD
MARTIN QUIGLEY HAS THE HONOR
TO PRESENT THIS AWARD TO
SID HOLLAND
FOR HIS ATTAINMENT ON BEHALF OF
"THE MUSIC GOES 'ROUND"
SELECTED BY THE QUIGLEY GRAND AWARDS JUDGING
COMMITTEE FOR ITS ESPECIAL MERIT AMONG THE
CAMPAIGNS SUBMITTED BY THEATREMEN DURING 1936
TO MANAGERS' ROUND TABLE CLUB OF
MOTION PICTURE HERALD

WINNERS OF MONTHLY BRONZE PLAQUES, 1936

SETH FIELD
MATT SAUNDERS
BEN NEWMAN
RUSS HARDWICK
J. LESTER STALLMAN
DEL PADGETT
GLENN NELSON
H. D. GROVE
GEORGE LIMERICK
GUY MARTIN
ROSS MEIKLE
GEORGE HUNTER

● To left is reproduced the 1936 Quigley Bronze Award plaque voted by the judges to Sid Holland for his campaign on "Music Goes 'Round" at the Elco Theatre, Elkhart, Ind. The plaque is the same size as the one reproduced above.

"If the Shoe Fits" You're a Copper

For "The Great O'Malley" date at the Ritz Theatre, San Bernardino, Cal., Howard Ralston placed an extra size pair of shoes on table in front of theatre with card above reading "Can you fill these shoes? If so, you'd make a good cop. See," etc., etc. Howard reports the stunt an eye-attractor and laugh-getter.

Another gag used was street bally on "Ready, Willing and Able." Accompanying photo showing boys carrying teaser signs. Several days in advance of opening, the boys circulated about town in separate directions; on opening day, however, they got together, correctly spelling out title.

"Tell Us What You Did"

Various Gags Sell "Rangers" for Gold

Parking tickets laid out in same fashion as police summonses were placed under windshields by Melvin Gold, Calumet Theatre, Hammond, Inc., asking folks to "report at once to the theatre to see Texas Rangers." Teaser snipes were used in foyer, washrooms, doors, etc., three weeks prior to playdates and restaurant checks were imprinted.

Store windows were bannered with red, white and blue snipes with picture copy and boys distributing the snipes wore ten-gallon hats, as did attendants at local gas station. Heralds were distributed house to house and entire staff wore imprinted sashes during engagement.

"Tell Us What You Did"

Hipp's Amateur Critics

Out in Cleveland Manager Ed Miller at Warner's Hippodrome and Publicist Mort Goodman have completed a tieup with the Cleveland *News* whereby best marks at school elect youngsters to be chosen for the job of amateur critic. Theatre gives small prize for best review with paper playing the stunt up in advance of each attraction, thereby giving the theatre plenty of notice on coming dates.

"Tell Us What You Did"

Newspapers Cooperate On "History" for Granara

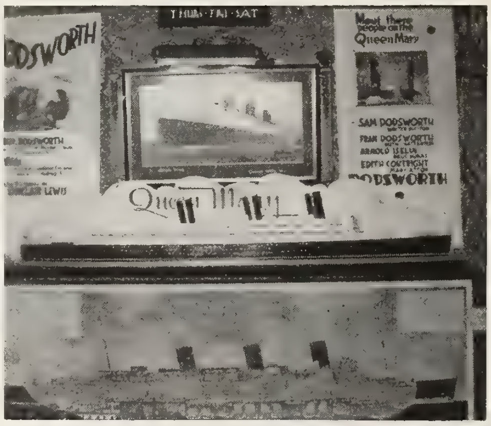
Jack Granara of Keith's Memorial Theatre, Boston, for "History Is Made at Night," obtained excellent space in all Boston papers, including a full-page picture of Jean Arthur in the Boston *American* the Saturday before the opening. Jack also secured a contest in the Boston *American* which started Tuesday before the opening to run for five days. This contest was a slight deviation from the Recipe Contest as listed in the press-book. The prizes consisted of $40 in cash and 25 pairs of theatre tickets.

Three-column pictures were planted in the *American* and *Traveler* and many two-column pictures in the other Boston papers. The *Record* got out a special ad section for Friday of the opening week. George Holland, who writes a column in the *American* called Boston After Dark, ran a column similar to that run by Ed. Sullivan in New York. Cooperative ads from Jordan Marsh on fashions; R. H. White and Co. on rugs. Measuring up the space we were able to obtain more than 50 per cent more space than any other attraction.

Tucker's "Pop Eye" Club Entrants

AND
ABLE
RITZ

Ralston's Ritz Street Bally



Conner's "Dodsworth" Ship Display

MOORE
RADIO
DICK TRACY

Hamilton's Tracy Lobby Giveaway

The radio transcription was broadcast over WMAX Monday before the opening, receiving a build-up over this station starting four days in advance of the broadcast. The dramatization was used over WNAC the Tuesday before the opening, also receiving good plugs in advance.

They Eats Their Spinach And Joins Tucker's Club

Young folks of Roselle Park, New Jersey, crowded the Park Theatre when John Tucker announced the inauguration of his "Pop Eye Club." Opening week the kids were explained the purpose of the club, election of officers, a Mr. Popeye, Wimpy, Pluto and Miss Olive Oyl was held, with each member signing his membership card and given a pipe, compliments of the house.

Accompanying photo shows part of the membership in front of house with large cutout of the comic hero. Other activities in connection with the meetings were a harmonica elimination contest, dog contest and promoted prizes were also awarded to those submitting best jingles. Lobby cutouts and standees were placed in conspicuous spots urging membership and John also promoted toys for giveaway. Contacting principals and presidents of PTA's for better children's programs, Tucker further elicited their support for the appointment of a committee to act as supervisors of the Club. Permission was also granted for the distribution of bookmarks throughout class rooms. In order to gain the moral support from the parents of the two boroughs, a Safety League controlled by the Police Department was organized. Each Saturday some member of the force addresses the children on safety.

"Tell Us What You Did"

Serialization Planted By Schlaifer for "Star"

A stunt which is reported new for San Francisco enabled Charlie Schlaifer of United Artists Theatre to gather 40,000 words of free publicity in the *News* on "A Star Is Born."

The paper agreed to use the entire shooting script in serial form for 20 days in addition to distributing 100,000 tabloids of the first six chapters to non-readers, 2,000 half-sheet cards were placed in public spots and display ads and news stories introduced the feature. Schlaifer also arranged for a whole co-op ad page in two colors and planted a coupe of smash art breaks in the *Call Bulletin*.

"Tell Us What You Did"

Ship Display Sells "Dodsworth" for Conner

Accompanying photo shows lobby display used by Marlowe Connor, Grove Theatre, Chicago, Ill., for the "Dodsworth" engagement. Connor promoted a six-foot model of the Queen Mary as well as a large cross section diagrammatic photo in color of the ship and an oil reproduction of it on the sea. These, together with proper stills and posters, tied up the picture.

For "Pennies from Heaven" the old guessing contest was used with passes going to those submitting correct answer. Card carried copy reading "There is no guessing about your enjoying," etc., etc.

"Tell Us What You Did"

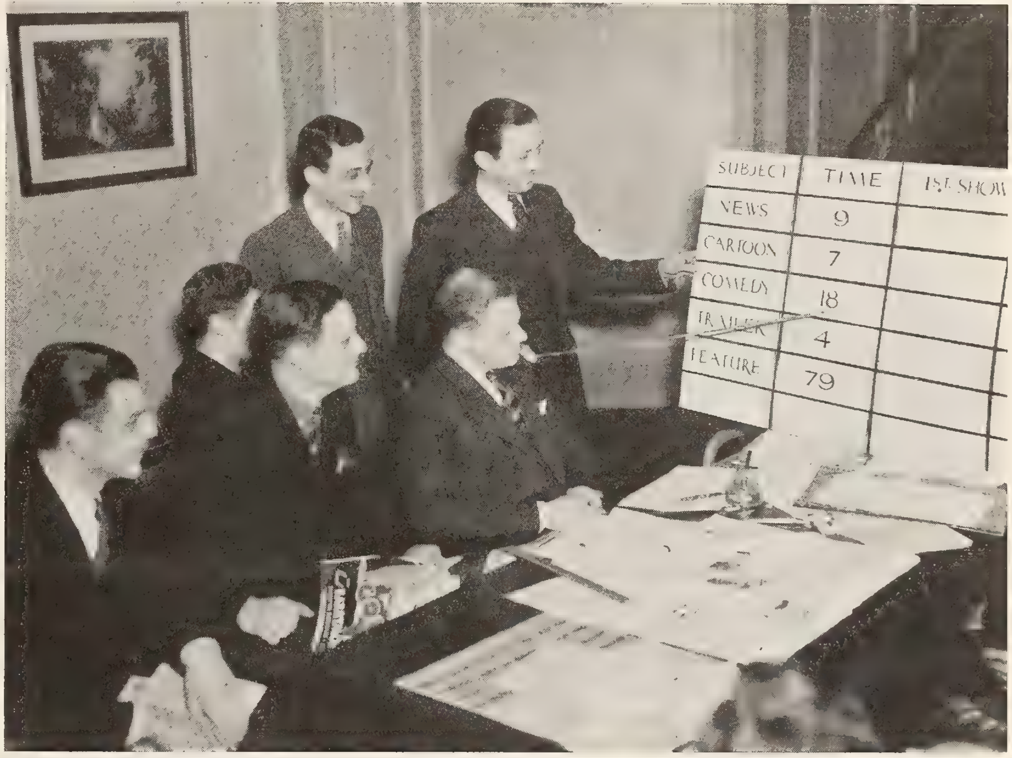
Hamilton's Tracy Giveaway

To usher in his Dick Tracy serial at the Palace Theatre, Norwalk, Conn., R. B. Hamilton distributed lucky number Dick Tracy badges to the kids. A bicycle was presented the child holding the lucky number and accompanying photo shows lobby display, and the bike, with large cutout of the comic character together with copy.

Student Managers Addressed On Programs and Schedules

Final Article on RKO Midwest School Analyses Arrangement and Timing of Shows

by E. H. MAYER
in Cincinnati



SHURE EXPLAINS THE MAKING OF SCHEDULES TO STUDENTS

"TODAY we shall devote our time to a discussion of program arrangement and schedules, that is, the various factors that go to make up a properly diversified theatre program and the sequence in which those factors should be presented to maintain the necessary program balance, both of which items are of the utmost importance," were the opening remarks of Manny Shure, manager RKO Albee, in addressing the assembly of chief of service staffs—future managers to you—in the School for Student Managers, conducted by Joe Goetz, assistant division manager and booker for RKO Midwest, in Cincinnati.

"Some of the things I am going to say may sound a bit academic or elementary to you, but I want to present the subject in as graphic a manner as possible," Shure continued. "By way of example, and for the sake of clarity, let's compare a picture program to a dinner to which you were invited. What would be your reaction to this meal if it consisted of a variety of well-balanced food, and the dessert were served first, with the appetizer brought in as the last course? It's all cockeyed, you would say, if I may be permitted to use slang to emphasize my point. You would be perfectly justified in that opinion. Now, let's carry the comparison a little further.

"Suppose the meal were served in exactly the right sequence or rotation of courses, but each course consisted of the same general kind of food. Wouldn't that be just as bad on account of the sameness and the lack of variety? You wouldn't enjoy it, because it lacked balance. Neither would I, nor anyone else, and certainly no one would want to continue their meals under either plan. Exactly the same thing applies to a theatre program, which is designed to thoroughly satisfy the patron's appetite. In the one case it's the appetite for food, and in the other, the appetite for entertainment. Now, let's analyze the factors of a picture program and see how they should be 'served' for the best results."

Explains Types of Pictures

Here, Shure explained the various types of pictures that go to make up the average program in which he included features, newsreels, cartoons, single and double reel comedies, travelogues, novelty reels, educational, revue, musical and dramatic shorts. In the last mentioned classification, he included such presentations as the March of Time, Voice of Experience, mystery and detective stories, etc. "We must be just as careful how we 'serve' these to our patrons as the perfect hostess must be in serving her meal." Shure then pointed out that feature pictures were of various types.

"Each general type of feature has a number of classifications," he explained. "For instance, the comedy feature might be a farce, a comedy romance or a comedy drama. By the same token," he said, "the dramatic feature might be a melodrama, a mystery drama or a comedy drama.

"As a usual thing, but by no means always, and this is not a hard and fast rule," he exlained, "the more the extreme the type of feature, the more oppositely extreme the balancing short subject should be. For example, an unusually heavy dramatic feature should have a very comic short for balance.

"It must always be remembered that most features are not made up of a single element, that is, they do not consist entirely of drama, or comedy or music, but usually contain elements of all of them. Therefore, each feature production must be carefully examined and studied in order to determine just what type of short subject is best suited to the program to produce the proper balance.

"Monotony should be avoided on any program. For this reason, when two or more subjects are needed to fill in the program, it usually is most advisable to book two subjects that differ widely in type.

"There are two very important types of short subjects which experience has proved can be adapted to almost any type of feature. They are the newsreel and cartoon. The newsreel especially is about as essential to a program as is bread to a meal. Theatre patrons have become accustomed to seeing a newsreel on our screens, and that now is a necessity. The cartoon we have also found is an important addition to the entertainment offered by any type of program. In this connection, let me make it perfectly clear that a short subject of any kind should never be considered as a show or program filler. It is, in reality, a definite and necessary part of the program.

"We now arrive at the sequence or order in which the component parts of the program should be arranged. This, however, also is a subject which is somewhat variable and on which there exists considerable difference of opinion.

"As is the case with anything pertaining to the operation of a theatre, the final proof of how the program shall be arranged lies in the actual running of the show. After looking over the first show on opening day, it sometimes is found that a change in the order of presenting the different subjects will materially improve the program. Occasionally it is necessary to remove or 'pull' a short subject, either because it did not add anything to the balance of the program, or because it lacked merit.

"My personal opinion, based on experience, is that the best order of presentation of the various program subjects is as follows: First, the newsreel. This is sug-

(Continued on following page)

Students Taught Schedule Making

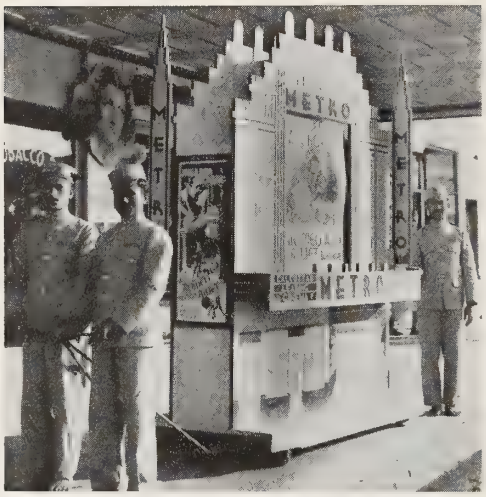
(Continued from preceding page)

gested as an 'opener' because it usually starts out with lively music, and, as I stated before, it is of interest to the vast majority of theatre patrons. Second, the cartoon. Third, the one-reel subject, that is, comedy, travel, mystery, etc. Fourth, the two-reel subject, if this is necessary on the program. Fifth, the trailer advertising the coming attractions, and last the feature.

"Having settled the manner in which our program is to be presented, we will now take up the matter of schedules. The length of the average show is from one hour and fifty minutes to two hours. This, however, will sometimes vary either way. Shows should, whenever possible, break at such times to take care of the people. On week days, the first run theatre will generally open at 9:40 A. M., and run until 10 P. M. On Saturdays, if there is a midnight show, the theatre should open at 9:30 A. M., but if there is no midnight show, then the hours on Saturday should be from 9:50 A. M. to 10 P. M. The Sunday hours should be from 9:50 A. M. to 10 P. M. This would likewise apply to holidays, except New Year's Eve, Armistice Day, Hallowe'en, etc., when the closing hour would be governed by the circumstances at the time."

The boys then were asked to immediately make up sample program arrangements, time schedules and work out other details, all of which was done to the complete satisfaction of "Professor" Shure. The title, incidentally, is used advisedly in this instance, as Shure, who has made an exhaustive study of programs in their various ramifications, has been unusually successful in keeping his shows running with the maximum smoothness.

"Tell Us What You Did"



Buehrig's "Romeo" Street Bally

Facade Street Bally Used For "Romeo" in Calcutta

Of no small proportions was the street bally, a simulated facade of his front, for "Romeo and Juliet" constructed by Al Buehrig, Metro Cinema, Calcutta, India (see photo) consisting of setpiece made of compo board, placed on rollers and pulled through main streets by three men.

Newspaper serialization was planted in papers with art work and six weeks ahead articles were run in regular house programs. Since picture played during theatre anniversary, baker donated cake which was used in lobby with guest tickets going to those guessing correct weight.

"Tell Us What You Did"

Gould's Tinted Photos

S. W. Gould, Regent Theatre, Pittsburgh, Pa., distributed five by six tinted photos of Miriam Hopkins, plugging his "Men Are Not Gods" engagement there. Merchant's ad on reverse side covered cost of printing and distribution.

Skouras Managers Stimulate Grosses

Recent activities of Skouras theatremen in the New York metropolitan area take many forms of effective exploitations, and among these may be included the success of Manager Ken Henry with his weekly Quiz-Quest put on from the stage of the Park Plaza, New York. Elaborating on the usual presentation, Henry tied it in with radio station WMCA which interested a leading department store as sponsor. Store underwrites all expenses and awards prizes for winners of the weekly Quiz.

Now called for radio purposes "Quiz-Dom Court," broadcast originates weekly from the stage as before and is handled in the nature of a courtroom question and answer session. In addition to the expected draw of the program, broadcast includes plenty of plug for the theatre and attractions over a larger territory.

Easter Events Found Popular

At the Crotona, in the Bronx section of New York, Manager Mort Greene for Easter Week featured a novel lobby display of a huge white compoboard egg, seven feet high and three deep. Interior of the egg could be viewed through glass window showing baby chicks kept warm and comfortable with a battery of electric bulbs.

In Hackensack, N. J., Manager John Baker at the Fox tied in with local daily and leading store for his successful Easter Hunt and at the Cove, Glen Cove, L. I., Max Cooper did a neat job of it with the cooperation of his local Lions Club and the newspaper. Pictures of the event shown the following week proved added grosses.

Layout constructed by Manager Fred Wieber, of the Brook, Bound Brook, N. J., took the form of a garden with the central unit a grotto surrounded by cedars, evergreens and assorted garden flowers. In the grotto was placed a statue of the Blessed Virgin mounted in a niche and directly facing the entrance doors from the lobby. Rest of the lobby was decorated with other assortments of Spring verdure and foliage. A "Bunnytown" display was added by Wieber for further seasonal atmosphere.

Fuchs Sponsors Model Contest

For his date on "Lloyds of London" at the Capitol, Portchester, N. Y., Harry Fuchs, Skouras Westchester County district manager, put on a contest to discover the most interesting ship's model in the possession of theatre's patrons. These were placed in a special lobby display, there being 41 models entered. Models were of various periods dating from the ships used in the time of Lief the Lucky to the modern battleship. Selections of winners was decided by balloting of patrons and added interest was given the contest by publicity and photos in local papers.

To build his Holy Week business, Lou Hart, at the Beacon, Port Washington, L. I., featured his usual bookings as a "star-studded seven unit show" by adding vaudeville acts and a number of strong-name shorts. Then tying in with the local popularity of his cashier, who was leaving for a vacation in South America, Hart announced a "bon voyage" party as another builder for the week.

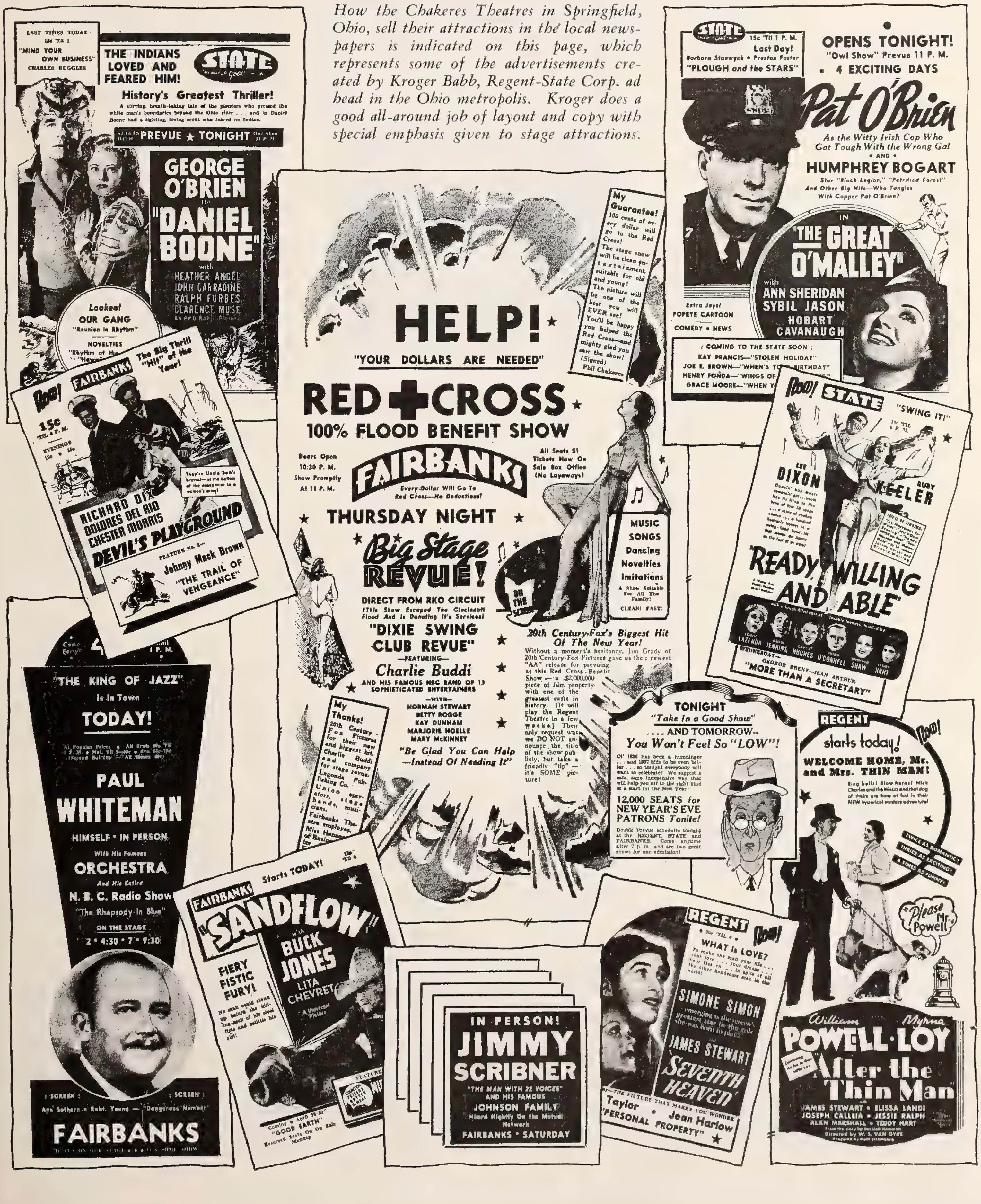
BLOW ON THIS SPOT

. . . IF IT TURNS WHITE YOU DON'T NEED A SYSTEM FOR PROTECTING YOUR CASH RECEIPTS. OTHERWISE, YOU SHOULD INVESTIGATE GENERAL REGISTERS.

GENERAL REGISTER CORPORATION
1540 BROADWAY NEW YORK

SOME CHAKERES THEATRE ADS

How the Chakeres Theatres in Springfield, Ohio, sell their attractions in the local newspapers is indicated on this page, which represents some of the advertisements created by Kroger Babb, Regent-State Corp. ad head in the Ohio metropolis. Kroger does a good all-around job of layout and copy with special emphasis given to stage attractions.



LAST TIMES TODAY
15c 'TIL 1
"MIND YOUR OWN BUSINESS"
CHARLES RUGGLES

THE INDIANS LOVED AND FEARED HIM!
STATE
History's Greatest Thriller!
A stirring, breath-taking tale of the pioneers who pressed the white man's boundaries beyond the Ohio river . . . and in Daniel Boone had a fighting, loving scout who feared no Indian.
STARTS WITH PREVUE ★ TONIGHT Owl Show 11 P. M.
GEORGE O'BRIEN in "DANIEL BOONE"
with HEATHER ANGEL, JOHN CARRADINE, RALPH FORBES, CLARENCE MUSE
An RKO Radio Picture
Lookee! OUR GANG "Reunion in Rhythm"
NOVELTIES "Rhythm of the . . ." "Hawa . . ."

Now! FAIRBANKS The Big Thrill "Hit" of the Year!
15c 'TIL 6 P. M.
EVENINGS 15c • 25c
They're Uncle Sam's bravest—at the bottom of the ocean—or in a woman's arms!
RICHARD DIX, DOLORES DEL RIO, CHESTER MORRIS
DEVIL'S PLAYGROUND
FEATURE No. 2— Johnny Mack Brown "THE TRAIL OF VENGEANCE"

HELP! ★
"YOUR DOLLARS ARE NEEDED"
RED CROSS ★
100% FLOOD BENEFIT SHOW
Doors Open 10:30 P. M. Show Promptly At 11 P. M.
FAIRBANKS
Every Dollar Will Go To Red Cross—No Deductions!
All Seats $1 Tickets Now On Sale Box Office (No Layaways)
★ THURSDAY NIGHT ★
★ Big Stage REVUE!
DIRECT FROM RKO CIRCUIT
(This Show Escaped The Cincinnati Flood And Is Donating It's Services!
"DIXIE SWING CLUB REVUE"
—FEATURING—
Charlie Buddi
AND HIS FAMOUS NBC BAND OF 13 SOPHISTICATED ENTERTAINERS
—WITH—
NORMAN STEWART
BETTY ROGGE
KAY DUNHAM
MARJORIE HOELLE
MARY McKINNEY
"Be Glad You Can Help —Instead Of Needing It"
MUSIC, SONGS, Dancing, Novelties, Imitations
A Show Suitable For All The Family!
CLEAN! FAST!
ON THE SCREEN

20th Century-Fox's Biggest Hit Of The New Year!
Without a moment's hesitancy, Jim Grady of 20th Century-Fox Pictures gave us their newest "AA" release for prevuing at this Red Cross Benefit Show — a $2,000,000 piece of film property with one of the greatest casts in history. (It will play the Regent Theatre in a few weeks.) Their only request was we DO NOT announce the title of the show publicly, but take a friendly "tip" — it's SOME picture!

My Guarantee! 100 cents of every dollar will go to the Red Cross! The stage show will be clean entertainment, suitable for old and young! The picture will be one of the best you will EVER see! You'll be happy you helped the Red Cross—and mighty glad you saw the show! (Signed) Phil Chakeres

My Thanks! 20th Century-Fox Pictures for their new and biggest hit. Charlie Buddi and company for stage revue. Lagonda Publishing Co. Union operators, stage hands, musicians. Fairbanks Theatre employes. Miss Henne . . . of Busin . . .

STATE 15c 'Til 1 P. M.
Last Day!
Barbara Stanwyck • Preston Foster
"PLOUGH and the STARS"

OPENS TONIGHT!
"Owl Show" Prevue 11 P. M.
4 EXCITING DAYS
Pat O'Brien
As the Witty Irish Cop Who Got Tough With the Wrong Gal
• AND •
HUMPHREY BOGART
Star "Black Legion," "Petrified Forest" And Other Big Hits—Who Tangles With Copper Pat O'Brien?
IN "THE GREAT O'MALLEY"
with ANN SHERIDAN, SYBIL JASON, HOBART CAVANAUGH
Extra Joys! POPEYE CARTOON
COMEDY • NEWS
: COMING TO THE STATE SOON :
KAY FRANCIS—"STOLEN HOLIDAY"
JOE E. BROWN—"WHEN'S YO . . . BIRTHDAY"
HENRY FONDA—"WINGS OF . . ."
GRACE MOORE—"WHEN Y . . ."

Now! STATE "SWING IT!" 30c 'TIL 6 P. M. ★
LEE DIXON
Dancin' boy meets romancin' girl . . . youth has its fling to the tune of four hit songs . . . a score of cuckoo comics . . . a hundred heavenly honeys in a swing-tined howl-hit that moves as lightly as the feet of its stars!
RUBY KEELER
"READY, WILLING AND ABLE"
with a laugh-filled cast of lovable looneys, headed by
LOUISE FAZENDA, ALLEN JENKINS, CAROL HUGHES, HUGH O'CONNELL, WINIFRED SHAW, TEDDY HART
WEDNESDAY— GEORGE BRENT—JEAN ARTHUR "MORE THAN A SECRETARY"

TONIGHT
"Take In a Good Show"
. . . . AND TOMORROW—
You Won't Feel So "LOW"!
Ol' 1936 has been a humdinger . . . and 1937 bids to be even better . . . so tonight everybody will want to celebrate! We suggest a safe, sane inexpensive way that will help you off to the right kind of a start for the New Year!
12,000 SEATS for NEW YEAR'S EVE PATRONS Tonite!
Double Prevue schedules tonight at the REGENT, STATE and FAIRBANKS. Come anytime after 7 p. m., and see two great shows for one admission!

REGENT starts today! Now!
WELCOME HOME, Mr. and Mrs. THIN MAN!
Ring bells! Blow horns! Nick Charles and the Missus and that dog of theirs are here at last in their NEW hysterical mystery adventure!
TWICE AS ROMANTIC! THRICE AS EXCITING! 4 TIMES AS FUNNY!
"Please Mr. Powell"
William Powell · Myrna Loy
"After the Thin Man"
with JAMES STEWART • ELISSA LANDI • JOSEPH CALLEIA • JESSIE RALPH • ALAN MARSHALL • TEDDY HART
From the story by Dashiell Hammett
Directed by W. S. VAN DYKE
Produced by Hunt Stromberg

Come Early! 4 . . . 'til 1 P. M.
"THE KING OF JAZZ" Is In Town TODAY!
At Popular Prices • All Seats 40c Til 1 P. M. • Mat. Til 5—55c • Eve. 55c-75c (Second Balcony — All Hours 40c)
PAUL WHITEMAN
HIMSELF • IN PERSON
With His Famous ORCHESTRA
And His Entire N. B. C. Radio Show
"The Rhapsody In Blue"
ON THE STAGE
2 • 4:30 • 7 • 9:30
: SCREEN : Ann Sothern • Robt. Young — "Dangerous Number" : SCREEN :
FAIRBANKS

FAIRBANKS Starts TODAY! 15c 'Til 6
"SANDFLOW!" with BUCK JONES, LITA CHEVRET
A Universal Picture
FIERY FISTIC FURY!
No man could stand up before the killing-sock of his steel fists and belittle his girl!
FEATURE . . . COUNTERFEITERS BATTLE G-MEN!
Coming • April 29-30 "GOOD EARTH" Reserved Seats Go On Sale Monday

---

IN PERSON!
JIMMY SCRIBNER
"THE MAN WITH 22 VOICES" AND HIS FAMOUS JOHNSON FAMILY
Heard Nightly On the Mutual Network
FAIRBANKS • SATURDAY

REGENT Now!
• 30c 'TIL 6 •
WHAT is LOVE?
To make one man your life . . . your love . . . your dream . . . your Heaven . . . in spite of all the other handsome men in the world!
SIMONE SIMON
. . . emerging as the screen's greatest star in the role she was born to play!
and JAMES STEWART
"SEVENTH HEAVEN"
—THE PICTURE THAT MAKES YOU WONDER
Taylor • Jean Harlow "PERSONAL PROPERTY" ★

YOU ARE INVITED TO JOIN UP

JOSEPH M. RUBENFELD

manages Loew's Kameo in Brooklyn, N. Y., and was originally a musician in different units and then played in the pit for a short while. Joe then joined Loew's as assistant and his first house was the Plaza, the second the Triboro and then the Bedford, Premier and Metropolitan, all in Brooklyn. From the last spot he was promoted to manager of the Kameo.

▽

VICTOR F. MORELLI

acts as assistant manager of the Strand Theatre in New Britain, Conn., for Warner Bros. Victor started at Warner's Embassy Theatre there as usher, then doorman spending a year and a half there before he was transferred to the Strand. At the latter spot Morelli for two years as doorman and chief usher, then becoming assistant.

▽

MRS. R. P. BERGERON

manages Joy's Theatre in Mansura, La., and we extend a hearty welcome into the club. We haven't as many lady members active as we should like, Mrs. Bergeron, so how about sending along some accounts of your recent activities for reproduction in our pages and maybe that will stimulate others of your fair sex to get in line and contribute.

▽

MORRIS TRAUB

manages the Tivoli Theatre in Brooklyn, N. Y., for the Randforce Amusement Company, and since we have this circuit tied up about 100 per cent solidly Round Table, we are expecting that this new member will be but another from the Brooklyn zone that shall be contributing to this department frequently.

▽

HARVEY SWENSON

manages the Strand Theatre in Minot, N. D., for the Minnesota Amusement Co., and Harvey's career started in Fargo, N. D., at the State Theatre, where, after working several months as usher, doorman and head usher he won his promotion to assistant manager there. This was soon followed by his transfer and still higher promotion as manager of the Strand. Since Swenson says he derives much enjoyment from reading each issue, we shall expect to have him do his share by contributing.

▽

DAVE HARRIS

is at the Daly Theatre, Bronx, N. Y., working for Moe Rosenberg. Dave started handling programs, working as a ticket seller, ballyhoo, etc., on Barnum shows, carnivals, etc. Promoted expositions, auto shows, trade shows and was circulation manager of *Exhibitors Trade Review* for a year. Road showed pictures for Pop Rock, old Vitagraph company, and in addition sold subscriptions to MOTION PICTURE HERALD and *Motion Picture Daily*. Well, Harris, with your background, we'll miss our guess if you don't become an active member.

Not in dutch, but just a couple of overseas brother showmen in Dutch costume. Eugene Scharin, RKO Continental exploitation director is on the right and Ned Clarke, special representative of RKO International, Ltd.

PHIL GERARD

has been named publicity head for the Consolidated Circuit, New York City houses.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

Charles F. Lovell
A. L. Lowenstein
Victor B. Lowery
Harris Lumberg
J. S. Lustig
E. P. Lyle III
Dale Lynn
Lyman Lynn
Franklin J. McAbee
D. P. McAuliffe
E. A. McAuliffe
R. E. McCabe
John J. McCarthy
Keith McCormick
Terry McDaniel
Charles McDonald
Francis P. McDonald
D. J. McGann
George L. McGee
Herb McGinnis
John McGlynn
R. D. McGraw
E. D. McLaughlin
Chet McLean
Gordon McKinnon
Bill McKnight
Tom McMahon

L. Stewart McNeil
T. J. McSpadden
David C. McSweeney
Theodore R. Mace
J. R. MacEachron
A. Johnny Mack
John Mackenzie
J. J. Madden
William E. Madden
P. A. Magazzu
Sidney Magen
Jim Malone
Harry Mamas
Harvey Manheim
Herbert Mark
S. Marks
Simeon Marks
W. E. Marshall
J. D. Marpole
H. O. Martin
W. B. Martin
Ralph G. Maser
John P. Mason
Edward F. Masters
E. T. Mathes
Bill Matthews
John A. Matthews

CLARENCE F. WALL

is the assistant manager and house manager of the Bay Theatre, Green Bay, Wis., a Standard-Fox theatre, and from all the nice things Clarence says about our Round Table, we are counting on him to be an active member, even though, up to this point, we are still awaiting his first contribution to our pages. How about it? Remember your obligation just starts when you sign on the dotted line.

▽

WARREN WOOD

manages the Leonia Theatre in Leonia, N. J., for Broadwood Amusement Corporation. Warren started as a part time usher at the Fox Theatre, Hackensack, N. J., in 1931, was with Ringling Brothers' Circus for three summer seasons as usher and sideshow ticket seller. From that point Wood was barker for Minsky's Republic Theatre in New York City, thence to Brandt's Audubon Theatre, then to Adams Park Lane in Palisades Park, N. J., as assistant, and, in January of this year, was made manager of his present house.

▽

WALTER G. HUNT

manages the Bedford Theatre in Toronto, Ontario, and he and his assistant, JOHN R. POOLE, join the club at the same time. Well, now with the two of you signed on the dotted line, there's no reason why the Bedford shouldn't be well represented in our pages. How about getting out the old typewriter and jotting down some of the recent exploitations put over by you?

▽

GEORGE HART

is the assistant manager of the Phoenix Theatre, Phoenix, Ariz., and his boss, Frank Mangham, proposes him for membership. Since Frank is no stranger to us, we are hopeful that between the two of them we will, at not too infrequent intervals, hear from these men regarding their exploitation stunts at the Phoenix.

▽

ALFRED E. HEWITT

is in East Tawes, Mich., managing the Family Theatre for Ashmun Brothers. Started as usher and then switched over to the projection booth and then became assistant manager. When Ashmuns took over the house he was sent over to manage the Family and has been there for some little time.

▽

A. KENT CRAIG

manages the Capitol Theatre in Coburg, Ont., Can., for Famous Players Canadian Corp. and started in showbusiness as an usher with the opening of the Uptown Theatre in Toronto, Ontario, in 1926, then promoted to scenic artist's assistant, then held the post of publicity agent and assistant treasurer of the Upton for four years. Craig was then promoted to assistant manager and from that spot was promoted to manager of his present house.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†		
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		
Coming				
Whistling Bullets	Kermit Maynard	May 3,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		
Coming				
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 19	66	
(See "In the Cutting Room," Mar. 28.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit Lady (G)	Ralph Bellamy-Jean Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†		
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
I Promise to Pay (G)	Leo Carillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†	60	
Law of the Ranger	Bob Allen	Feb. 26,'37†	57	
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Let's Get Married	Ralph Bellamy-Ida Lupino	Mar. 25,'37†		
(See "Weather or No," "In the Cutting Room," Jan. 16,'37.)				
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 28
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	6	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 66.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	53	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†	54	
(See "In the Cutting Room," Nov. 7.)				
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Speed to Spare	Dorothy Wilson-Chas. Quigley	Apr. 20,'37†		
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Moraocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15	63	
(See "The Fighter," "In the Cutting Room," July 4.)				
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†	58	
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Coming				
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne			
Cape of Good Hope	Francis Lederer			
Devil Is Driving, The	Richard Dix-Joan Perry	May 21,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Flashing Skates	Chas. Quigley-Rita Hayworth			
Girls Can Play	Chas. Quigley-Jacqueline Wells			
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†		
(See "In the Cutting Room," Mar. 20,'37.)				
Life Begins With Love	Edith Fellows			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5, p. 75; Mar. 6,'37, p. 89.)				
Once a Hero	Richard Dix-Fay Wray			
(See "In the Cutting Room," Apr. 17,'37.)				
Park Avenue Dame	Fay Wray-Richard Arlen			
Professional Juror	Otto Kruger-Jacqueline Wells			
Reckless Ranger	Bob Allen-Barbara Weeks	May 30,'37†		
Roaring Timber	Jack Holt-Grace Bradley			
Sound of Your Voice	Grace Moore			
Taxi War	Don Terry-Rosalind Keith			
(See "In the Cutting Room," May 1,'37.)				
Texas Cyclone	Chas. Starrett-Barbara Weeks			
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks			
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†		
(See "In the Cutting Room," Apr. 3,'37.)				
White Heat	Don Terry-Rosalind Keith			
With Kind Regards	Betty Furness-Ralph Bellamy			

CRESCENT

Title	Title	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17
Under Strange Flags	Tom Keene	Apr. 12,'37†		
Coming				
Drums of Destiny	Tom Keene	June 12,'37†		
Right to Kill, The	Tom Keene	May 12,'37†		
Star of Empire	Tom Keene	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love (English titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Radey-Szoke	Nov. 1†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Tucay-Kabos	July 15	88	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Folop	Dec. 31†	82	
Scotchman in Hungary	Rado-Orosi	Apr. 12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Son of the Steppes	Kiss-Komcar	Dec. 26†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	
Sweet Stepmother	Maria Tasnadi	Sept. 15†	90	
(English titles)				
Three Spinsters	Emilie Markus-Rajnay	Dec. 1†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kilou, The Killer	Technicolor	Oct. 1	60	June 1,'35
Mysteries of Notre Dame		Oct. 1	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6,'37, p. 88.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37	61	Mar. 6,'37
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	*95	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†		
(See "In the Cutting Room," Oct. 31.)				
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Stage Struck (G) 155	Jean Blondell-Dick Powell	Sept. 12†	91	Aug. 19
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	*60	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 8
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Campus Scandals	Frank McHugh			
Case of the Stuttering Bishop, The	Donald Woods-Ann Dvorak	June 5,'37†		
Chreokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
Devil's Saddle Legion, The	Dick Foran-Anne Nagel			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	*60	Aug. 29
First Lady	Kay Francis-Anita Louise			
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
It's Love I'm After	Leslie Howard-O. de Havilland			
Life of Emile Zola, The	Paul Muni			
Mr. Dodd Takes the Air	Kenny Baker-Jane Wyman			
Radio Jamboree	Dick Foran-Jane Wyman			
San Quentin (G)	Pat O'Brien-Humphrey Bogart		*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
Talent Scout	Donald Woods-Jeanne Madden			
Varsity Show	Dick Powell			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	B. Argyre	Sept. 20†	96	
Far from the Crowd	Mary Tsagonis	Mar. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	70	Dec. 8
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 31
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 10
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 18
(Reviewed under the title, "Ourselves Alone.")				
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 1,'37†	100	Feb. 27,'37
(See "The Great Barrier," productino article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81.)				
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	George Arliss			
Gangway	Jessie Matthews			
Heart's Desire	Richard Tauber-L. Corbett		72	Oct. 5,'35
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
Non Stop New York	Anna Lee-Desmond Tester			
Talk of the Devil	Ricardo Cortez-Sally Eilers	June 1,'37†	76	
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†		Aug. 29
Two of Us	Jack Hulbert-Gina Malo		64	

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Captain Calamity 128	George Houston-Movita	Nov. 29†	66	
Devil on Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 8
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27,'37†		
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†		
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	70	Oct. 17
Killers of the Sea 135	Lowell Thomas	May 8,'37†		
Man in the Mirror, The 112 (A)	E. E. Horton-Genevieve Tobin	Apr. 17,'37†	75	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Mar. 6,'37†	58½	Aug. 28
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4†	79½	Sept. 19
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
Trouble in Texas (G) 148	Tex Ritter	Feb. 27,'37†	63	Mar. 13,'37
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 21,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Takes a Cruise				
Dusty Ermine (A)	Jane Baxter-Ronald Squire		75	Oct. 10
Dynamite	James Cagney			
Face the Facts	Stuart Erwin			
Forever Yours 155	Beniamino Gigli	May 15,'37†		
Girl Said No, The	Robt. Armstrong-Irene Hervey			
Gorgeous	Anna Sten			
Grand Canyon				
Honolulu Honeymoon				
It's Love				
King of the Sierras				
Love Takes Flight	Bruce Cabot			
Marked Money 139	Conrad Nagel-Eleanor Hunt	May 29,'37†		
Photo Finish				
Renfrew of the Mounted				
Rider of the Rockies	Tex Ritter-Louise Stanley			
Shadow, The	Rod La Rocque			
Sing Cowboy, Sing 145	Tex Ritter-Louise Stanley	May 22,'37†		
Small Town Boy, The	Stuart Erwin-Joyce Compton			
Something to Sing About				
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sweetheart of the Navy	Eric Linden-Cecilia Parker			
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	90	June 6
(Reviewed under the title, "A Woman Alone.")				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		
Coming				
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evelyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	82	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	82	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37
Coming				
Crime of Voodoo	Fredi Washington		83	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	80	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	
Coming				
Deerslayer				
I Demand Payment	Betty Burgess-Jack LaRue			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Coming				
Borrowed Time				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37†	108	Dec. 19
(See production article, Dec. 24, p. 16; exploitation: Jan. 2,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 3,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 66.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 6,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis. Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	78	
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	87	Aug. 15
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18†	74	Dec. 19
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
Thirteenth Chair, The	Madge Evans-Henry Daniell	May 7,'37†	66	
(See "In the Cutting Room," May 1,'37.)				
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37
Coming				
Broadway Melody of 1937	Eleanor Powell-Robt. Taylor	July 16,'37†		
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	July 30,'37†	116	
(See production article, Apr. 24,'37, p. 12.)				
Day at the Races, A	Marx Brothers-Allan Jones	May 28,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Emperor's Candlesticks, The	William Powell-Luise Rainer	June 11,'37†		
Firefly, The	Jeanette MacDonald-Allan Jones			
General Hospital		June 25,'37†		
Good Earth, The (A)	Paul Muni-Luise Rainer	Aug. 20,'37†	138	Feb. 6,'37
(See production article, July 11, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83.)				
Hell Divers (G)	Clark Gable-Wallace Beery	June reissue	113	Dec. 26,'31
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July reissue	95	Apr. 28,'34
Marie Walewska	Greta Garbo-Charles Boyer			
Naughty Marietta (G)	Jeanette MacDonald-N. Eddy	Aug. reissue	106	Mar. 2,'35
Once There Was a Lady	Luise Rainer	July 23,'37†		
Parnell 722	Clark Gable-Myrna Loy	June 4,'37†		
(See production article, Feb. 13,'37, p. 16.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	*78	Apr. 24,'37
Saratoga	Clark Gable-Jean Harlow			
They Gave Him a Gun 731	S. Tracy-G. George-F. Tone	May 14,'37†		
(See "In the Cutting Room," Apr. 3,'37.)				
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	125	Jan. 24,'31
Topper	Constance Bennett-Cary Grant	July 9,'37†		
Umbrella Man		July 2,'37†		
You'll Be Married By Noon	Robt. Young-Florence Rice	June 18,'37†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Blazing Barriers	F. Coghlan-F. McKinney			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 31
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 15,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Dairy, A (G) 3627	John Trent-Helen Burgess	Jan. 22,'37†	77	Jan. 30,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room, Oct. 3.)				
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 2
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 9,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Heart of the West 3567	William Boyd-Jimmy Ellison	July 24	78	
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29†	72	Nov. 14
Hills of Old Myoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	*75	Apr. 17,'37
Hollywood Boulevard (G) 3603	Marsha Hunt-Robt. Cummings	Aug. 25†	74	Nov. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 20

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 16,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	*75	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92.)				
Make Way for Tomorrow 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†		
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 6
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 26
(Exploitation: Sept. 19, p. 65.)				
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93.)				
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Swing High, Swing Low (G) 3684	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 8
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall			
Artists and Models	Jack Benny-Gail Patrick			
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†		
Easy Living	Jean Arthur-Ray Milland	July 30,'37†		
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
Forlorn River	June Martel-Larry Crabbe	July 16,'37†		
Great Gambini, The	Akim Tamiroff-Judith Ford	June 11,'37†		
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Hotel Haywire	Leo Carrillo-Mary Carlisle	June 4,'37†		
I Met Him in Paris	Claudette Colbert-Robt. Young	May 28,'37†		
(See "In the Cutting Room," Apr. 3,'37.)				
Last Train from Madrid	John Patterson-Wendy Barrie	June 25,'37†		
Midnight Madonna	Warren William-Mady Correll	July 2,'37†		
Mountain Music	Bob Burns-Martha Raye	June 18,'37†		
Night of Mystery, A	Roscoe Karns-Ruth Coleman	May 21,'37†		
North of the Rio Grande	William Boyd-George Hayes	June 18,'37†		
Rustlers' Valley	William Boyd-George Hayes	July 2,'37†		
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
Turn Off the Moon	Chas. Ruggles-Eleanore Whitney	May 14,'37†		
(See "In the Cutting Room," Apr. 17,'37.)				
Wild Money	Edward Everett Horton	July 9,'37†		

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lion's Den, The	Tim McCoy-Joan Woodbury	July 8†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Man 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 28
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009	Ben Lyon-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17†	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	60	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†		
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Hearts in Bondage (G) 6008	James Dunn-Charlotte Henry	Aug. 15†	72	June 6
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
Jim Hanvey ,Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 29
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room, Nov. 7.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 8
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5
Three Mesquiteers, The (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The	Walter Brennan-Mary Brian	May 17,'37†		
Come On Cowboys 6317	Bob Livingston-Ray Corrigan	May 19,'37†		
Dangerous Holiday	William Bakewell-Lynn Roberts	May 24,'37†		
Doomed at Sundown 6337	Bob Steele	June 7,'37†		
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†		
It Could Happen to You	Alan Baxter-Andrea Leeds	June 7,'37†		
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†		
Michael O'Halloran 3510	Wynne Gibson-Warren Hull	May 10,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†		
Red Rope, The 6338	Bob Steele	July 19,'37†		
Reluctant Bachelor	Pert Kelton-Warren Hymer			
Rhythm in the Clouds	Warren Hull-Patricia Ellis			
Rootin' Tootin' Rhythm 6307	Gene Autry-Armida	May 12,'37†		
Singing Kid from Pine Ridge 6308	Gene Autry-Betty Bronson	June 14,'37†		

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr. Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 81
(Exploitation: Oct. 31, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
(Exploitation: Feb. 20,'37, p. 80.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13,'37, p. 80.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Outcasts of Poker Flat, The (G)	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 20,'37
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Shall We Dance 724	Fred Astaire-Ginger Rogers	May 7,'37†		
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 80.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We're on the Jury 716 (G)	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
You Can't Buy Luck	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	
(See "Borrowed Time," "In the Cutting Room," Mar. 6,'37.)				

Coming

Behind the Headlines	Lee Tracy-Diana Gibson	May 14,'37†		
(See ""Tomorrow's Headlines," "In the Cutting Room," Apr. 10,'37.)				
Easy Going	Wheeler and Woolsey			
Hollywood Cowboy	George O'Brien-Cecilia Parker	May 28,'37†		
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Mexican Quarter	John Beal-Armida	June 25,'37†		
(See "In the Mexican Quarter," "In the Cutting Room," May 1,'37.)				
Missus America	Victor Moore-Helen Broderick	June 4,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
New Faces of 1937	Joe Penner-Harriet Hilliard			
Riding on Air	Joe E. Brown-Florence Rice	June 18,'37†		
(See "All Is Confusion," "In the Cutting Room," Apr. 17,'37.)				
There Goes My Girl	Ann Sothern-Gene Raymond	May 21,'37†		
(See "In the Cutting Room," Apr. 17,'37.)				
Toast of New York 719	Edward Arnold-Frances Farmer	June 11,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Vivacious Lady	Ginger Rogers-James Stewart			
You Can't Beat Love	Preston Foster-Joan Fontaine			

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Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 13
(Reviewed under the title of "Revolt of the Zombies.")					
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26

Coming

Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devil on Earth		James B. Leong		6 rls	
Melody of the Plains (G)	Fred Scott	Spectrum		*55	Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					
Squadron "B"	Ralph Graves	Advance			
Three Legionnaires (G)	Robt. Armstrong	General		*60	Mar. 27,'37

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Everyman's Law	Johnny Mack Brown	June 10		
Law Rides, The	Bob Steele	June 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
(Exploitation: Feb. 13,'37, p. 89.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 8	59	June 27
Cafe Metropole 750	Loretta Young-Tyrone Power	May 7,'37†	83	
(See "In the Cutting Room," Feb. 27,'37.)				
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 23
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
Crime of Dr. Forbes, The* (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 19
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Little Miss Nobody* (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28
(Exploitation: Nov. 21, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9,'37, p. 68; Jan. 16,'37, p. 76.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725 (Exploitation: Feb. 13,'37, p. 86.)	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
36 Hours to Kill* (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37
To Mary—With Love (G) 701 (Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
Wake Up and Live (G)	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
White Fang (G) 649 (Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)	Michael Whalen-Jean Muir	July 3	70	July 25
White Hunter (G) 719 (Exploitation: Feb. 27,'37, p. 81.)	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday 754 (See "In the Cutting Room," Apr. 3,'37.)	Jane Withers-Robert Kent	June 4,'37†		
Big Business (G)	Jed Prouty-Spring Byington	July 23,'37†	*60	Apr. 17,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May 21,'37†	71	
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Great Hospital Mystery, The 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
I Will Be Faithful (See "Escape from Love," "In the Cutting Room," Apr. 10,'37.)	Gloria Stuart-Michael Whalen	June 18,'37†		
Laughing Senor 753	Richard Arlen	June 4,'37†		
Love Under Fire (See "In the Cutting Room," Apr. 10,'37.)	Loretta Young-Don Ameche			
One Mile from Heaven (See "In the Cutting Room," Apr. 17,'37.)	Claire Trevor-Michael Whalen			
She Had to Eat (See "In the Cutting Room," Mar. 27,'37.)	Rochelle Hudson-Jack Haley	July 2,'37†		
Sing and Be Happy (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June 25,'37†		
Slave Ship 746 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	June 11,'37†		
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field		*65	Apr. 17,'37
This Is My Affair 721 (See "In the Cutting Room," Mar. 20,'37.)	Barbara Stanwyck-Rob't Taylor	May 28,'37†		
Under the Red Robe 743	Conrad Veidt-Annabella	May 21,'37†	82	
Wee Willie Winkie (See "In the Cutting Room," Mar. 6,'37.)	Shirley Temple-V. McLaglen	July 30,'37†		

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A) (Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
Dodsworth (G) (See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84.)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
Garden of Allah, The (A) (See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
Gay Desperado, The (G) (See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p, 70.)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83.)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
Last of the Mohicans, The (G) (See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31,	Randolph Scott-Binnie Barnes	Sept. 4†	91	Aug. 15
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G) (See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)	Chas. Laughton-Gert. Lawrence	Nov. 27†	83	Nov. 21
Star Is Born A (G) (See production article, Feb. 27,'37, p. 16.)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12.)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71.)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey (G)	Vivien Leigh-Conrad Veidt		80	Mar. 6,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Gone With the Wind				
Knight Without Armour	Marlene Dietrich-Robt. Donat	May 1,'37†		
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Pagliacci (G) (See production article, Jan. 9,'37, p. 16.)	Richard Tauber-Steffi Duna		90	Feb. 6,'37
Prisoner of Zenda	Ronald Colman-M. Carroll			
Stella Dallas	Barbara Stanwyck-John Boles			
Vogues of 1938	Warner Baxter-Joan Bennett			
When Thief Meets Thief	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036 (See "In the Cutting Room," Nov. 28.)	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
Crash Donovan (G) 9031 (Exploitation: Oct. 24, p. 70.)	Jack Holt-Nan Grey	July 26	54	July 18
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023 (Exploitation: Dec. 5, pp. 79; Feb. 6,'37, p. 74.)	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Girl Overboard 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	56	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022 (Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002 (Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)	William Powell-Carole Lombard	Sept. 6†	93	June 20
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
Parole (G) 9036 (Exploitation: July 25, p. 79; Aug. 1, p. 93.)	Ann Preston-Henry Hunter	June 14	65	July 4
Postal Inspector (G) 9019 (Exploitation: Oct. 3, p. 83.)	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20†	63	Nov. 29
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, pp. 80, 82.)	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79.)	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
Two in a Crowd (G) 1010 (Exploitation: Oct. 10, p. 96.)	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	85	Apr. 3,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Yellowstone (G) 9030 (Exploitation: Aug. 29, p. 84.)	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car	Robert Wilcox-Judith Barrett			
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Black Aces	Buck Jones-Kay Linaker			
I Cover the War	John Wayne-Gwen Gaze			
Love in a Bungalow 1009	Kent Taylor-Nan Grey	June 20,'37†		
Man in Blue, The 1020 (See "The Cop," "In the Cutting Room," Apr. 10,'37.)	Robert Wilcox-Nan Grey	June 6,'37†	67	
Oh! Doctor (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
Road Back, The 1005 (See production article, Apr. 24,'37, p. 16.)	Larry Blake-John King	May 30,'37†		
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 13,'37†		
Wings Over Honolulu 1011	Wendy Barrie-Ray Milland	May 23,'37†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flying Fists	Herman Brix	Apr. 25,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Trail Feud, The	Tom Tyler-Harlene Wood	May 1,'37†		
Two Minues to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Lost Ranch	Tom Tyler	July 10,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Roaring Motors	Herman Brix	May 30,'37†		
Winning Stroke, The	Herman Brix	June 15,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27,'37, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)				
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter.	Apr. 17,'37†	*90	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
(Exploitation: Apr. 10,'37, p. 91.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30,'37, p. 81.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	*60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter	Joan Blondell-Pat O'Brien			
Another Dawn (A)	Kay Francis-Errol Flynn	June 26,'37†	*70	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Blazing Sixes	Dick Foran-Helen Valkis	June 12,'37†		
Confession	Kay Francis-Ian Hunter			
(See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)				
Dance, Charlie, Dance (G)	Stuart Erwin-Jean Muir		*65	May 1,'37
Deep South, The	Gloria Dixon-Claude Rains			
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Empty Holsters	Dick Foran-Patricia Walthall			
Ever Since Eve	Marion Davies-R. Montgomery			
(See "In the Cutting Room," May 1,'37.)				
Fly Away Baby	Glenda Farrell-Barton MacLane	June 19,'37†		
Footloose Heiress	Craig Reynolds-Ann Sheridan			
(See "In the Cutting Room," Apr. 10,'37.)				
Go Getter, The	George Brent-Anita Louise	May 22,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Kid Galahad	Edw. G. Robinson-Bette Davis	May 29,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Lady Luck	Barton MacLane-Ann Sheridan			
Marry the Girl	Frank McHugh-Mary Boland			
(See "In the Cutting Room," Feb. 13,'37.)				
Perfect Specimen, The	Errol Flynn-Miriam Hopkins			
Public Wedding Number One	Jane Wyman-William Hopper			
Singing Marine, The	Dick Powell-Doris Weston			
(See "In the Cutting Room," Mar. 27,'37.)				
Slim	Pat O'Brien-Henry Fonda	June 12,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
That Certain Woman	Bette Davis-Henry Fonda			
War Lord	Boris Karloff-Beverly Roberts			
(See "In the Cutting Room," Apr. 10,'37.)				
White Bondage (G)	Jean Muir-Gordon Oliver	June 19,'37†	*60	Mar. 13,'37

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†		
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
Itto	Simone-Berrario			
Love on Skiis	Walter Rimil			
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson			
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	93	Oct. 8
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11	95	Dec. 13
Cloistered (G)		Best	May 19	80	Nov. 7
(Exploitation: Mar. 27,'37, p. 78.)					
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Everything in Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camille Pilotte	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		78	June 27
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 6
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
La Damigella di Bard (G)	E. Grammatica	Artisti		85	Jan. 9,'37
La Fusse	Femin Gemier	French	Aug. 1	83	
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Marriage of Corbal, The (A)	Nils Asther	General		80	June 18
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 29,'37	85	Mar. 6,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Prisoners (G)	A. I. Chaban	Amkino	Feb. 18,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Shchukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")					
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 8
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Star Fell from Heaven, A (G)	Florine McKinney	Assoc. British		70	June 27
Thank You, Madame (G)	Jan Kiepura	Amer. Tobis	Apr. 26,'37	85	May 1,'37
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 8
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5
Yiddle With His Fiddle	Molly Picon	Sphinx	Dec. 31	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	18
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Champ's a Chump, The (All Star)	June 20	18
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	18
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Love Comes to Mooneyville (1-2-37)	Nov. 14†	18
Mister Smarty (8-1) Andy Clyde	July 15	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37†	17½
Oh, Duchess (11-21) Polly Moran	Oct. 9†	17
Pain in the Pullman, A (3 Stooges)	June 27	18
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (3 Stooges) (11-14)	Sept. 11†	20
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	7
Glee Worms	June 24	7
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Gold Quest of the Ages.... (2-27-37)	Jan. 28,'37†	10
Star Gazers (11-7)	Oct. 15†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14)	Sept. 4†	9½
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runway Marriage, The (1-16-37)	Dec. 18	11
Wedding Deal, The	Feb. 26,'37†	
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18†	9
HAPPY HOUR		
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.
KRAZY KAT CARTOONS		
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time	May 7,'37†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win	May 7,'37†	
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10)	Aug. 30	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	
Scrappy's Camera Troubles (6-20)	June 5	7
SCREEN SNAPSHOTS		
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—	Apr. 30,'37†	
SPECIAL		
Belgium (3-6-37)	Dec. 25†	8½
Castle Town of France (2-20-37)	Nov. 1†	8½
Old Paris and Berne (2-20-37)	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10
POPULAR SCIENCE FOREIGN **(Cinecolor)**		
No. 1—	Sept. 15†	9

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11†	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10)	Sept. 18†	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	7
Kike Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 29†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Hay Ride, The	Apr. 2,'37†	6
Ozzie Ostrich Comes to Town	May 28,'37†	1 rl.
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
Tough Egg, A	June 26	6
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26)	Dec. 13†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Songs of the Danube	Apr. 9,'37†	1 rl.
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
Her Accidental Hero	May 28,'37†	2 rls.
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag		2 rls.
Hold It	Jan. 29,'37†	17
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20†	19
Peaceful Relations	June 19	18
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19)	Dec. 13†	19
Spring Is Here	Oct. 30	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo		11½
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Hollywood Magic		12
Isle of Paradise		11
Shanghai		12
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
WORLD EXPLORATIONS		
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
FITZPATRICK TRAVEL TALKS		
Colorful Bombay		8
Colorful Islands (1-2-37)	Nov. 14†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Hong Kong, Hub of China	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Serene Siam		
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING **(Happy Harmonies)**		
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates	May 1,'37†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood: Second Step (2-20-37)	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10
M-G-M SPORTS PARADE		
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
MUSICAL COMEDIES		
Girl's Best Years, A (2-20-37)	Dec. 26†	19
Hollywood Party	Apr. 3,'37†	21
No Place Like Rome (11-7)	Sept. 26†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Bored of Education (9-5)	Aug. 29	10
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Rushin' Ballet	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5†	11
Three Smart Boys	Mar. 13,'37†	11
Two Too Young (11-7)	Sept. 26†	10
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Olympic Ski Champions (11-7)	Oct. 3†	10
Penny Wisdom	Apr. 18,'37†	10
Ski Skill (4-10-37)		10
(Reviewed under the title, "Ski Skill")		
Sports on Ice	Oct. 10†	10
Tennis Tactics	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Servant of the People (3-20-37)	Apr. 9,'37†	21
(Exploitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The	June 18,'37†	1 rl.
Making Friends	Dec. 18†	7
More Pep	June 19	8
Pudgy Takes a Bow-Wow	Apr. 9,'37†	1 rl.
Pudgy Picks a Fight	May 14,'37†	1 rl.
Training Pigeons	Sept. 18†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4†	8
Greedy Humpty Dumpty	July 10	8
Hawaiian Birds	Aug. 28†	9
Play Safe	Oct. 16†	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	
Friml Favorites Rudolf Friml, Jr. and Orch.	June 4,'37†	1 rl.
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	1 rl.
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	10
Rah, Rah, Football Will Osborne and Collegians	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	1 rl.
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Star Reporter, The, No. 2 (3-27-37)	Mar. 12,'37†	11
Vinent Lopez and Orch. Boswell Sisters		
Swing Hutton Swing Ina Ray Hutton and Orch.	May 7,'37†	1 rl.
MUSICAL ROMANCE		
(Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	May 21,'37†	
Song of the Islands	July 23,'37†	1 rl.
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20†	1 rl.
PARAGRAPHICS		
Aviator Shorty	July 23,'37†	1 rl.
Broadway Highlights, No. 8	Dec. 11†	1 rl.
Broadway Highlights, No. 9		1 rl.
Circus Comes to Town, The	June 25,'37†	1 rl.
It's a Living	Mar. 5,'37†	1 rl.
Lulu's Love	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Nobody Home	Apr. 2,'37†	1 rl.
Rhythm of the River	Oct. 9†	10
Safety in the Air	May 30,'37†	1 dl.
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	1 rl.
PARAMOUNT PICTORIAL		
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All Aboard	Nov. 13†	10
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 5†	10
No. 6 — Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 3,'37†	1 rl.
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions	Feb. 12,'37†	1 rl.
No. 8 — Tides of Fundy — Home of the Rainbow—Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—	Apr. 9,'37†	1 rl.
No. 10—	May 7,'37†	1 rl.
No. 11—	June 4,'37†	1 rl.
No. 12—	July 2,'37†	1 rl.
PARAMOUNT VARIETIES		
Fashions in Love	July 24	8
Rhythm Party, The	June 26	9
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Hold the Wire	Oct. 23†	7
Hospitaliky	Apr. 16,'37†	1 rl.
I'm in the Army Now	Dec. 25†	7
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Lost and Foundry	July 16,'37†	1 rl.
Morning, Noon and Night Club	June 18,'37†	1 rl.
My Artistical Temperature	Mar. 19,'37†	1 rl.
Never Kick a Woman	Aug. 28†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
Twisker Pitcher, The	May 21,'37†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(Cinecolor)		
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	1 rl.
No. 6	July 2,'37†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 31	10
I Can't Escape from You Joe Richman and Orch.	Sept. 25†	8
Never Should Have Told You (3-6-37)	Jan. 29,'37†	8
Please Keep Me in Your Dreams Henry King and Orch.	May 28,'37†	1 rl.
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	1 rl.
You Came To My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	1 rl.
No. 36—Wrestling	Apr. 23,'37†	1 rl.
No. 37—Swing Stars	May 7,'37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 25	July 10	5
EASY ACES		
Etiquette	Nov. 29	9
Fool Your Friends	June 9	10
HEADLINER SERIES		
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Dummy Ache	July 10	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Vocalizing (10-10)	Oct. 23†	20½
MAJOR BOWES AMATEUR PARADE		
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	16
Don't Be Like That (1-30-37)	Dec. 4†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4†	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
Swing It	July 3	18
That Man Samson	May 28,'37†	19
RAINBOW PARADE CARTOONS		
Cupid Gets Her Man	July 24	7
Inlawful	Apr. 30,'37†	
It's a Greek Life (3-28)	Aug. 2	7
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	7
SMART SET		
And So to Wed	June 19	19
Grandma's Buoys (1-2-37)	Dec. 18†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18†	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)		18
SPORTS WITH BILL CORUM		
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37†	9
Ladies Day	Dec. 18†	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting on the Dog	Feb. 12,'37†	
Row, Mr. Row	June 19	11
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26)	Nov. 20†	11
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Swamp Land	Sept. 18†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	19
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wrong Romance, The	May 14,'37†	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37†	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11†	10
Washington in Virginia... (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
40. Through the Mirror	June 18	9
101. Mickey's Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
SILLY SYMPHONIES		
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)	Mar. 6,'37†	8½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36	May 10,'37†	9½
No. 37	June 7,'37†	9½
MEANY-MINY-MOE CARTOONS		
Big Race, The (3-13-37)	Mar. 3,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers	Apr. 26,'37†	7
Turkey Dinner	Nov. 30†	8
MENTONE MUSICAL COMEDIES		
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The	May 12,'37†	
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10)	Sept. 30†	11
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes With Rhythm	June 9,'37†	10
Teddy Bergman International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
OSWALD CARTOONS		
Battle Royal (7-18)	June 22	7
Beachcombers (10-3)	Oct. 5†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30†	7
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Trailer Thrills	May 3,'37†	7
Unpopular Mechanic (10-17)	Nov. 6†	8
STRANGER THAN FICTION SERIES		
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8½
No. 30—Novelty (12-26)	Dec. 7†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty	June 21,'37†	9
UNIVERSAL SPECIAL		
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Entertainers (7-11) Sylvia Foos	June 27	1 rl.
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	1 rl.
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	
Nickel Lowdown Charles Kemper	May 1,'37†	1 rl.
Vitaphone Funsters Johnny Burke	May 29,'37†	1 rl.
BIG V. COMEDIES		
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Olly Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21
BROADWAY BREVITIES		
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	20
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
"Give Me Liberty" John Litel	Dec. 19†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	20
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	2 rls.
Mail and Female Ken Murray	Mar. 27,'37†	2 rls.
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	
Movie Mania Dave Apollon	May 8,'37†	2 rls.
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	2 rls.
Day at Santa Anita Sybil Jason	May 22,'37†	2 rls.
COLORTOUR ADVENTURE **(Cinecolor)**		
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The (1-23-37)	Jan 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	
Alpine Grandeur	May 15,'37†	1 rl.
LOONEY TUNES		
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	
No. 34—Porky's Duck Hunt	Apr. 17,'37†	1 rl.
No. 35—Porky and Gabby	May 15,'37†	1 rl.
MELODY MASTERS		
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)	Oct. 17†	11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)	Nov. 28†	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19†	10
George Hall and Orch	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	1 rl.
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	1 rl.
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch	May 29,'37†	1 rl.
MERRIE MELODIES **(In Color)**		
No. 22—When I Yoo Hoo	June 27	
No. 23—I Love to Singa (6-20)	July 18	7
No. 24—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 25—At Your Service, Madame	Aug. 29	7
No. 26—Toy Town Hall (9-19)	Sept. 19	7
No. 27—Boulevardier of the Bronx	Oct. 10†	7
No. 28—Don't Look Now	Nov. 7†	7
No. 29—Cocoonut Grove	Nov. 28†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella With the Fiddle (4-10-37)	Mar. 27,'37†	1 rl.
No. 34—She Was An Acrobat's Daughter	Apr. 10,'37†	1 rl.
No. 35—Ain't We Got Fun	May 1,'37†	1 rl.
OUR OWN UNITED STATES		
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10
PEPPER POT		
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10
PICTORIAL REVIEWS		
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	
No. 9—Hats—Bathing Suits	Mayl 1,'37†	1 rl.
No. 10—	May 22,'37†	(1 rl.
VITAPHONE NOVELTIES		
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl.
Whale Ho (7-14)	Feb. 13,'37†	
Medium Well Done Hardeen	Mar. 6,'37†	1 rl.
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37†	9
Check Your Cash Luis Zingone	May 22,'37†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Crusoe of Clipper Island 3583 Mala (14 episodes)	Nov. 14	
S. O. S. Coast Guard 6441	Aug. 28,'37†	
Vigilantes Are Coming, The 3582 Bob Livingston-Kay Hughes	Aug. 22	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-8) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	
Wild West Days Johnny Mack Brown	July 5,'37	

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10†	

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 68

Bluebook School Question No. 68 was: (A) Name the reasons for fixing maximum capacity in electrical conductors. (B) In a wire of fixed diameter, what three things increase total resistance opposed to current flow? (C) How may resistance of a copper circuit be calculated? (D) If a strong current of air is passed over a wire, may its current capacity be increased with safety?

The following made acceptable answers: C. Rau and S. Evans; D. Danielson; H. Edwards; G. E. Doe; W. C. Brown; J. R. Prater; T. F. Bochert; C. Oldham; D. E. Birdsong; W. H. Edmonds; W. Limmroth; C. L. Loft; C. Lonie; A. L. Cooper; H. B. Smith; O. H. Schmidt; C. Champney; J. A. Zachritz; P. and L. Felt; F. E. Dorp and H. A. Ames; D. Morgan; T. Turk; L. B. Masters; L. E. Dodson and H. T. Todd; K. N. Alberts; D. B. Smith; R. S. Smalley; J. Morton; F. H. S. and P. Dalbey; H. L. Lilly; D. Shea and A. D. Lonby; D. H. Purcell; L. and F. L. Savlor; E. F. Wentworth; C. W. Goss; H. Lathrope, C. H. Lowrie and M. Dey; B. B. Hornstein and R. R. Jacobs; T. H. Morton; O. Hunt; J. G. and L. F. Brown; R. D. Hicks and P. F. Maxwell; D. and W. Porter; L. B. Jones; F. C. Dunn; W. C. Bant; B. L. Lasser; L. B. Knox, E. M. Brown and D. Davis; T. W. Redhouse; R. Tompkins and H. J. Abernathy; J. K. Robinson and R. E. Bullard; B. L. Sanderson; T. R. Jones; A. Leonard and G. T. Jones; L. A. Beachwood and R. R. Robinson; F. L. Birch; W. Winkle and R. R. Robins; M. and B. Walker; H. W. Matthews and J. R. Davidson; W. V. Henderson and T. B. Brown; E. L. Sanford; A. C. Greene; C. Caldwell; H. T. McClellan; M. L. Grahame; H. T. Plum; T. G. Middleton; L. and W. R. Matthews; W. A. Kindell; R. F. Morley. (L. F. Hayer has sent in acceptable answers to Questions 66, 67 and 68, accompanied with a request that he be therewith re-enrolled in the "school." So be it.)

(A) J. A. Zachritz replies, "The resistance of an overloaded conductor increases very rapidly. The power used to overcome this excessive resistance is transformed into heat. If the overload be too great, the heat thus engendered may (a) injure or destroy the insulation, (b) fuse the metal of the conductor, (c) cause a fire, establish permanent added resistance if the wire be seriously overheated. The power used in overcoming excessive resistance represents loss, which is registered on the meter and must be paid for. The reasons for fixing maximum capacity of wire is chiefly to avoid waste in electric power and danger from fire."

(B) W. C. Brown replies, "In a wire of fixed diameter the resistance to current flow may be increased by (a) lengthening the wire, (b) changing composition of wire so as to lower its conductivity, (c) increasing temperature of wire."

Rau and Evans answer, "In a wire of fixed diameter, the three things causing increase of resistance to current flow are (1) increase in length, (2) increase in current flow [Which is one way of saying increase in temperature.—F. H. R.], (3) increase in frequency, if an a.c. circuit, since that increases reactance."

Rau and Evans also call attention to the fact that on page 26, in answer to Question No. 94, it reads, "(b) As diameter of the wire of other conductor is decreased," which they say is evidently wrong. Correct. The word "wire of other, etc.," should read "wire *or* other, etc." Also four lines down from that "(a) Current flow is increased," should read "Current flow is decreased."

BLUEBOOK SCHOOL QUESTION NO. 73

(A) What attention does the driving motor transmission require?
(B) In general, describe what maintenance is required by speed control devices, and what is the greatest help in tracing their troubles.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

(C) M. and J. Devoy say, "To ascertain resistance of a copper circuit, its temperature coefficient must be known and must be multiplied by the number of degrees it is away from normal (75 degrees F.), that product being added to, or subtracted from, the resistance at normal, according to whether it be above or below normal. But what this question relates to, I think, is resistance at normal, which may be calculated as follows: Multiply twice the length of the circuit by 10.79 (our Bluebook says 10.5, which is regarded as sufficiently accurate for such calculations as are ordinarily called for in projection circuits, and it simplifies "figgering," lowering the possibility of error therein), which is the mil-foot resistance of commercial copper at normal temperature. That result is then divided by the area of cross-section of the circuit wires, in circular mils. The final result is the resistance of the entire circuit in ohms. Note: This result represents merely the resistance of the conductors themselves, not including that of such power using devices as may be operated by current flowing through the circuit."

William C. Brown says, "To calculate the resistance of any copper circuit, its length must be known, and diameter and character of its wires. The formula $R = P \frac{L}{A}$ serves in general, *R* representing resistance, *P* the mil-foot resistance of the metal, *L* the length, and *A* the cross-section area of the wire. But since there are two wires in a circuit, the formula must read: $R = 10.5 \frac{L}{A} \times 2$, or $\frac{21\ L}{A}$."

(D) "Yes!" replies O. H. Schmidt. "Theoretically, if the current of air be of such temperature and volume as will keep the temperature of the wire at or below 75 degrees F., the current capacity may be increased in any amount. In considering this it must be remembered that increase or decrease in resistance of commercial copper is directly proportional to increase or decrease in the temperature of the metal. If this be true, then it also may be said: The increase or decrease in temperature of a wire (disregarding heat from outside sources) of commercial copper, is directly proportional to the increase or decrease of resistance. And as a wire's resistance increases as current volume increases, particularly when overload occurs, and this increase is made manifest in the form of increased temperature, if it be possible by aid of an air current to maintain temperature at or below 75 degrees F., current volume may be increased so long as that condition can be retained.

That is the theory, but in practice it would be difficult to overload a copper wire to any considerable extent without injury to the metal, because of the difficulty of keeping its temperature at or below 75 degrees. Moreover, once the temperature rises above that figure because of overload, the resistance and corresponding heat increases very rapidly."

All that Brother Schmidt says is perfectly true, but I think it does not quite fully state the case because (a) the effect of insulation is overlooked (though it is quite true it might be fairly assumed the question implied raw wire) and (b) the further fact that temperature rises very rapidly once the 75 degree mark is passed by reason of the fact that the metal itself cannot dissipate the heat with sufficient rapidity. Once the heat reaches contact with air at the conductor's outer surface it may be instantly blown away, but before that a high percentage of it must travel through the metal of the wire itself, and that takes time.

Cresson Smith Reports Southern Conditions Good

Business conditions for motion pictures and in general are "very, very good" in the southern states, Cresson E. Smith, sales manager for the southern and western division for Radio Pictures, said in New York as he arrived from a tour of Atlanta, Charlotte, New Orleans, Memphis, Oklahoma City, Dallas and St. Louis.

"The drought areas have benefited from early rains and snow," Mr. Smith said, "and crop prospects are excellent. Business in most lines is faring well and theatre box-offices reflect this generally satisfactory condition."

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The B. S. Moss theatrical interests announced this week plans for construction of a theatre on Broadway, in New York, near 49th Street on the site occupied formerly by Churchill's famous restaurant. The new theatre, which will have 800 seats, will be primarily for two-a-day presentations and will cost "in excess of $250,000."

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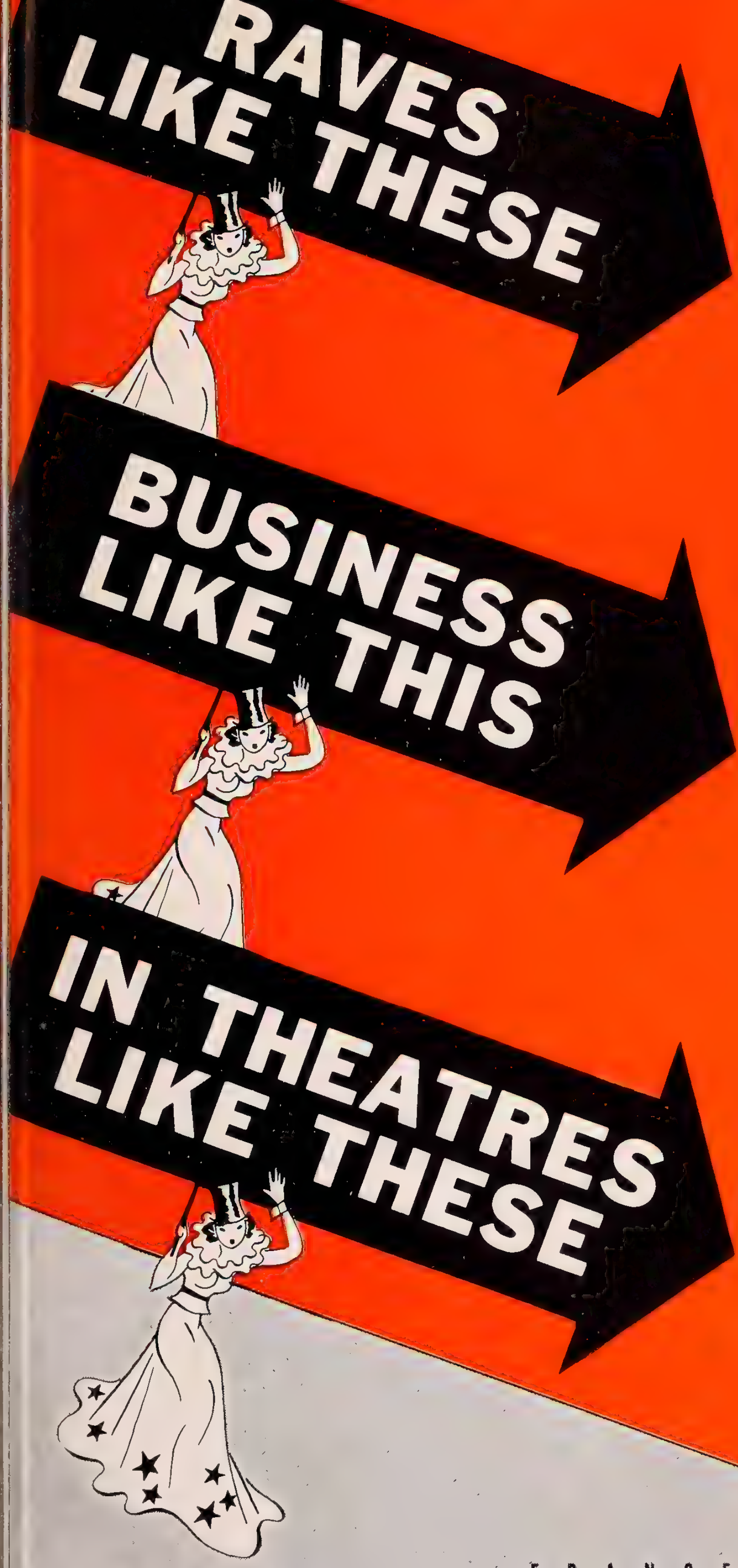

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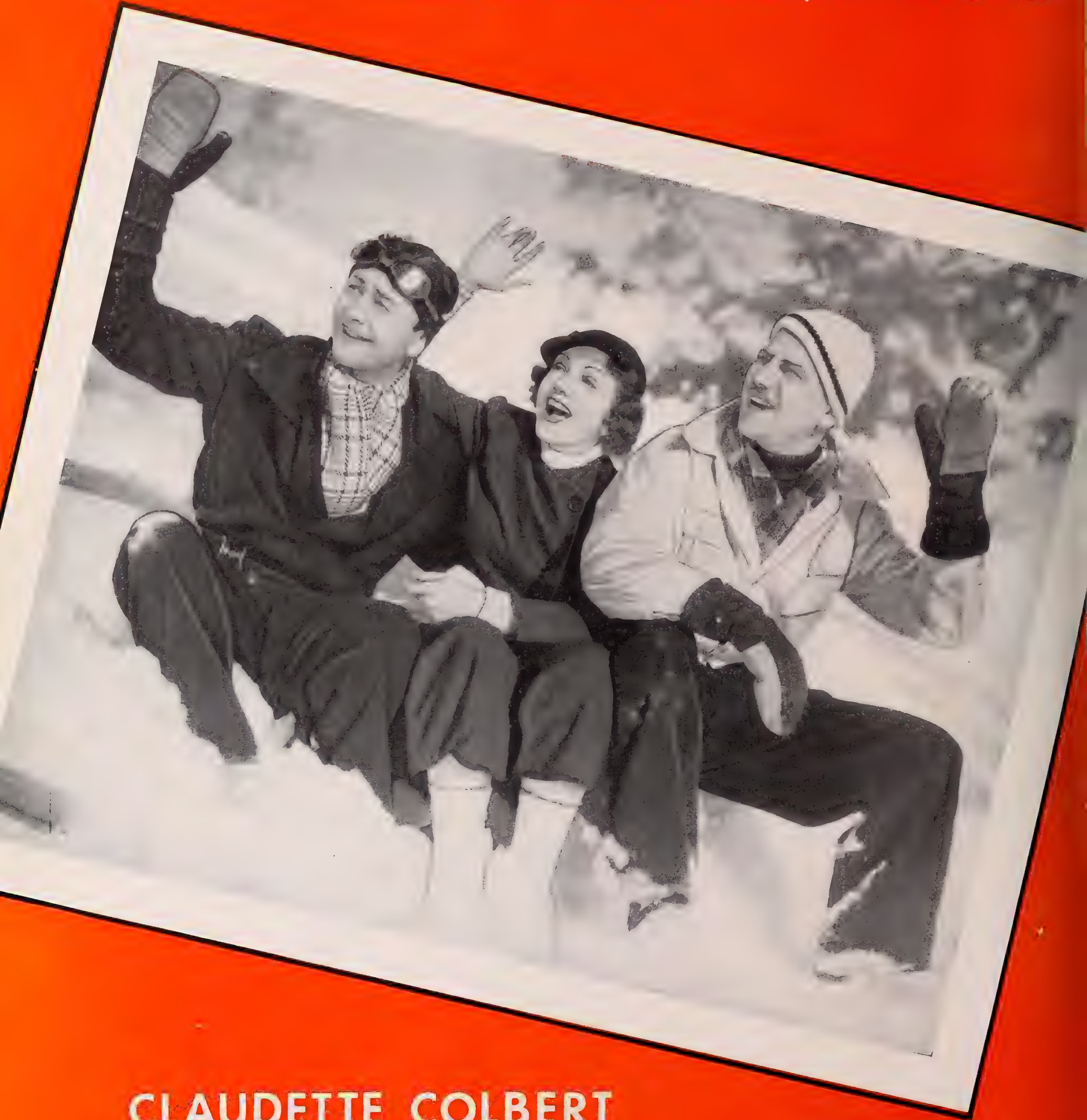

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THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

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A RUMOR IS BORN

PROCESSES for the creation of misunderstanding, the promulgation of prejudice and the formulation of error by our so very free and facile press was ably demonstrated the other day in the province of the motion picture by the attentions of the "Daily Washington Merry Go Round", a syndicated newspaper feature. That column reported, as published in the *Daily Mirror* of New York:

> "*How badly the Roosevelt Administration misses having a friend in the Will Hays movie organization is illustrated by the recent attitude of that office toward a film opposing the President's court plan and glorifying the Supreme Court. Motion Picture Czar Hays, who was Harding's postmaster general, has gratuitously sent out a special letter urging movie distributors to play up this particular film.*
>
> "*Note—Roosevelt's son-in-law, John Boettiger, once was in the Hays organization, now is publisher of Hearst's Seattle* Post-Intelligencer."

That sounds exciting and conveys that suggestion of penetrating revelation which the columnist school of journalism so abundantly enjoys.

If true, it would be in the nature of big news and "hot copy". If Mr. Hays were ever caught that far off first base in either a political or a motion picture situation, it would also be a new chapter in American history. Mr. Hays is a specialist in not writing that sort of letter about anything to anybody.

EXAMINATION of the facts indicates that what the authors of the "Merry Go Round" column, Mr. Drew Pearson and Mr. Robert S. Allen, were dealing with was some misinformation—gathered, who knows where?—about a short picture entitled "Servant of the People", produced and distributed by Metro-Goldwyn-Mayer Corporation. The picture was conceived about two years ago, went into production about eighteen months ago and did not have, and could not have had, in contemplation the recent Supreme Court issues of the Administration. The picture is patriotic in character and if it could be said to have any bearing on today's issue it would be susceptible of interpretation on the President's side in that the film gives the spectator to understand that the Constitution was created with anticipation of amendments to meet changing conditions.

Mr. Hays' "letter" seems to be the "Merry Go Round's" label for the printed matter issued by "the Hays Office" in its frequent and customary endeavour to bring various pictures of merit to the attention of Better Films groups, educators, women's clubs, and the like, as in the instance of "A Midsummer Night's Dream", "Romeo and Juliet", etc.

As to relations between the motion picture's trade association and the Administration, Mr. Pearson and Mr. Allan are apparently not informed. The relevancy of their note about Mr. Boettiger's sojourn of employment in the Hays Office does not appear in their copy. The fact, however, does have some relevancy and is one of several manifestations of a better understanding in the White House of the motion picture than obtained in the days just prior to the invasion of the National Recovery Administration Code. Since then the President has had from several sources information, and possibly advice, about the merits of the status quo and its personnel.

THERE are two, and possibly three, men—not named on this page—with expert interior knowledge of the motion picture, from production to policy, who have frequent and confidential contact with the President.

The motion picture is not in politics. "The gentleman from Indiana" is so much an authority and expert in both politics and the motion picture that he will not be found putting them together.

If the motion picture screen becomes a political medium it will be by influences outside the amusement industry, which would prefer to go on selling entertainment.

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MR. GABLE'S VINDICATION

WE are not naive enough to be surprised, but can none the less be annoyed by the fact that, when a woman from overseas invaded Hollywood with preposterous charges that Mr. Clark Gable was the father of her child, the newspapers found it a pretty nifty story tor detailed and conspicuous attention, but that when this week the woman was sentenced to jail for fraud it was much less of a story, brief and suitable for a back page.

Obviously enough the chance to discuss the sex life, real or alleged, of a world famous player, makes tasty reading from the point of view of today's journalism, which is largely vaudeville-on-paper.

That this same world famous player, with his millions of feminine admirers, was not involved as charged just spoils the story. Headlines are not made of virtue.

△ △ △

Simpson is just the name of a variety of lettuce now.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

"Chain" Tax Looms

The Pennsylvania Senate amended the LaRue chain-store bill to include theatres and renamed it the "Store and Theatre Tax Act." The bill had been passed by the House without specific reference to theatres, and it has been expected that Governor George H. Earle will sign it if approved by the Legislature. Although 21 states have enacted anti-chain legislation, this is the first time theatres have been defined as falling in the chain-store category.

The LaRue bill provides for the licensing of all stores or theatres by the Department of Revenue. The tax is graduated from $1 upon one store or theatre as follows: $5 upon each additional store or theatre not to exceed 5; $10 each from 5 to 10; $20 from 10 to 15; $30 from 15 to 20; $50 from 20 to 30; $100 from 30 to 50; $200 from 50 to 75; $250 from 75 to 100; $350 from 100 to 200; $450 from 200 to 500; $500 each in excess of 500.

Pennsylvania's two-year-old emergency theatre tax of 1 cent on every 25 cents of admission price expires automatically May 31.

Since introduction of the bill in January the Great Atlantic and Pacific Tea company, the American Stores company and other organizations have conducted a defensive campaign against the measure entailing the use of seven full page advertisements in practically every daily and weekly newspaper in the state. This campaign will be continued and it is understood that constitutionality of the measure will be challenged in the courts.

Minsky Blackout

Strip-tease sequel—Two of the Minsky brothers, Herbert K. and Morton, who have been among the leaders in the field of burlesque for twenty-five years, have announced at their offices in the Oriental Theatre, Broadway and Fifty-second Street, that they would no longer be connected with or produce burlesque performances.

Instead they made public their intention of staging a "high-classed variety revue" featuring Negro artists at the Oriental Theatre.

New Title Device

United Artists announced development of a method for eliminating superimposed translation titles from the picture frame of foreign language productions, long a pain in the eye for audience and industry.

The glad tidings are spread on page 72.

Circuits Expanding

Major theatre circuits signified awareness of improved business conditions by expanding their holdings to take in 100 houses by purchase, lease or construction. Thus is resumed the course abandoned when depression influences put an end to property acquisition and, in some cases, brought about relinquishments. Circuits principally represented in the present move are Loew's, RKO, Paramount and National Theatres, the Twentieth Century-Fox affiliate.

The news is set forth on page 13.

"Captains Courageous"

"Captains Courageous" followed "The Good Earth" into the Astor theatre, New York, Tuesday night, on a roadshow basis. So brilliant was the turnout, socially and professionally, that two pickets who sought to demonstrate their sympathy with Hollywood strikers were crowded off of the sidewalk in the arc-lighted rush. Jay C. Flippen, conducting the microphone ceremonies with assists by Radie Harris and Si Seadler, introduced Will H. Hays, Louis Sobol, Bennie Fields and others. Among those present were Nicholas M. Schenck, Mr. and Mrs. Ed Churchill, Colvin Brown, C. C. Moskowitz, Arthur Hornblow, Jr., Myrna Loy, Loretta Young and Sam Berger.

Covering the Coronation

American newsreel companies made history of their own while England was crowning her king on Wednesday. More than 40 camera crews exposed 100,000 feet of negative along the line of march.

A complete reporting of the coverage, called the greatest in newsreel annals, is published, with pictures, beginning on page 38.

MGM Accessories

Metro-Goldwyn-Mayer took up at its coast convention and tabled for further study a proposed plan for the handling of advertising accessories similar to those adopted by Paramount and Warner Brothers some months ago. Al Lichtman, assistant to Nicholas M. Schenck, and William F. Rodgers were among those returning to New York from the coast meetings.

Sentenced for Fraud

Mrs. Violet Wells Norton, convicted of using the mails to defraud Clark Gable in sizeable amount on a charge disproved in court, was sentenced to serve a year in jail. The court directed federal immigration authorities to take charge of the case when she is released from prison.

The Convention Serial

Universal and Grand National, meeting simultaneously next week in the Ambassador hotel, Los Angeles, will be the fourth and fifth in this year's list of convention holders. Metro-Goldwyn-Mayer and Monogram opened the parade of 1937-38 product last week and Warner Brothers executives and salesmen carried on this week in New York. Twentieth Century-Fox and Republic will open their conventions on May 30th, also at the Ambassador.

The general story of conventions starts on page 53*; the Warner details are on page* 59.

CBS Counts Radios

The Columbia Broadcasting System, hardly to be suspected of understatement in a matter of this kind, revealed totals arrived at in its 1937 radio census placing the number of American "radio families" (a trim phrase) at 24,500,000.

More box car figures on page 71.

Libel by Radio

Bearing indirectly but pointedly upon the matter of responsibility for libelous utterances via any and all media, a bill sponsored by the Iowa Association of Broadcasters and exempting Iowa broadcasters from liability for defamatory statements made during broadcasts by persons not directly connected with the stations was passed by the legislature and signed by the governor.

Nazis Take Over

With completion of steps involved in the taking over of screen control by the German government with Propaganda Minister Joseph Goebbels as master of the industry, resignations were accepted from business members of the boards of Ufa-Film and Tobis and control passed into the hands of actors and directors.

For more about this action and the government's plans for continuing the "ideological" film bloc against Hollywood, turn to page 52.

More Light for Less

J. E. Kewley, vice-president in charge of the General Electric Company's incandescent lamp department, informed utility engineers at a convention in Cleveland of a new electric bulb capable of giving 10 per cent more light without using more current. A shortened, extra-coiled tungsten filament is used, increasing lighting efficiency by reducing heat waste. Lighting efficiency has increased in the past 50 years from 3 per cent, achieved by Thomas A. Edison in his first electric lights, to 12 per cent.

Himber Timbre

Stowing his baton but not his press agent, Richard Himber, an orchestra leader, paused in Washington to lay before "the boys on the Hill" a plan for extracting an additional $6,000,000 annually from the motion picture industry. He, or his press agent, explained that stars distribute about 60,000,000 photographs a year and a dime tax on each would add up like that. His press agent, or he, didn't say who'd collect it or how. And one of them, or maybe both, said Chairman Pat Harrison of the Senate Finance Committee would take the matter under advisement. It was the press agent, though, who told everybody that his boss gets 400 requests for photographs every week, himself, in person, so help him.

British Quota Action

The new British Quota moved closer to a decision this week before the prodding of Dr. Leslie Burgin, Parliamentary secretary of the Board of Trade, who set May 26th as the deadline for the joint recommendations of the Cinematograph Exhibitors Association, the Kinematograph Renters Society and the Film Group of the Board of Trade, representing the producers.

The story is on page 78.

Kent Returns

Sidney R. Kent, president of Twentieth Century-Fox, returned to New York Tuesday from Europe, where he conducted the company's foreign sales convention in Paris, and announced that at least 30 of the 69 pictures to be released by his organization this year will be "A" product. Mr. Kent said he has not had any further offers for his company's holdings in Gaumont British and did not spend more than 10 minutes discussing the situation while in England. "Things are very quiet in this regard," he said, mentioning meeting Isidore Ostrer and John Maxwell of GB, adding, in connection with his company's handling of GB films here, "There is also no change in the domestic GB situation for the present, but I'll know before July 1. By that time I'll know what GB intends to sell here."

Propaganda Pictures

The New York *American,* engaged in concert with other Hearst newspapers in what reporters refer to as a "war" against propaganda pictures, listed five organizations with a gross and possibly somewhat overlapping membership of 2,500,000 as participants in a campaign against "subversive films." They are the American Legion, the Elks, the Legion of Valor, the Veterans of Foreign Wars and the Knights of Columbus.

More about this on page 80.

Talent Strike Averted

After a series of meetings staged with appropriate ado and a plethora of publicity, the Screen Actors Guild arrived at a satisfactory meeting of the minds with producers' representatives and decided not to strike. This irked leaders of striking studio craft unions, who continued their picketing of the studios and talked of extending the parade, by means of recruited sympathizers, to take in the far flung approaches to the nation's box offices.

Details of the settlement with producers and subsequent activities and announcements of the craft unions are given on page 15.

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Legislatively Speaking

The Judiciary Committee of the House of Representatives authorized Representative Samuel Hobbs of Alabama to appear before the Rules Committee and urge that his resolution calling for a general investigation of the motion picture industry be brought to the floor for debate. Other measures pertaining to screen affairs engaged the attention of state legislators in California, Connecticut, Florida, Georgia, Mississippi, Maine, New Jersey, New York, Ohio and points west.

Legislative developments are dealt with on page 71.

SEC Recommends

The Securities and Exchange Commission recommended legislation providing for Congressional control of corporation reorganizations. The commission's suggestion was based on a 31-month study of the general procedure followed by bankers and stockholders' committees in reorganizations of record, the case of Paramount Pictures being cited as typical.

The matter is covered on page 65.

Production as Usual

Hollywood studios, picketed or not, were busy places as production spurted sharply upward from a level of 46 to 51 pictures in work. Thirteen were started and 8 finished while conferences continued on every side and an amusement hungry world patronized theatre box offices in habitual disregard of goings-on backstage.

The production story of the week is on page 41.

The Allied Program

A first draft of the program for the annual convention of the Allied States Association, May 26-28, informed that sessions will be devoted to a full discussion of trade problems and practices and recommendations for action on the organization's product-buying survey now in preparation.

The convention time table is presented on page 68.

Air Regulations

Walter Vincent, chairman of the radio committee of the Motion Picture Theatre Owners of America, said his organization will work out its own set of regulations for control of radio broadcasts offering screen personalities or material and submit it to motion picture executives at a meeting May 18th. If agreement is reached at that time, a second meeting will be arranged with radio representatives invited to sit in.

Developments are noted on page 42.

This Week in Pictures

↑

MELVIN C. HAZEN, chairman of the Board of Commissioners of Washington, D. C., aired his views of Samuel Goldwyn's "Woman Chases Man", United Artists, on its world premiere at Loew's Capitol.

↖ *Their Royal Highnesses, the Duke and Duchess of Kent, saw Herbert Wilcox's "The Fighting Navy" at Paramount's Plaza theatre in London.*

↖ *Floyd Gibbons, Anna May Wong and Edward G. Robinson got together at the world premiere of Warners' "The Prince and the Pauper" at the New York Strand.*

← *Officers of the newly formed Rocky Mountain Screen Club, Denver, are Harry Golub, president; Chet Bell, vice-president; Harry Goodrich, treasurer; Ross Bluck, secretary; Frank Roberts, auditor, and Emmett Thurman, counsellor.*

TWO hundred and fifty members of the Warner Brothers sales organization were in attendance at the annual convention held, Monday through Thursday, at the Waldorf Astoria hotel in New York. Gradwell Sears, general manager of sales, presided at the opening session, photographed. The company announced 60 productions for the 1937-38 season. (A story of the convention and product appears on page 59.)

Infrequently photographed singly, Sam Bischoff, Warner Burbank studio executive, and his old friend, Charles M. Weiner, Monogram Pictures franchise holder for Minneapolis, were snapped together prior to Mr. Bischoff's sailing for Honolulu and Mr. Weiner's return to his home city.

↑

ONE hundred members of Monogram Pictures Corporation attended the sales convention at the Drake Hotel, Chicago, last weekend. At the speakers' table are Herschel Stuart, treasurer; Louis S. Lifton, advertising director; Henri Elman, president of Chicago branch; Mortimer Burnside, J. A. Sisto Co.; W. Ray Johnston, president; Norton V. Ritchey, foreign manager; Edward A. Golden, sales manager; and Scott R. Dunlap, production head. (Story on page 53.)

←

The entire personnel of the Indiana-Illinois Theatres circuit attended a dinner in Michigan City, Ind, April 30th, in honor of Sid Holland, manager of the Elco theatre, Elkhart, Ind., and winner of the Quigley Bronze Award for 1936. (See page 37.)

←

J. H. Seidelman, foreign manager of Columbia Pictures, was entertained thus by the company's Tokyo staff on his visit to Japan. He is seated in the center, with J. B. Albeck, Far East supervisor, at his left, and Max Bergher, Tokyo manager, at his right.

LARGE CIRCUITS ADD 100 HOUSES IN NEW EXPANSION

Producer Affiliates' Expansion, as Earnings Rise, Is Chiefly in New York, New England, and in the District of Columbia

Independents Protest While the MPTOA Contends That Independent Circuits, Instead of Producers, Are Leading Move

Expansion moves undertaken by circuits this year, noticeable throughout the country but concentrated chiefly in the New York, New England and District of Columbia territories, has resulted in construction or acquisition through leases or other arrangements of approximately 100 theatres by the producer-distributor affiliated circuits alone.

The expanison follows a long period during which decreased net earnings, reorganizations of some companies and retrenchments in all fields held at a standstill new theatre construction and acquisitions by the large circuits. From 1930 to 1936 reorganization of either the parent companies or theatre affiliates in the cases of Paramount, RKO and Twentieth Century-Fox precluded normal activity in the extension of theatre holdings. Now, however, favorable earnings reports and increased theatre admission receipts have caused executives to turn their attention to consolidation and expansion in the field of exhibition.

In the New York area Loew's and RKO are extending their holdings with the announced intention of consolidating their first-run positions, and independent circuits are in a race for houses in suburban towns. Loew's is building one theatre, is planning to build two others, has purchased one house and leased another. RKO is building four and has acquired six others through purchase or lease.

Warner's Building Program

An extensive building program laid down by Warner Brothers provides for eight new theatres in Washington, D. C., four of which have been opened. Others are planned for Chicago, Philadelphia, Cleveland and Fulton, Ky.

National Theatres, Twentieth Century-Fox affiliate, through its subsidiaries has acquired 11 houses in various sections of the country and plans to build two others.

Among the Paramount theatre partners the Interstate circuit has announced plans for construction of eight houses in Texas, Mullins & Pinanski has bought six theatres in New England and other acquisitions have been made by Balaban & Katz, Famous Players Canadian, Central States, Tri-States, Saenger, Intermountain and M. E. Comerford.

Antagonism on the part of independent exhibitors to the plans of Loew's and RKO, on the ground that they will result in a monopoly of both first-run and subsequent situations, placing the present subsequent-run houses still further down the line, was voiced in a recent issue of the *Independent*, official publication of the Independent Theatre Owners Association. It was hinted that an appeal would be made to the Federal Trade Commission to halt further expansion.

IATSE CONTINUES UNIONIZATION DRIVE

The International Alliance of Theatrical Stage Employees is pressing its drive to organize all "front of the house" employees in theatres and all exchange workers in key cities throughout the country.

Organization of ushers, doormen, cashiers, night cleaners and candy girls in theatres in Providence, R. I., Boston, Mass., and Madison, Wis., was reported this week in addition to centers previously organized.

Exchange unions were reported progressing toward 100 per cent membership in Cincinnati, Kansas City and Seattle. The new unions, in all cases, are chartered as affiliates of the IATSE.

"Regardless of statements to the contrary," the ITOA said, "the theatre expansion moves of Loew's and RKO in New York are regarded by independent exhibitors as aimed directly at them and they foresee drastic inroads into their business if the expansion goes ahead."

The ITOA charged that Metro-Goldwyn-Mayer's sales policies and the Loew expansion moves were made "purposely with the express view of having an exclusive Loew run on all MGM product in New York." Independent operators were quoted as saying that the length of the protection period in New York is the worst of its kind in the country and will be aggravated by the acquisition of additional subsequent-run theatres by Loew's and RKO.

"Local exhibitors are not sure what moves they will make to combat the circuits' plans," the ITOA added, "but are assured that the Federal Trade Commission will interest itself in the matter."

The Motion Picture Theatre Owners of America, on the other hand, contended that independent circuits, rather than the producer-owned theatre groups, are leading the expansion move. Compared with 2,397 affiliated circuit houses on January 1, 1937, there were 3,910 theatres operated by independent circuits, Edward Kuykendall, president, said. Affiliated circuit operations are approximately as follows: Loew's, 130; Paramount, 1,300; RKO, 110; Fox, 144; Warners, 460.

The MPTOA's figures were quoted in connection with a statement that legislation divorcing production and distribution from theatre interests can not be of any benefit to the independent exhibitor.

"There were 2,435 affiliated circuit theatres in 1931, and this year there were 2,397 such theatres in the whole United States," the bulletin said. "There were five affiliated circuits then, five now. During this interval in every territory there has been an amazing growth in number and in size of the independent circuits, until today 3,910 theatres are under such operation. It is just possible that the wrong circuits are being blamed for crowding out the individual theatre operator, as it appears that there has been little or no actual expansion of the affiliated circuits during the past six or seven years."

New York is the most active sector in expansion, with both affiliated and independent circuits increasing their holdings substantially. RKO has acquired the Parkway, a 600-seat house, in Mt. Vernon, N. Y., has purchased two sites in the east Bronx on which theatres will be erected soon, has arranged to take over two Randforce theatres in Brooklyn on Labor Day, and has pooling deals in progress for houses in Manhattan and Jamaica. This week the circuit was to close a deal with Sam D. Cocalis for the Park Hill and Broadway theatres, Yonkers, N. Y., and was reported to have reached an agreement with Herman Sussman for the Central, a new house also in Yonkers.

The two sites for new theatres are at Allerton and White Plains avenues and at Sound View and Westchester avenues, the Bronx. Both locations are considered excellent for neighborhood theatres. The new houses will each seat 1,800 and building contracts are ready for signatures. The circuit also plans to build a 4,000 seat house at 23rd street and Eighth avenue, New York, which is expected to be ready for September opening.

In addition RKO has contracted with Walter Reade to operate jointly a theatre which will be built at South Broad street and Maddock avenue, Trenton, N. J. With completion of negotiations the circuit will have 50 units in Greater New York.

Loew's Plans to Build Three

Loew's, Inc., is building a 1,100 seat house at Fenton avenue and Boston road, the Bronx, which is expected to be ready for opening in August. The circuit has purchased a site on Roosevelt avenue, Jackson Heights, L. I., and is reported to have an option on another site at Woodside, L. I.

The Dyckman theatre in upper Manhattan will be taken over by Loew's on a 15-year lease, from Sol Silver, which goes into effect September 1st. The circuit in addition has acquired the Cameo, New Rochelle.

Independents in Race

Sam D. Cocalis, whose circuit has a house in Hudson, N. Y., followed an announcement that the American Community Theatres, headed by Walter Reade, would

(Continued on following page)

PRODUCERS ADD HUNDRED THEATRES

(*Continued from preceding page*)

build a 600-seat house in that city, with the statement that the Cocalis circuit would construct a number of theatres along the Jersey coast in situations now covered by Reade houses. Mr. Cocalis said he planned to invade Asbury Park, Long Branch and Red Bank.

Mr. Reade recently announced building plans for Toms River, Morristown and Trenton, N. J., and Saratoga Springs, N. Y. Mr. Cocalis within the last month has taken over the Casino, 1,200 seat house at Keansburg N. J., and on June 12 will open the Farley, a new 700 seat theatre, in the same town.

The Brandt circuit, operated by Harry Brandt, president of the Independent Theatre Owners Association of New York, has taken over the Polk, at Second avenue and Twelfth street, New York, the 79th Street, at 79th street and second avenue, and the Rogers in Brooklyn and has started construction of a new house at 231st street and Broadway, New York.

The Bronxville and Scarsdale theatres in the suburban towns of like name were taken over this spring by George Skouras of Skouras Theatres.

New construction in New York City includes a 1,700 seat house at Graham avenue and Meserole street, Brooklyn, to be operated by Randforce Amusement Corporation.

Warner Brothers to Build Eight

Warner Brothers plans to build four new theatres in the Washington, D. C., territory at a cost of $2,000,000, according to John J. Payette, zone manager for the circuit. Neighborhood houses, seating between 1,000 and 1,500, will be built in Tenleytown, Bethesda, Silver Springs and northeast Washington.

The program is an extension of plans announced in December, 1935. Since that time four new houses have been added, the Penn, Uptown, Sheridan, and the Calvert, which was opened on May 6th. With the new additions the circuit will include 20 houses in the territory.

The Warner circuit also plans an 1,800 seat theatre in the exclusive Shaker Square section of Cleveland, on a site selected when the Van Sweringen brothers laid out the shopping center in the suburban residential section. A smaller, 500 seat house, was built this spring on Market street in Philadelphia, and plans have been announced for two 900 seat theatres, one in Chicago, the Road, and the second, a $75,000 project, at Fulton, Ky.

Paramount Partners Expand

Mullins & Pinanski, Paramount theatre partners in the New England field, has begun an active expansion move, the most important development in which has been acquisition of the Eggleston Square, Roxbury, Mass., and the Fairmount, Hyde Park, Mass., from Walter B. Littlefield, vice-president of the Independent Exhibitors of New England.

M & P recently closed with Edward Rosen for the State at East Milton, and has agreed upon terms for taking over the Waltham at Waltham from Joe Druker. The Bayside in Hull was reopened in April, having been acquired from Daniel Murphy, operator of the house for the last 25 years. The circuit is reported planning to construct a new house in Hyannis, summer community on Cape Cod.

New expansion moves, in addition, are reported to be under way following court approval recently of the purchase by New England Theatres, M & P subsidiary, of Olympia Theatres' assets for $4,000,000. The purchase added 30 houses to the circuit's operations.

Interstate Plans Eight

The Interstate circuit, now a permanent partnership between Paramount and the Karl Hoblitzelle-R. J. O'Donnell interests, is planning the construction of eight houses in the Texas territory.

The strength of the circuit has been increased in the last two years by construction of 12 new theatres and acquisition of others from independent operators.

B & K Adding Holdings

Balaban & Katz is extending its holdings in the Chicago area through long term leases with independent operators. The circuit recently completed an agreement with Peter M. Kalleres, president of the State Amusement Company, for operation of the State, now under construction, and the Grand in Gary, Ind. The State, a 1,300 seat house, will be ready for opening in August.

The circuit also has leased the Valencia, Evanston, from William F. and Dorothy H. Krahl for 25 years and last winter was successful in bidding for a lease of the McVickers, de luxe Chicago Loop theatre, for 30 years from the Chicago Board of Education.

Agreement with A. H. Blank

A tentative agreement which would bring A. H. Blank's Central State circuit into an operating combine with the Tri-States circuit, owned jointly by Paramount and Mr. Blank, was reached at the convention of Paramount partners in Miami last March. The combination would include more than 70 theatres in Iowa, Nebraska and southern Illinois.

Central States recently acquired the Park and the Lake theatres in Clear Lake, Ia., and bought the 400 seat Cass theatre at Plattsmouth, Neb., and Tri-States is seeking a site for a first run theatre in Omaha, Neb.

Intermountain Acquires Four

Acquisition of the Orpheum and Studio theatres in Salt Lake City and the Crest and Strand in Provo, Utah, by Intermountain Theatres, was announced recently by Harry David, general manager of the circuit. The houses were purchased from Fox Utah Theatres company. Intermountain now operates the Capitol, Paramount and Victory in Salt Lake City and 22 other houses in Utah, Idaho and Montana.

Famous Players Canadian, Paramount partner in Canada, is constructing new theatres in Woodstock, Ontario; Sarnia, Ontario and Hull, Quebec.

Dixie Corporation, an affiliate of the Saenger Theatres, recently bought the Jewel in Morgan City, La., from Dave Boudreau. Saenger also this spring opened a new theatre, the Delta, in Greenville, Miss.

M. E. Comerford, circuit operator and Paramount partner in Pennsylvania and New York, plans two new houses in the Scranton, Pa., territory.

J. H. Cooper Enterprises several months ago acquired the Federal and Rex theatres in Denver.

20th-Fox Affiliates Active

With acquisition of the seven Harry Huffman houses in Denver on long term leases, Fox Intermountain Theatres invaded the downtown first-run situation for the first time. Previously the circuit had only second-run houses. Four of the Huffman theares, the Paramount, Denver, Aladdin and Broadway, are first-runs. The circuit now operates about 60 theatres out of Denver.

Fox Midwest plans one new theatre and improvements on two others in the St. Louis area. The new house, at Mt. Vernon, Ill., will seat 1,200 and will cost $150,000. The circuit's theatres in Jacksonville, Ill., and Moberly, Mo., will be remodeled. Midwest recently acquired full ownership of Tower and Downtown, first-run theatres in Kansas City, Mo., from William Reinke.

Wisconsin Amusement Enterprises, Fox subsidiary, controls 50 houses in the Milwaukee territory compared with 43 last year. The circuit, in addition, is building a 999 seat house in Milwaukee to be ready this summer.

Evergreen State has acquired the D. and R., 1,000 seat house in Aberdeen, Wash., and the Weir at Hoquiam.

Independents Acquire Houses

The Ike Libson and Maury White interests last week were reported negotiating for from 40 to 50 theatres in Kentucky. Leases have been signed for the Ross, at Cynthiana; the Sam Lee theatres at Winchester; Grover Scott's theatres at Harlan and Pikesville; and the Otto Brown theatre at Middlesboro.

John Elio and Annabelle Ward of the Phoenix Amusement Company also were reported negotiating for additional Kentucky theatres after obtaining options on several. They recently built theatres at Hazard, Middlesboro and Corbin, Ky.

A. J. Balaban and Sam Meyers, operators of Balaban Theatres, Inc., are planning to add seven houses, most of them in suburban districts. Headquarters of the new circuit are in the State Lake Building, Chicago.

Four theatres are being built in the Denver territory, three in New Mexico and one in Colorado Springs. Westland Theatres is constructing a $50,000 house to seat 450, in Colorado Springs. Bason & Wheeler is building another in Mesilla Park, N. M., to be called the Mission. Bartlett & Sons is putting up a third at Artesia, N. M., and H. S. Farley has opened his new La Sendia in Barelas, N. M.

THEATRE PICKETS ANSWER GUILD REBUFF TO STRIKERS

Federated Crafts Try Boycott When Actors Guilds' Demands for Preferential Shop and Higher Pay Are Met

Striking Hollywood studio workers, united in the Federated Motion Picture Crafts, turned momentarily from their picketing this week to hurl bitter epithets at the Screen Actors' Guild, on whose aid they had counted, and turned to plans for a nationwide theatre boycott for which they claimed the support of powerful labor unions not connected with the motion picture industry and including units of John L. Lewis' Committee for Industrial Organization.

In New York, one of the first cities to feel the drive, pickets marched in front of Broadway motion picture houses, starting Tuesday night. The marchers carried signs reading, "Please do not patronize this theatre. Help us win the Hollywood strike." Most of them were members of District Council 9, Brotherhood of Painters and Decorators.

The executive board of the United Automobile Workers in Detroit, a CIO union, debated whether to call 300,000 automobile workers to boycott theatres in the motor capital.

For the first nine days of the strike the actors, appropriately, held the center of the screen as the deciding factor in the dispute. At a mass meeting in its first stages they voted to conduct separate negotiations with producers but threatened to join the makeup men, hairdressers, scene painters, plumbers, machinists and cooks unless the conferences resulted in a prompt acceptance of their demands, including a preferential shop. As negotiations progressed, they kept Hollywood's nerves taut with the conduct of a secret poll which, it was made known, showed that 99 per cent of their $250-a-week (and up) membership favored an immediate walkout if the producers temporized. The producers did not.

A second mass meeting last Sunday night in the Legion Stadium, at which extras and bit players jostled and were jostled by stars in ermine and silver fox, all gravely conscious of the attention focussed on them by employers and labor, was transformed into a wildly jubilant Hollywood party when Robert Montgomery, president of the Guild, announced that every request had been met by the producers at a conference which had concluded only an hour before.

Announcement Cheered

Cheers, described even by the Associated Press as "thunderous," rose from the 4,000 Guild members who jammed the stadium as Mr. Montgomery shouted the news that most of the major studios had agreed to their demands.

"It was a sellout," were Charles Lessing's first words on hearing the announcement of the Guild settlement. "The heat is on now. I'll break every star who passes through a picket line."

CARTOON STUDIO WORKERS STRIKE

The Max Fleischer studios, 1600 Broadway, New York, producers of the animated cartoons, "Popeye" and "Betty Boop", remained open this week in spite of a walkout by 100 employees. The strike was voted by members of the Commercial Artists and Designers Union, officials of which said studio operation had been halted. Mr. Fleischer said this was not the case.

Theatre Boycott Planned

Later in the week and more calmly Mr. Lessing announced plans for the picketing of theatres in New York, Detroit, Chicago, Boston, Cleveland, Pittsburgh, Philadelphia, Minneapolis and St. Paul. He said 340,000 men and women would be organized for picket lines and predicted that within a week an army of 2,000,000 would be carrying on the campaign against theatres showing pictures produced at any of the ten major Hollywood studios.

The strike leader said the support would come from the CIO and the International Painters' Union, whose Hollywood organization is one of the crafts on strike.

In a letter to Mr. Lessing, Pat Casey, labor representative for the producers, offered a wage increase to the striking painters and volunteered to open negotiations with the other crafts if they would return to work. No mention was made, however, of the issue on which the unions struck, recognition. The strike committee refused to negotiate unless the producers first granted their demand for a closed shop.

Although Mr. Casey denied the IATSE had conspired with producers to break the strike Federated Crafts announced that proof of such collusion would be filed with Towne Nylander, regional director of the National Labor Relations Board. William Cullen, president of Federated Crafts, also will appeal to the executive boards of the Brotherhood of Painters and Decorators and the American Federation of Labor, claiming that the IATSE encroached on the striking crafts' jurisdiction.

Hollywood police placed more than 250 extra guards around the studios and ordered reserves to be prepared for an emergency call on Monday, but the picket lines were quiet and stars and extras alike passed without hindrance. The patrolling strikers were in strange contrast to the usual labor representatives with a grievance. Instead of the workingman's overalls the pickets were garbed in sport shoes, slacks and gay sweaters, and in many cases were indistinguishable from autograph hunters or star-struck youths.

Four minor disturbances in which a truck was overturned, one studio workman was beaten and two others attacked, were reported by strike leaders, who emphatically disclaimed responsibility for them.

"The picket lines have strict orders to molest no one," Mr. Lessing said two days after he had threatened Guild members who passed through the picket lines. "We will continue to picket the studios, but the concentration now will be on the theatres.

Leader of Eight Striking Unions Says Guild "Sold Out" as Producers Sign on Actors' Terms

Holds No Animosity

"We hope, unless our demands upon the producers for a union shop are met, to spread the theatre boycott to other sections of the country and to have more than 2,000,000 pickets on duty within the next ten days."

The strike leader added that he would have liked to have had the actors' support but held no animosity toward them.

Federated Crafts was reported as looking upon the Guild-produced agreement as advantageous to the strikers. It was pointed out that if the actors had walked out the producers would have been forced to call a 12-week contract suspension under the "Act of God" clause. Now the producers must keep production under way with what labor they can get or violate their contracts with stars, it was claimed.

The Guild during the week encountered little opposition in signing up the individual studios for a Guild shop as had been agreed with the producers' committee. The statement of agreement released by the committee included six producers, Columbia, RKO-Radio, Paramount, Metro-Goldwyn-Mayer, Universal and Twentieth Century-Fox. Immediately after the statement was published Samuel Goldwyn announced that he was "shocked" that his name had not been included.

Warner Brothers, David O. Selznick, Walter Wanger and Hal Roach signed at once. Jack Warner, vice-president in charge of production at Warner Brothers-First National, landed in New York on Monday and announced his "full sympathy and accord with developments."

Leaders of the Guild announced that their membership had jumped from 5,600 to 7,000 since they had made a verbal peace agreement providing for a Guild preferential shop. Among the top flight stars reported to have signed up since the mass meeting on Sunday night were Jean Harlow, Lionel Barrymore, Marlene Dietrich and Greta Garbo.

Joan Crawford, Franchot Tone, Frank Morgan and Jean Hersholt are among those who have been active in the Guild since its inception and they were prominent on the speakers' stand when Mr. Montgomery announced the settlement.

In addition to the preferential shop the agreement included a minimum of $5.50 a day for extras doing mob scenes, instead of the previous $3.20. Extras receiving $7.50 to $15 a day will receive a 10 per cent increase and records of the Central Casting Bureau will be open to the Guild to insure against the employment of non-Guild actors.

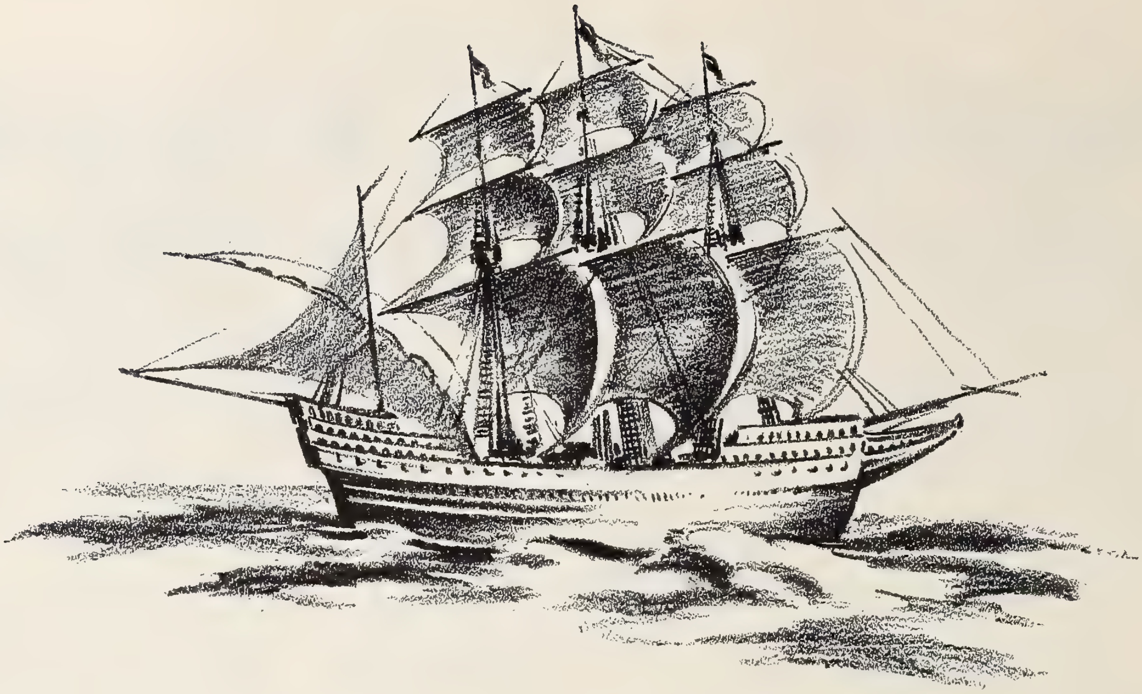
Preferential Shop Explained

Explaining the terms of the preferential shop agreement, Kenneth Thomson, executive secretary of the Guild said:

"Guild shop does not mean closed shop, as so many people believe. Guild shop merely means that no one may work before the camera who is not a Guild member in good standing.

"The Guild agrees with the producer that new talent, new faces are necessary, and we

(Continued on page 18, column 1)



Standing on the headlands of anticipation the world's showmen again, for the twenty-second season of 1937-38, scan the horizon of the new product pages of Motion Picture Herald for the argosies of announcement from the producers and distributors.

As the galleons of old sailed with their burthens of pearls and silks and spice, "ivory, apes and peacocks," so do each year the pages of Motion Picture Herald come bearing the inventories of that filmy dream stuff of which box office gold is made. This is the time of the buying, the time when the wares of tomorrow are to be held to the light in the market place, weighed, estimated.

Each year, as surely, seasonally as the coming of the May-wine, as the blossom-time, the fifteen thousand six hundred and seventy-two showmen readers of these pages turn here by their annual custom and habit to see what the show year ahead holds in prospect.*

EVERY great picture, and substantially every picture that ever played, has been first revealed in these pages to the showmen of the world. This is where they look for the product, this is where they find it. These are their pages. Their attention has made them so.

MOTION PICTURE HERALD

**Audit Bureau of Circulations audits and attests* MOTION PICTURE HERALD'S *circulation.*

Picketing Follows Guild Settlement

(*Continued from page 15*)

do not intend to restrict those seeking opportunity on the screen. We merely insist that they join the Guild and be governed by the same rules that apply to other players.

"The Guild will contract to accept as a member without examination any one a producer may desire to engage and will further contract never to impose a prohibitive initiation fee."

The announcement of the settlement by Mr. Montgomery at the meeting was the signal for a scene for which Hollywood reporters in attendance used some of the descriptions they usually reserve for outstanding Hollywood fetes. William Randolph Hearst's Los Angeles *Examiner* devoted pages one and two to detailed description of the scene, and said:

"Jumping to their feet, stars throwing their arms around the shoulders of unknown players shouted and applauded to the rafters.

"As the crowd surged from the stadium many of the stars, their emotions elevated to a high pitch, stopped to kiss the hundreds of youngsters, autograph books in their hands, who awaited the adjournment. . . .

"As they left the stadium many of the stars hurried to cafes and homes of their fellow players, where impromptu but jubilant 'victory' parties lasted until the early morning hours."

Mayer Diplomat

The suspense created by actors' threats to strike kept nerves on edge in Hollywood and throughout the industry and grew during the week which preceded the meeting. As the producers' committee, including Joseph Schenck, E. J. Mannix, Hal Wallis and Samuel J. Briskin, held nightly meetings with the Guild representatives, reports were rife that a strike was inevitable. Only at the last minute was an accord reached.

During the tense moments of the week Louis B. Mayer, MGM vice-president in charge of production, earned laurels as a diplomat. At the company luncheon to convention delegates on Monday it was his duty to introduce the stars to the guests. His introduction for Mr. Montgomery, the Guild president, was, "My friends, here's my friend Bob Montgomery. A great actor, a great boy. His career has always been with this company. I hope and pray it always will be. He's just made a great hit in 'Night Must Fall.' He's going to be great in many other pictures we have lined up for him."

He came to Franchot Tone, "A young fellow who has turned from the opportunities of a great business family to cast his lot with us. MGM is the only studio to which he has been under contract. We here think a lot of him. You've seen him in some great performances, 'Mutiny on the Bounty' and others. Tonight you'll see a great Franchot Tone in 'They Gave Him a Gun.' "

For top billing Mr. Mayer saved Joan Crawford, who was seated at his left. "A little girl who has been with us a long time. She's gone on to great fame. Let's give her a big hand."

Painters Picket In Times Square

The threat of striking Hollywood studio workers to throw picket lines in front of the nation's theatres was made good in New York for an hour on Tuesday night. At eight o'clock pickets carrying placards urging support of the strikers by a theatre boycott appeared in front of first-run theatres in the Times Square area.

In one instance the marchers were lost in the usual shuffle of theatre-goers. At the Kleig-lighted opening of "Captains Courageous" at the Astor, police, occupied with keeping autograph hunters in line, allowed one picket to patrol in front of the theatre but little attention was paid to him.

Between 200 and 300 members of the Brotherhood of Painters and Decorators, affiliate of one of the first Hollywood crafts to walk out, participated in a parade through Times Square before they assumed their picket stations.

By nine o'clock the marchers had disappeared from in front of the theatres.

Al Friedlander Dies Suddenly

Al Friedlander, 46, independent distribution executive, died unexpectedly Wednesday noon in New York, from heart trouble. Few knew that Mr. Friedlander had been ailing. The end came while he was presumably resting on a lounge in the office of his attorney, Arthur S. Friend, in the RKO Building at Rockefeller Center.

Mr. Friedlander was born July 7, 1891, in Chicago, where he attended Thomas Hoyhe Manual Training School. He entered theatricals with a stock repertory company, leaving the operation of a projection machine in a small Chicago neighborhood theatre. His work in stock brought him to Continental Vaudeville Exchange, where he served until 1913 as talent manager.

In 1913 Mr. Friedlander became a film salesman for the old Pathe company in Chicago, working later with Celebrated Film Players' exchange, also in Chicago, until the World War. Returning from France in 1919, he was appointed general manager of the American-French Aero Exposition, returning to films a year later as New Jersey manager for Merit Film Exchanges.

Harry Thomas, independent distributor, formed a partnership with Mr. Friedlander in 1927 and organized First Division Exchanges, states right distributor. First Division was the forerunner of the present Grand National Pictures, through participation, financially, in First Division of Pathe Exchange, Inc., March of Time, and others who had been interested in establishing a new national distribution system principally for the release of March of Time. Mr. Friedlander in that period originated the basic sales plans for the Time newsreel, and served First Division as vice-president, in charge of sales promotion, advertising and publicity.

When the present Grand National absorbed First Division, last year, Mr. Friedlander went along with the new company, remaining, however, for only a few months, when his contract was purchased. Immediately he organized Fortune Film, a combination film distributing system and sales promotional company for the handling of independent product. One of his first acquisitions was "Robber Symphony," British-made.

Mr. Friedlander first gained recognition some five years ago through the campaign he put on in behalf of "Goona-Goona," a South Sea Island picture.

Mrs. V. J. Guthrie has been reelected president of the Charlotte, N. C., Motion Picture Council.

RCA Opens Annual Sales Convention

RCA Photophone sales executives, district managers, sales representatives and service supervisors from all parts of the country converged on Indianapolis Wednesday night for a three-day sales convention at the Lincoln Hotel.

In addition to RCA Photophone's own executives, there will be talks by theatre and equipment company heads during the sessions and at two banquets which are to be held at the hotel. These include Lester Isaac, sound projection supervisor, Loew's, Inc.; Sid Samuelson, former president of Allied States; E. C. Zrenner, chief engineer, Interstate Circuit; Harry Brandt, president, I. T. O. A.; Frank Cahill, sound projection supervisor, Warner Brothers; Dan D. Halpin, vice-president, Dictograph Products, and Herbert Griffin, vice-president, International Projector.

The Photophone men will inspect RCA's new manufacturing plant. Edwin M. Hartley, RCA Photophone head, opened the sessions Thursday and will officiate as chairman. Edward Auger, Photophone sales executive, will act as vice-chairman. The program includes a discussion of technical field service matters; an address on hard-of-hearing devices by Mr. Halpin; an address on projection equipment by Mr. Griffin, and another on theatre acoustics. Mr. Zrenner, Mr. Isaac and Mr. Samuelson will speak at the banquet Thursday night. The party will be taken by bus to the Sanders theatre to hear the new RCA High Fidelity sound equipment recently installed there.

Friday will be spent at the RCA Indianapolis plant. After an opening address by Vance C. Woodcox, RCA sales executive, Dave J. Finn, Photophone advertising manager, will outline the company's advertising and sales promotion plans for the year. Max C. Batsel and C. N. Reifsteck, Photophone engineers, will explain the technical features of High Fidelity systems.

The principal speakers at the banquet Friday evening are Mr. Brandt and Mr. Cahill. This will be followed by a visit to the local Loew's theatre to listen to a demonstration of the latest in High Fidelity sound recording utilizing RCA's push-pull and ultra-violet light methods. Included will be some of the music recently recorded by Leopold Stokoski, orchestra director, at the Philadelphia Academy of Music for use in Universal's forthcoming picture, "One Hundred Men and a Girl."

Omaha Bans "Tobacco"

E. R. Cummings, district manager of Tri-States theatres, which has rented the Paramount theatre at Omaha for a showing of "Tobacco Road," stage play, has been advised by Mayor Dan Butler that the play will not be allowed in Omaha. A precedent for the action was the upholding of a similar ban in Chicago by the Illinois supreme court.

Consolidated Film Industries, Inc., and subsidiaries Tuesday reported in New York for the quarter ending March 31 a net profit of $229,704 after depreciation and tax deductions. This is equivalent to five cents a share on 524,973 shares of common stock.

YOU get 'em

when you need

'em from

PARAMOUNT

There's no spring and summer product slump with the Paramount company. Look at the bunch of big box-office winners coming in May, June, and July...

Paramount Pictures

"MAKE WAY FOR TOMORROW"

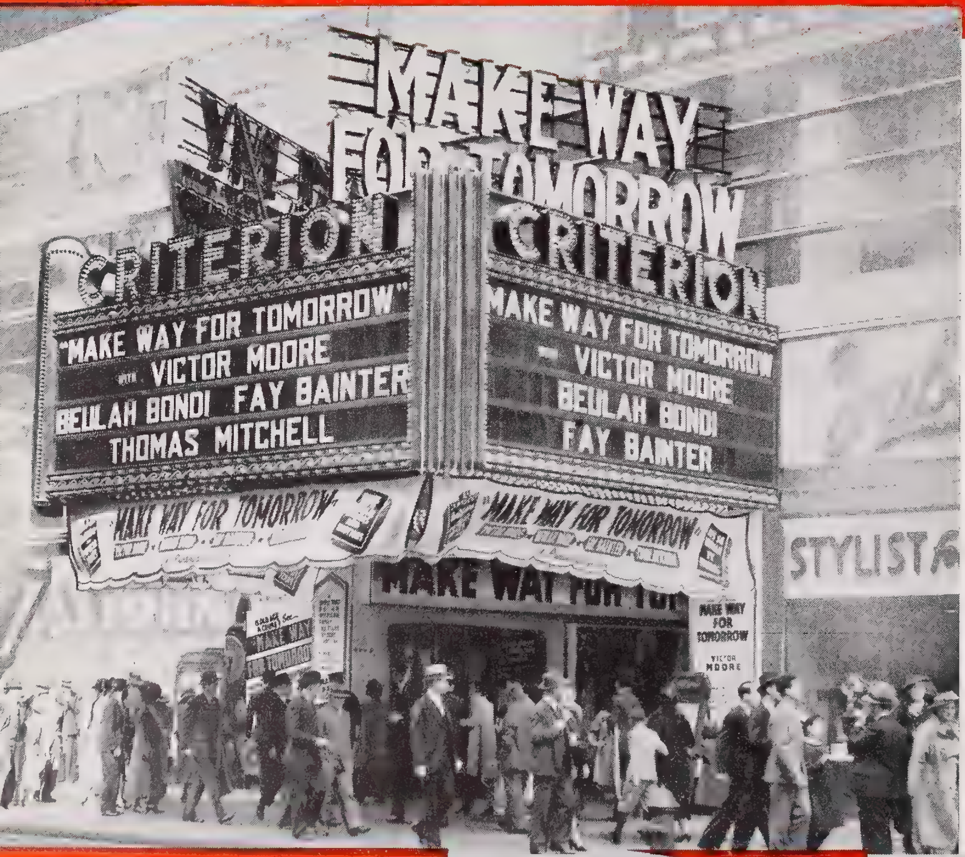
with **Victor Moore**

Beulah Bondi, Fay Bainter

Thomas Mitchell

A Leo McCarey Production
Directed by Leo McCarey

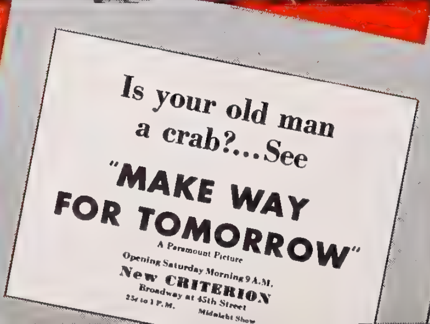
A Paramount Picture


MAKE WAY FOR TOMORROW
CRITERION
"MAKE WAY FOR TOMORROW"
WITH VICTOR MOORE
BEULAH BONDI FAY BAINTER
THOMAS MITCHELL
CRITERION
MAKE WAY FOR TOMORROW
VICTOR MOORE
BEULAH BONDI
FAY BAINTER
"MAKE WAY FOR TOMORROW"
MAKE WAY FOR TOMORROW
STYLIST
MAKE WAY FOR TOMORROW
VICTOR MOORE

HERE'S WHAT THE PRESS SAYS ABOUT "MAKE WAY FOR TOMORROW"

"Previewed to be acclaimed as one of the finest motion pictures to emerge from Hollywood in many seasons!"
—*New York Times*

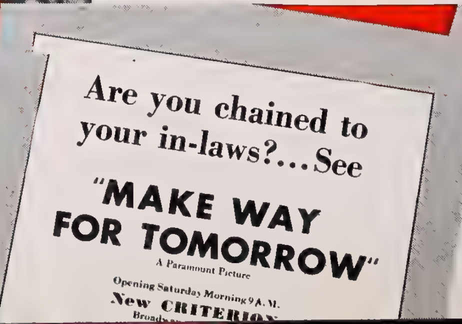
ew York Campaign
lew CRITERION
Theatre
Premiere Run



Is your old man
a crab?...See

"MAKE WAY
FOR TOMORROW"

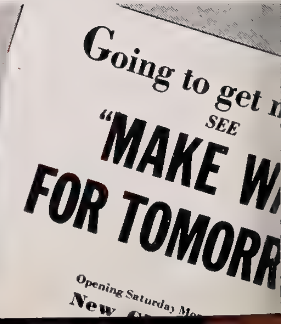
A Paramount Picture
Opening Saturday Morning 9 A.M.
New CRITERION
Broadway at 45th Street
25¢ to 1 P.M. Midnight Show



Are you chained to
your in-laws?...See

"MAKE WAY
FOR TOMORROW"

A Paramount Picture
Opening Saturday Morning 9 A.M.
New CRITERION



Going to get

SEE

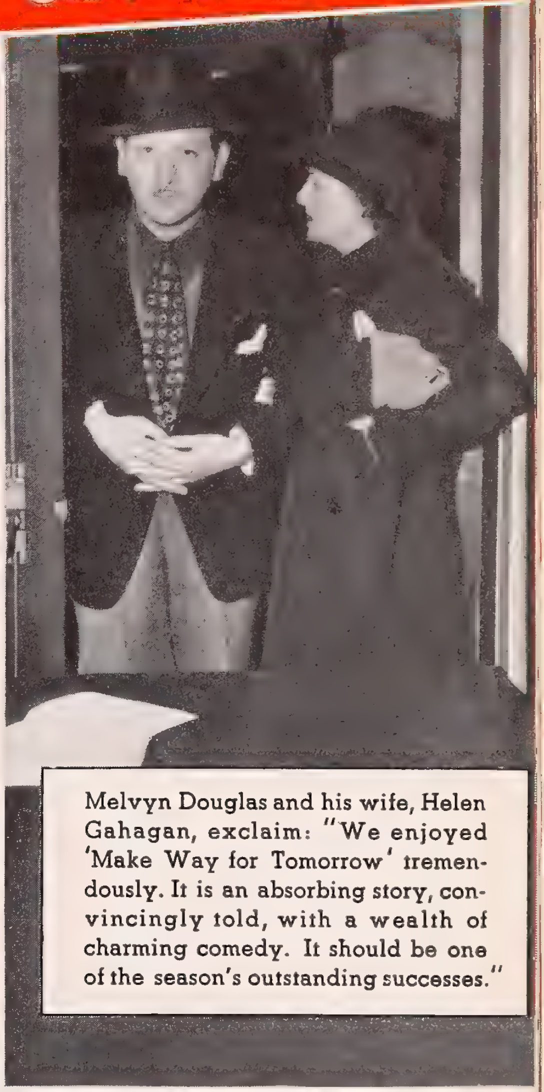
"MAKE W
FOR TOMORR

Opening Saturday Mo
New

HOLLYWOOD AUDIENCE HANDS OUT LAURELS!

Myrna Loy, attending preview, says: "'Make Way for Tomorrow' is a joyous, touching and at times tragic chapter from the end of life's book. Beautifully acted and directed."

Adolphe Menjou and Mrs. Menjou (Verree Teasdale), after Hollywood showing say: "We think 'Make Way for Tomorrow' one of the most honest, sincere pictures we have ever seen. Congratulations Victor Moore! Congratulations Beulah Bondi!"


Melvyn Douglas and his wife, Helen Gahagan, exclaim: "We enjoyed 'Make Way for Tomorrow' tremendously. It is an absorbing story, convincingly told, with a wealth of charming comedy. It should be one of the season's outstanding successes."

"Another 'Over the Hill' . . . 'Stella Dallas'."
—*Los Angeles Times.*

"Exquisite comedy...will keep audiences happily balanced between smiles and tears."
—*Hollywood Reporter.*

"90 minutes of the most soul-stirring drama the screen has seen in a long while!" —*Daily Variety.*

"Heart-tugging drama . . . so human that it hurts." —*Los Angeles Daily News.*

PREVIEW AUDIENCES CHEER THIS GREAT DRAMA . . .

"I wish every man, woman, and child could see it!"
Julia P. Miner, Chairman,
Motion Picture Division of School and Libraries.

"Tugs at the heart strings . . . challenges interest."
Sarah K. Herbert, Chairman,
Division of Motion Pictures,
New York State Fed. of Women's Clubs

"Hope everyone in America will see it at least once!"
Mrs. J. F. Looram,
International Federation of Catholic Alumni

ried?

An Honest Confession!

FRANKLY, we don't know how to tell you about the picture which is coming to our theatre Saturday. If we had the job of describing Beethoven's Ninth Symphony or any other great emotional experience in this amount of space, we'd be equally at a loss. "MAKE WAY FOR TOMORROW" is one of those rare experiences in the theatre — the sort of

happened the

IS OLD AGE A CRIME

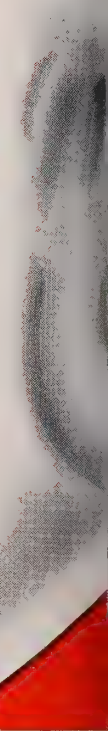
GREATER THAN "OVER THE HILL"
STRONGER THAN "STELLA DALLAS"
MORE HUMAN THAN "HUMORESQUE"

The *Coopers* – grandmom and grandpop and all their sons and daughters – yes, and their grandsons and granddaughters

pity them

MAY

“TURN OFF THE MOON”



Stars, Stars, Stars!

CHARLIE RUGGLES

•

ELEANORE WHITNEY

•

JOHNNY DOWNS

•

KENNY BAKER

•

PHIL HARRIS
and His Orchestra

•

BEN BLUE

•

MARJORIE GATESON

•

ROMO VINCENT

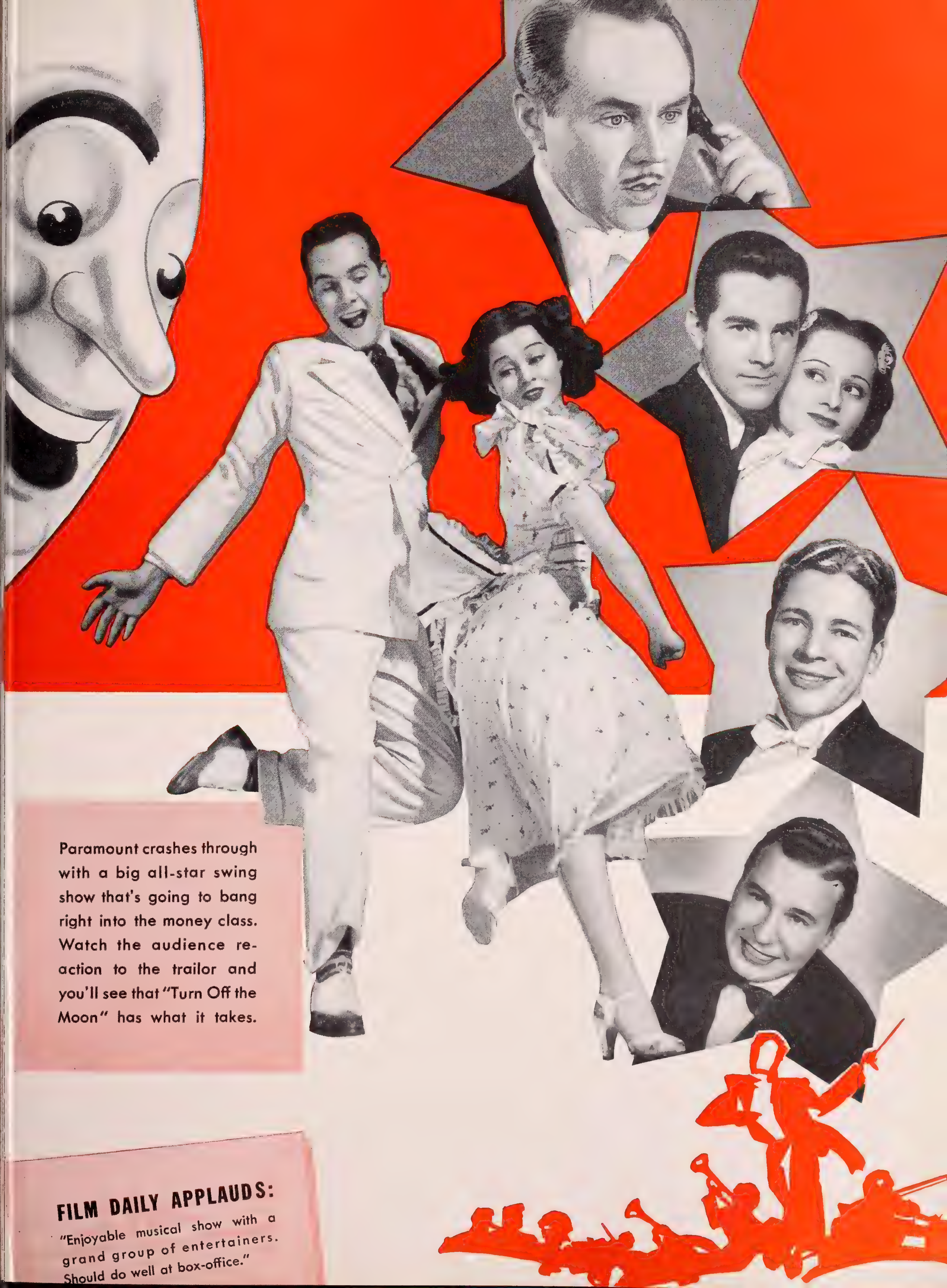
Directed by Lewis Seiler

TIME MAGAZINE PRAISES:

“‘Turn Off the Moon,’ first effort of cinema’s only woman producer, Mrs. Fanchon Simon, was not planned in the grand manner. By all the gauges Hollywood uses to measure a picture’s importance, such as cast names, expensive sets, and the fame of writers and directors, it should have remained merely a modest little musical for double bills. By a rare cinematic accident, it successfully refutes its sales bracket. Its gags and tunes are good, its patter fast. Above all it has the unprefigured value which is generated in a musical when most of the participants are young enough to enjoy their opportunities with relish, and the proceedings are not grave enough to numb them with anxiety concerning the results.”

DAILY VARIETY RAVES:

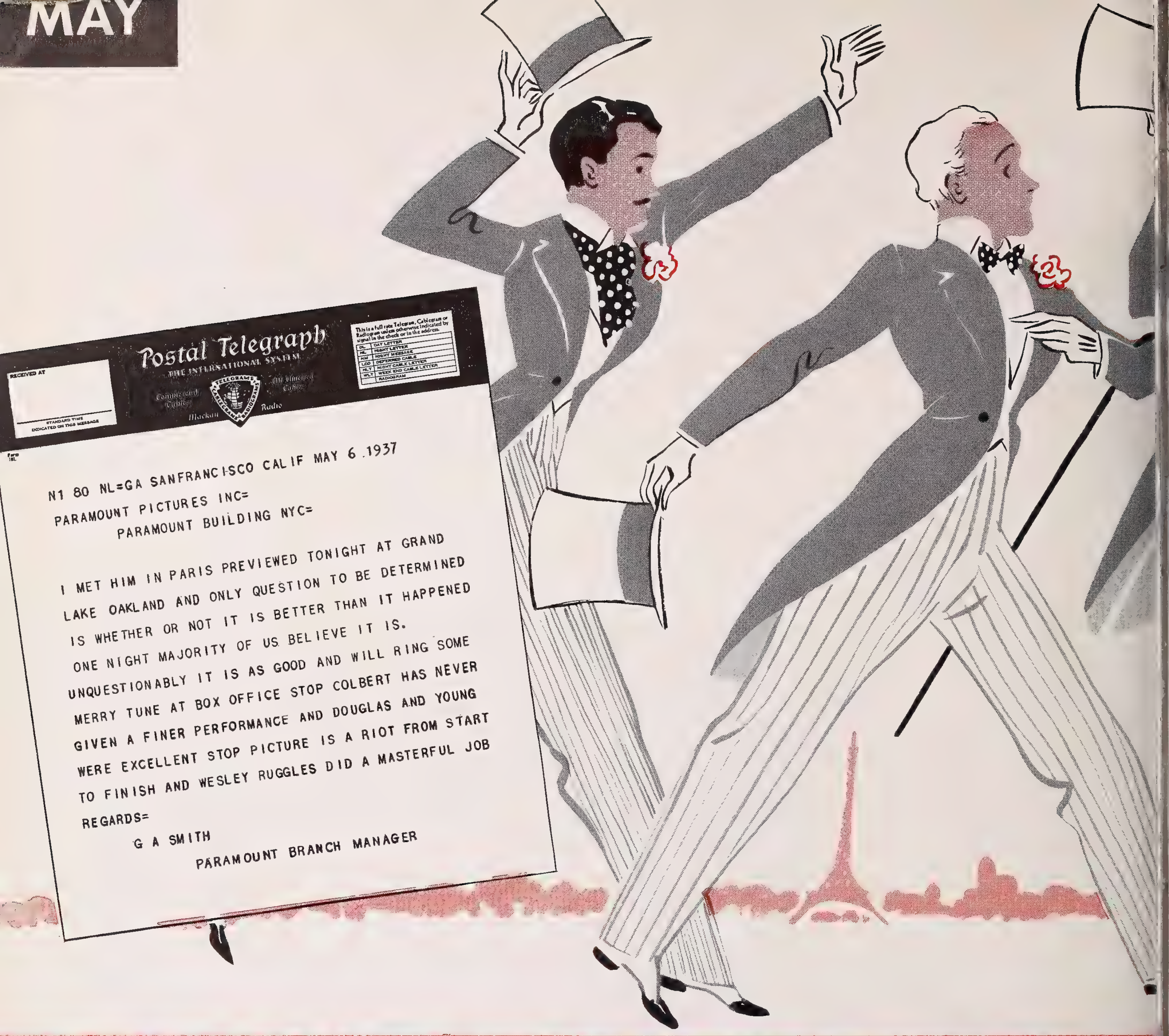
“With an excellent farce comedy basis in the story idea, a cast which is on its toes every moment, capital direction and smart exploitation of its production resources, ‘Turn Off the Moon’ has been fashioned into top-notch entertainment of widespread



Paramount crashes through with a big all-star swing show that's going to bang right into the money class. Watch the audience reaction to the trailor and you'll see that "Turn Off the Moon" has what it takes.

FILM DAILY APPLAUDS:

"Enjoyable musical show with a grand group of entertainers. Should do well at box-office."



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Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial Cables · All America Cables · Mackay Radio

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

Form 16L

N1 80 NL=GA SANFRANCISCO CALIF MAY 6 .1937

PARAMOUNT PICTURES INC=
PARAMOUNT BUILDING NYC=

I MET HIM IN PARIS PREVIEWED TONIGHT AT GRAND
LAKE OAKLAND AND ONLY QUESTION TO BE DETERMINED
IS WHETHER OR NOT IT IS BETTER THAN IT HAPPENED
ONE NIGHT MAJORITY OF US BELIEVE IT IS.
UNQUESTIONABLY IT IS AS GOOD AND WILL RING SOME
MERRY TUNE AT BOX OFFICE STOP COLBERT HAS NEVER
GIVEN A FINER PERFORMANCE AND DOUGLAS AND YOUNG
WERE EXCELLENT STOP PICTURE IS A RIOT FROM START
TO FINISH AND WESLEY RUGGLES DID A MASTERFUL JOB
REGARDS=

G A SMITH
PARAMOUNT BRANCH MANAGER

Claudette Colbert

in

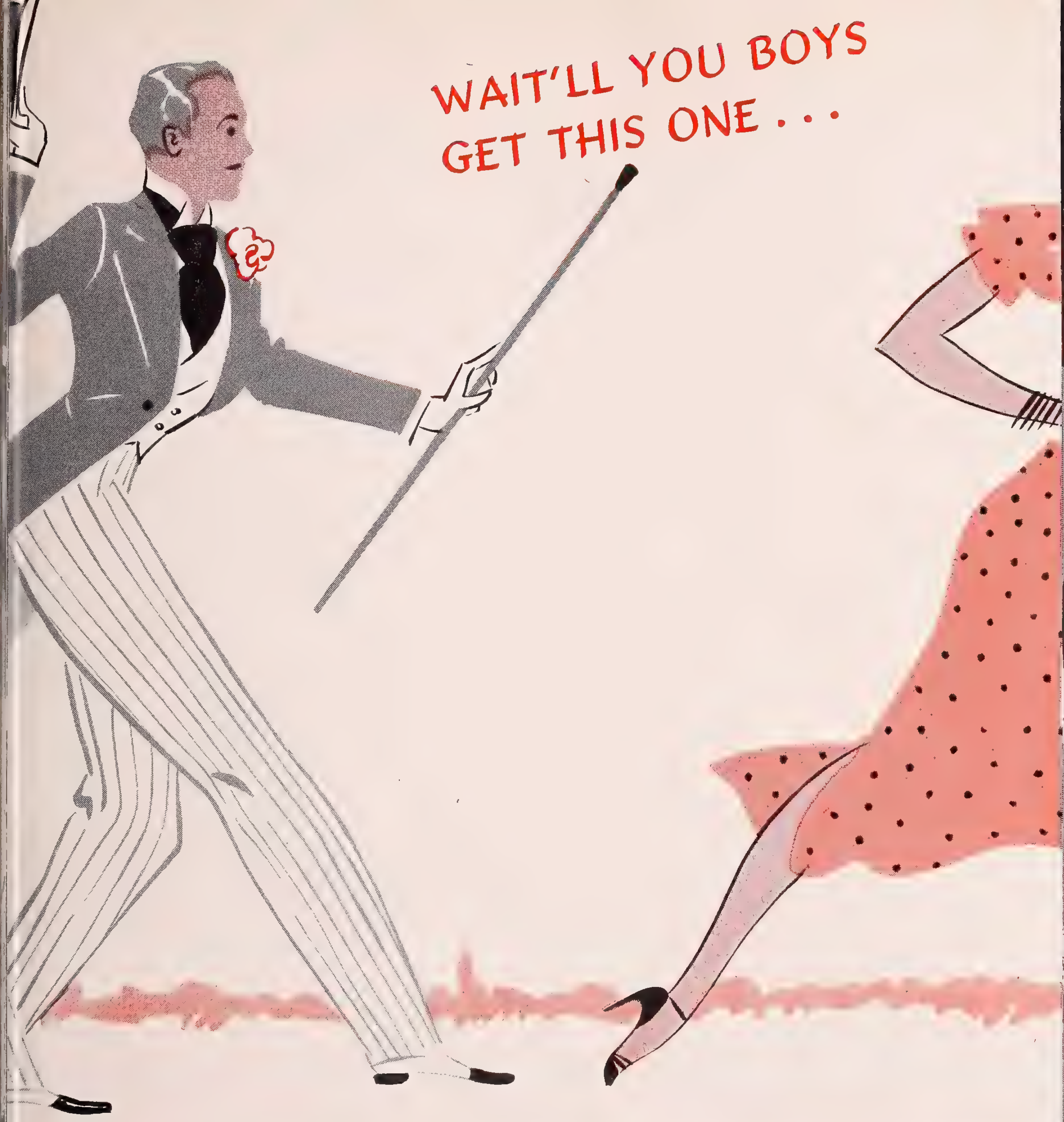
"I MET HIM IN PARIS"

with

Melvyn Douglas · Robert Young

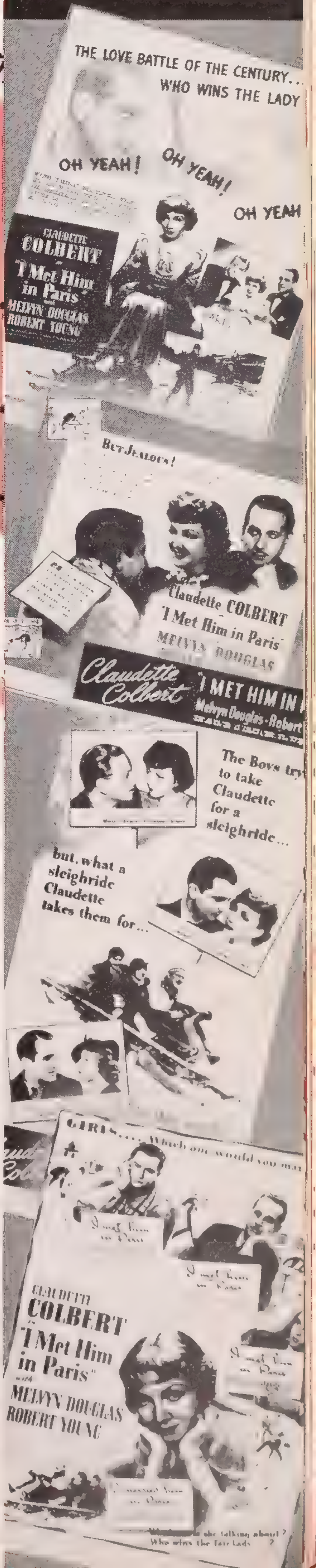
A Paramount Picture · Produced and Directed by Wesley Ruggles

WAIT'LL YOU BOYS GET THIS ONE . . .



GET IN ON THIS

"Co-operative Campaign!"



THE LOVE BATTLE OF THE CENTURY...
WHO WINS THE LADY

OH YEAH! OH YEAH! OH YEAH

CLAUDETTE
COLBERT
"I Met Him
in Paris"
MELVYN DOUGLAS
ROBERT YOUNG

BUT JEALOUS!

Claudette COLBERT
"I Met Him in Paris"
MELVYN DOUGLAS

Claudette Colbert "I MET HIM IN
Melvyn Douglas-Robert

The Boys try
to take
Claudette
for a
sleighride...

but, what a
sleighride
Claudette
takes them for...

GIRLS.... Which one would you ma

CLAUDETTE
COLBERT
"I Met Him
in Paris"
with
MELVYN DOUGLAS
ROBERT YOUNG

Who is she talking about?
Who wins the fair lady ?

All the glamour . . . the excitement of Paris night life...a swell love triangle...

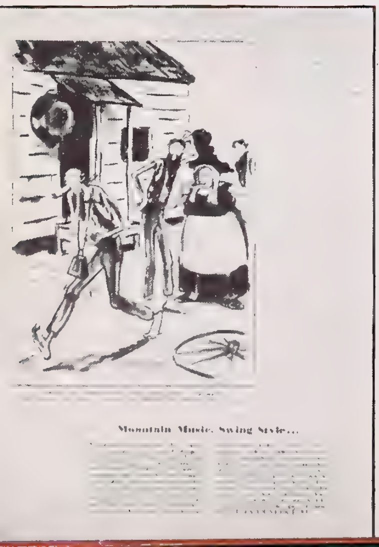
The best winter sports scenes ever used in a big picture... note the big bobsled smashup

Bob Burns says its the hottest picture of the month . . .

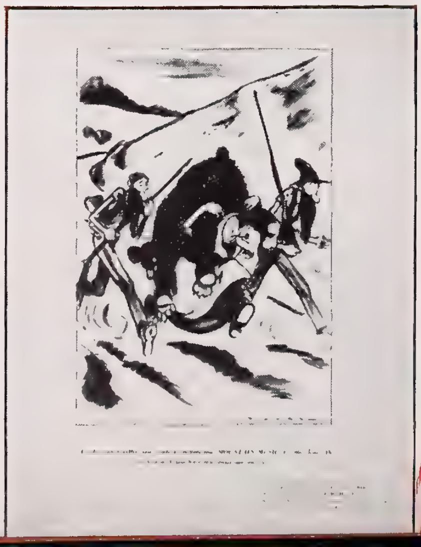
CAN'T YOU HEAR THAT
IT'S THE SNAPPIEST OLE SWING
THRU THE LAND

Rufe Davis and His White Mule try a little hill-billy swing . . .

EVERY DAY IN EVERY WAY MARTHA GETS CRAZIER



Mountain Music, Swing Style...



Here they are, folks, Martha Raye, the lass with the over-sized mouth and Bob (Bazooka) Burns, the gentleman from Van Buren, Arkansas, topping their laugh triumph in "Waikiki Wedding" with a laugh a minute hill-billy drayma, that'll have you in stitches . . . Terry Walker, lovely to look at lady of the networks, has the romance assignment with John Howard . . . and a bunch of the funniest lads who ever came down off the mountains add to the hysteria . . .

Stage
THE MAGAZINE O
Esquire
THE MAGAZINE FOR MEN
MAY

MOUNTAIN MUSIC!
MUSIC, AN' IT'S ECHOIN'
AND C-RAYE-ZIER
TONITE
AT THE OL
OPRY HOUS

John Howard and Terry Walker sing a few love notes . . .

Some hair raising songs from a Real Hill-Billy Band . . .

Adolph Zukor presents

"MOUNTAIN MUSIC"

A Paramount Picture with

BOB BURNS • MARTHA RAYE

JOHN HOWARD • TERRY WALKER

Directed by Robert Florey

JUNE

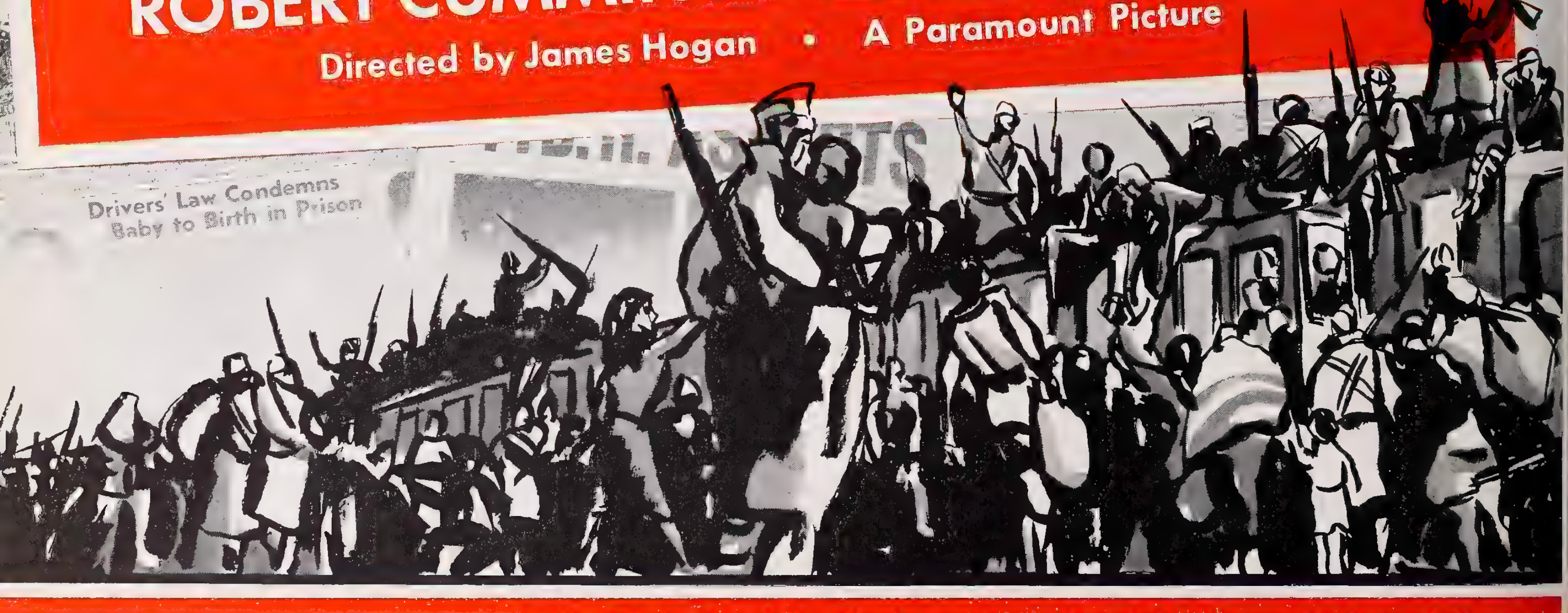
The First Picture of the Spanish Civil War!

"THE LAST TRAIN FROM MADRID"

with

DOROTHY LAMOUR • LEW AYRES
GILBERT ROLAND • KAREN MORLEY
LIONEL ATWILL • HELEN MACK
ROBERT CUMMINGS • ANTHONY QUINN

Directed by James Hogan • A Paramount Picture

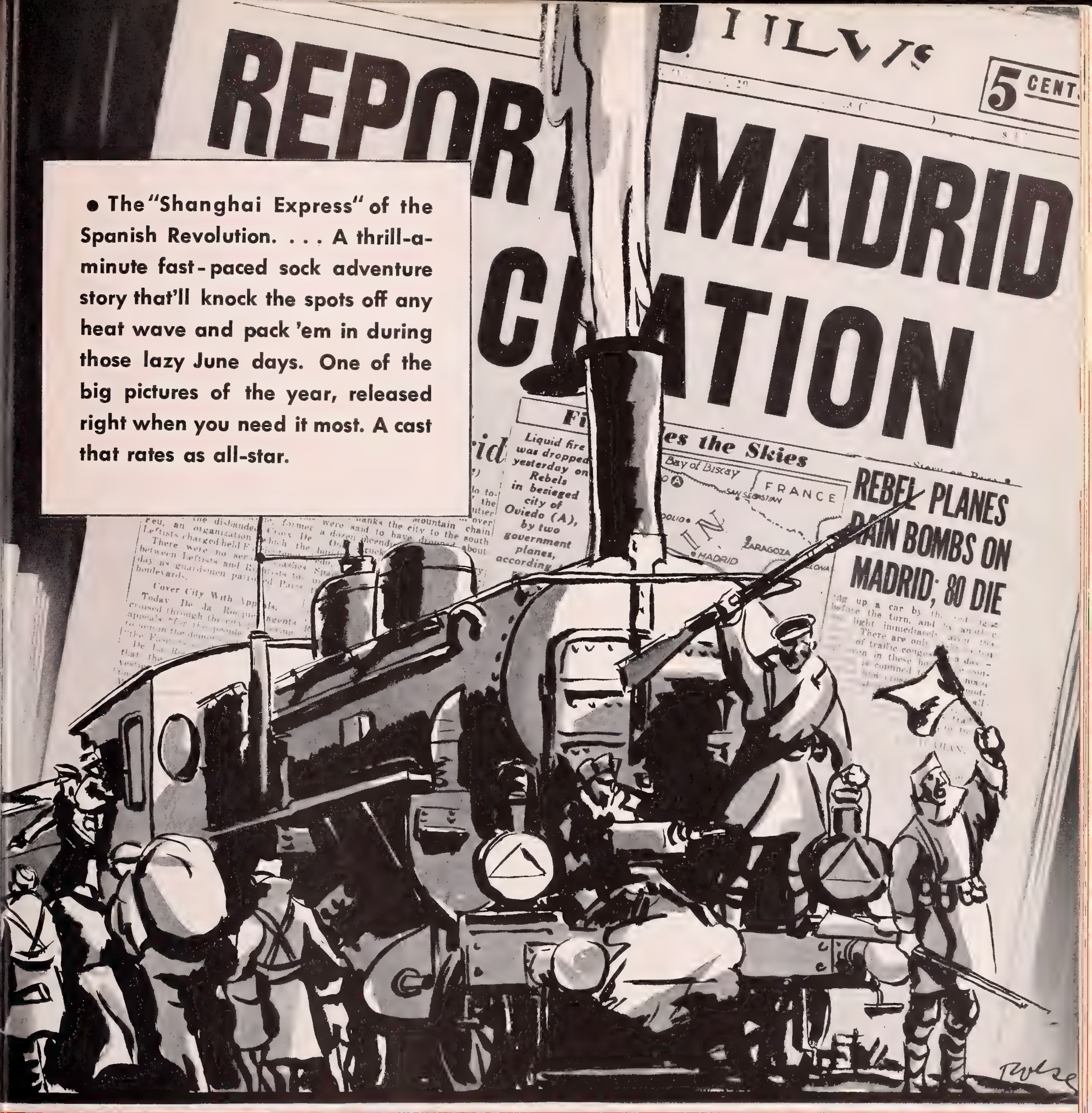

Drivers' Law Condemns
Baby to Birth in Prison

aren Morley. She thinks it's fun until . . .

Gilbert Roland and Dorothy Lamour pledge eternal love . . .

Lionel Atwill says the train shall not depart . . .

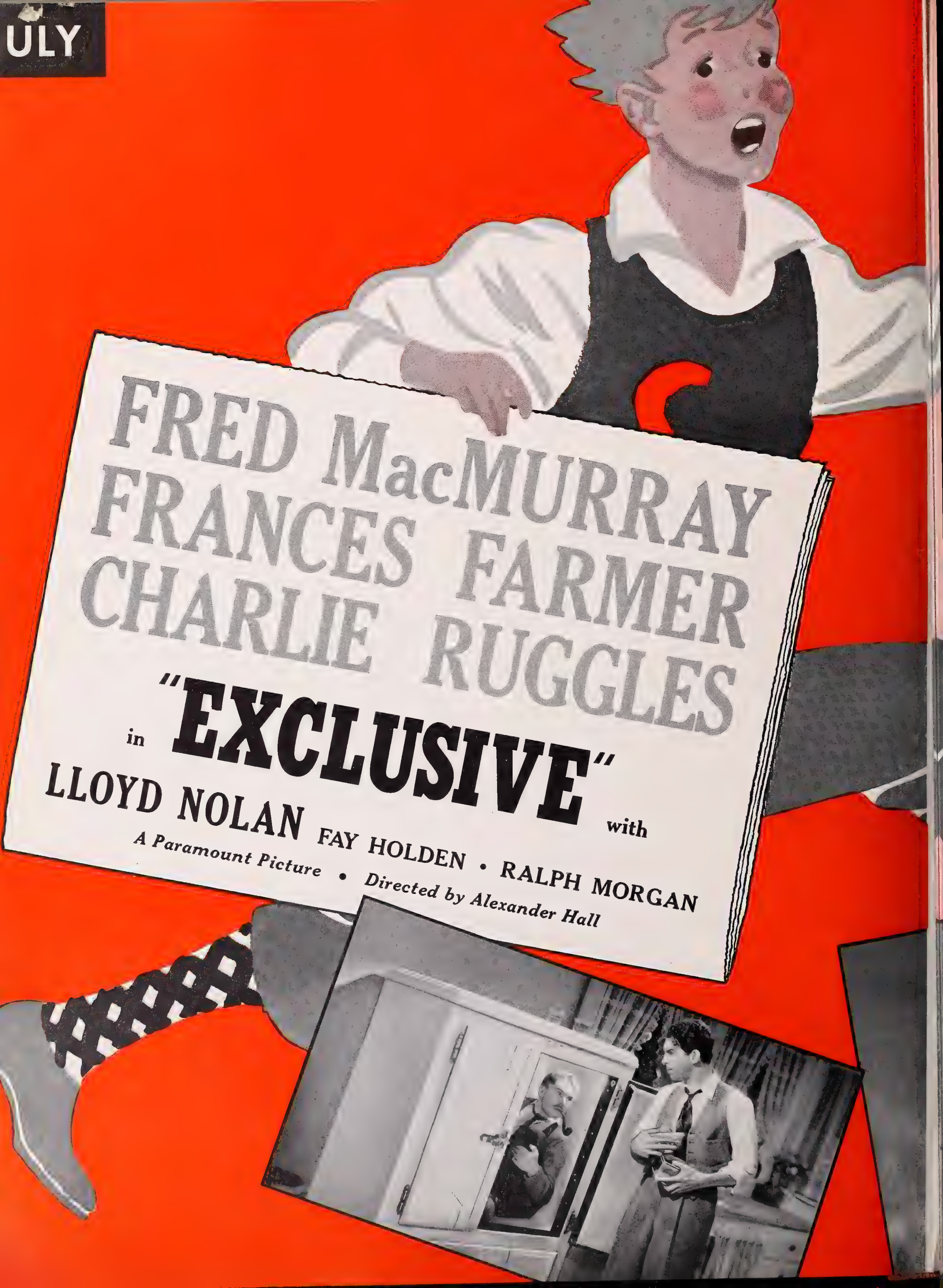
● The "Shanghai Express" of the Spanish Revolution. . . . A thrill-a-minute fast-paced sock adventure story that'll knock the spots off any heat wave and pack 'em in during those lazy June days. One of the big pictures of the year, released right when you need it most. A cast that rates as all-star.


REPOR
MADRID
C ATION
5 CENTS
es the Skies
Liquid fire was dropped yesterday on Rebels in besieged city of Oviedo (A), by two government planes, according
Bay of Biscay
FRANCE
SAN SEBASTIAN
MADRID
ZARAGOZA
REBEL PLANES RAIN BOMBS ON MADRID; 80 DIE
Cover City With Appeals

Anthony Quinn promises the train shall leave . . . but . . .

These men have another answer . . .

Helen Mack and Robert Cummings attempt escape at all costs.

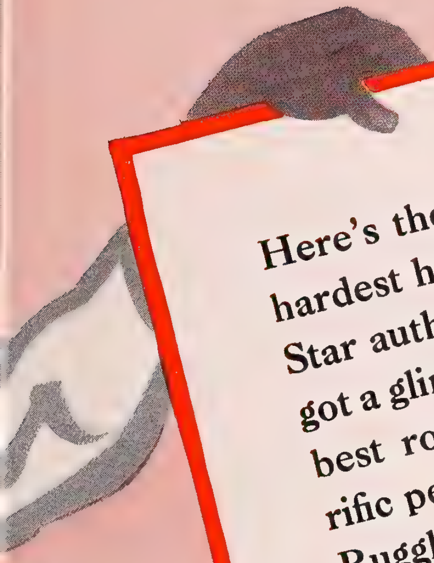


FRED MacMURRAY
FRANCES FARMER
CHARLIE RUGGLES

in **"EXCLUSIVE"** with

LLOYD NOLAN FAY HOLDEN • RALPH MORGAN

A Paramount Picture • Directed by Alexander Hall



Here's the ace newspaper picture of them all . . . the fastest, the hardest hitting, the truest to life. Jack Moffitt of the Kansas City Star authored the piece and it has everything . . . as anybody who's got a glimpse of the rushes will tell you. Fred MacMurray has the best role of his career. And Frances Farmer adds another terrific performance to her great job in "Come and Get It." Charlie Ruggles turns in the greatest performance of his screen life in a role that combines laughs with the right kind of serious knock-at-your-heart acting . . . Lloyd Nolan heads a big-time supporting cast. "Exclusive" will drag 'em in no matter what competition the weather man hands you . . .

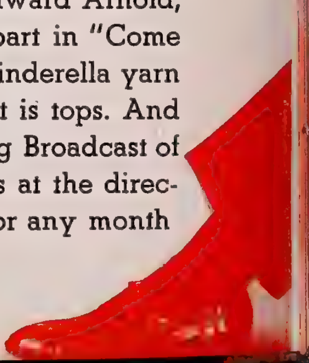
JULY

JEAN ARTHUR

"Easy

Luis Alberni, Porter Hall,
Hobart Cavanaugh, Cecil Cunningham
Franklyn Pangborn

Here's the show that's going to rate as the ace comedy of the entire year. A terrific laugh show with a gag-a-minute pace. Jean Arthur, tops her triumph as Calamity Jane in "The Plainsman." And you can bet your bottom dollar on one thing: this picture is going to put Ray Milland in the very front rank of male stars. Already receiving the second largest fan mail of any star on the Paramount lot, Ray rates and how with the gals who make up your audiences. Edward Arnold, has an even better role than his big part in "Come and Get It." The story ... is a shop girl Cinderella yarn that has everthing. The supporting cast is tops. And Mitchell Leisen, who gave you "The Big Broadcast of 1937" and "Swing High, Swing Low," is at the director's helm to make this a smash show for any month



EDWARD ARNOLD
with RAY MILLAND in
LIVING"
A Paramount Picture
Mitchell Leisen directs.

AND NOW that

you've taken a look-see
at the last big
Paramount drive
for this season . . .
Get ready for the biggest
smash announcement
of a new product in the
history of pictures . . .
Released at the Paramount
Sales Convention in
LOS ANGELES...JUNE 10th

THE CUTTING ROOM

You Can't Have Everything

(20th Century - Fox)

Romance, Comedy, Music

The recipe which Twentieth Century-Fox uses for its musical comedies—names, novel story, music, dancing, spectacle, comedy and romance—has proved itself. There's plenty of reason to expect it will prove itself again in this case.

First for names. "You Can't Have Everything" will offer Alice Faye, whose work in "Wake Up and Live" enhanced her prestige considerably; Don Ameche, who rapidly is gaining favor; the already very well publicized Gypsy Rose Lee, Charles Winninger, Rubinoff and his violin, and the Ritz Brothers. It adds the values of Anthony Martin, Joan Davis, Frances Drake and Arthur Treacher. In specialty numbers it will present Samuel Green, Red Fraser and Ray Winfield (Tip, Tap and Toe). Less important roles will be occupied by George Humbert, George Davis, Frank Puglia, Frank Yaconelli, Nick Moro, Wally Vernon and Inez Polonge.

The story is by Gregory Ratoff. Harry Tugend, Jack Yellen and Karl Tunberg devised the screen play. Music and lyrics are by Jack Gordon and Harry Revel. Norman Taurog, whose specialty is comedy, is the director.

The motivating story is comedy romance. A girl who was doing all right for herself as music counter clerk in a hill billy town comes out of the west to New York with ambitions to become a famous playwright. She meets Broadway's ace musical comedy producer, falls in love with him, and runs away when she believes he is married. As the situations develop, the girl who wanted to be an author becomes what she never dreamed she would be, a great actress, queen of comedy.

Release date: Between August 15 *and September* 15.

Mountain Music

(Paramount)

Comedy-Melodrama

From a strict showmanship standpoint, the intelligence displayed in selecting the leads for this picture sets it radically apart from the routine production. No two players in the business, certainly no two on the Paramount lot, have advanced so far in public favor as Bob Burns and Martha Raye. Virtually unknown a year ago, they have, today, what is the hope of every player, great followings in big city deluxe houses and rural theatres.

The material for their first co-starring production also was shrewdly chosen. In theme the story is hill-billy comedy melodrama, in which the comedy ingredients predominate. It has Burns, as an occasional amnesia victim, running out of marriage with Terry Walker and thereby precipitating a mountain feud. He falls in love with Martha Raye, to him "the most beautiful girl in the world." But his disappearance has caused pecks of trouble for his brother, John Howard, and Miss Walker.

While most of the action centers about these players, the supporting cast also has name value. Included in important parts are George Hayes, a fixture in the "Hopalong Cassidy" series, Jan Duggan, Fuzzy Knight, Spencer Charters, Arthur Hohl, Charles Judels and a host of lesser lights.

Production detail in the feature carries from rural Arkansas mountain locales to the luxury spots in big cities. Sam Coslow accounts for most of the music and lyrics used, but Al Siegel is credited with the music of one tune.

The story is an original by MacKinley Cantor, into which Bob Burns managed to weave much of his own particular brand of humor, and four writers collaborated on the screen play. The director, Robert Florey, recently made "Outcast" and "Hollywood Boulevard."

Release date: June 4.

Rustlers Valley

(Paramount-Sherman)

Action Melodrama

Although the production of Clarence Mulford's "Hopalong Cassidy" stories no longer includes James Ellison in the cast, the combination of William Boyd, George Hayes and the newcomer, Russell Hayden, who made his screen debut in the last number of the series, seems to be carrying on effectively. As was its predecessors, "Rustlers Valley" is being planned to include those elements of melodrama, comedy, thrill, action, semi-mystery, skullduggery and suspense that have proved so acceptable to so many theatre goers. Well produced as were the others, with finely photographed outdoor backgrounds, accentuating the motivation, this also will be an outdoor picture.

This time, circumstantial evidence forces the pair whose roles are taken by Boyd and Hayes to believe that the third character, played by Hayden, is implicated in a bank robbery. His disappearance complicates the case. But Boyd goes to work. Contact with an unscrupulous lawyer, played by Lee Cobb, arouses his suspicions. To prove these, Boyd frustrates a brazen bit of cattle rustling, discovers Hayden in hiding until he can clear himself and in the ensuing chase finale forces Cobb to show his hand. As Hayden is exonerated and the girl's ranch saved, Cobb and his henchmen are jailed.

Based on a Mulford story, the screen play is by Harry O. Hoyt. Nate Watt, who has directed several of the Hopalongs, is again at the helm. In addition to the principal group, Muriel Evans is the girl and other players who will be seen are Oscar Apfel, Stephen Morris, Ted Adams, Al Ferguson and John Beach.

Release date: July 2.

It Could Happen to You

(Republic)

Melodrama

Out at Republic, where the desire to gain recognition as a major producing studio is rampant, director Phil Rosen is convinced that in "It Could Happen to You" he has the combination of story value and player strength that will hasten that recognition. In character, the story is crime melodrama, through which is woven a thread of conflicting love interest, with both angles hinging on a new topical idea in story construction.

A boy, anxious to get into the business of making American citizenship easy for aliens (really a racket), kills his best friend. With the money gained by his crime, he buys the school. But one of the bills that was stolen has been torn and pasted together. The newspapers make much of this bit of circumstantial evidence, and when the seller discovers it in his roll, he forces the boy into the alien intimidation racket. Romantic complications lead to his arrest for the crime. Defended by his pal, the murder victim's son, he is cleared. Bound to kill the man who turned him in, he fails, but when the mob is about to wreak its vengeance on the man who defended a killer, he saves the situation, confesses his guilt and sacrifices his own life.

The leading players, while not magnetic names, are either on the way up or are favorably known in many theatres. Alan Baxter is the boy and Al Shean the man he murdered. Owen Davis, Jr., is Baxter's chum and Shean's son. The girls in the story are Andrea Leeds and Astrid Allwyn. Walter Kingsford is the heavy. The support includes Christian Rub, Elsa Janssen, Edward Colebrook, Stanley King, Nina Campana, Frank Yaconelli, John Hamilton and Paul Stanton.

The story is an original by Nathaniel West, who collaborated with Samuel Ornitz on the screen play.

Release date: June 7.

You Can't Beat Love

(RKO Radio)

Comedy

Light comedy unfolded in the heat of a small town political battle and to the accompaniment of romantic fireworks is the story told in this forthcoming production. The central character is a wealthy play boy who never backs down on a dare, no matter how hilarious or dangerous. The action carries him from one ludicrous situation to another, and as this action involves all the complications common to a small town election, comedy and romance are the essentials that should vie for audience attention. The story seems to be full of potentialities for unique showmanship, and there will be a roster of players that should prove attractive.

Ordinarily presented in serious roles, "The Plough And The Stars" and "Sea Devils" of late, Preston Foster will be seen in the leading role. His flair for comedy was demonstrated in "Love Before Breakfast." Of much importance when the question of names is being considered is Joan Fontaine. First noticed in "Quality Street," her feature debut in "The Man Who Found Himself" was impressive, and she should not be overlooked in any publicity campaign on this production. In support of the leads, producer Robert Sisk has rounded up quite a number of favorably known names. Important parts are in the hands of Herbert Mundin, Paul Hurst, Berton Churchill, Bradley Page, Ethel Wales and Paul Guilfoyle, and three comparative newcomers, William Brisbane, now in "Shall We Dance," Alan Bruce and Richard Lane. Others are William Burress, Barbara Pepper, Frank M. Thomas, Milburn Stone and William Corson.

The picture is being directed by Christy Cabanne. The story appeared recently in *Liberty* Magazine under the title "Quintuplets to You." The screen play is by David Silverstein, who was associated with "Don't Tell The Wife" and "Criminal Lawyer."

Release date: June 11.

Columbia Shows $1,189,354 Gain For Nine Months

Columbia Pictures, and its subsidiaries, this week reported a net profit for the nine months ended March 27, 1937, of $1,189,354.86, after all charges. This compares with a net profit of $958,578.63 for the same period ended March 28, 1936.

The company reported a net profit for the quarter ended March 27, last, after all charges and provisions for federal income taxes and other taxes of $559,582.93.

The profit for the three months to March 27, this year, was equal to $1.61 per share of common stock on the 316,358 shares outstanding at the closing date of the quarter. The nine months' profit was equal to $3.27 per share, which compares with $2.54 per share for the nine months ended March 28, 1936. The common share equivalent has been determined after allowing for deductions equal to the dividend requirements on the outstanding preferred stock. No provision has been made for the tax on undistributed profits.

The balance sheet of the company shows current assets of $11,037,957 and current liabilities of $1,511,408.88. Working capital was estimated at approximately $9,500,000.

Railroad Station Features Theatre

The Grand Central Theatre, featuring newsreels, short subjects and cartoons, and situated opposite Track 17 on the Upper Level of New York Grand Central Railroad Station, opened Tuesday to an invited audience. The 242-seat house was built by John Sloan of the architect firm of Sloan and Robertson in New York, in association with Donald Bayne, W. Wallace Lyon and Harold A. Ley.

The house cost approximately $125,000 to construct. The architects pointed out that elevators have been built to serve customers from the lower level of the station, that air-conditioning is installed, Acousticon equipment available and that the decorations were done by well-known artists.

The walls of the auditorium are of simple knotted pine, splayed out every third board or so in order to eliminate echoes. They are backed by acoustical plaster. Audiences enter from the side and in the rear, under the projection booth, is an inglenook, with an unpretentious fire place and room for a couple of easy chairs or 70 standees.

The theatre will be open daily from nine in the morning until midnight and hopes to draw most of its patronage from commuters, among others, who missed trains and have time to kill before their next one.

South Station in the heart of Boston, Mass., is the only other railroad station to have a theatre installed and that particular house has now been in operation for several years.

WARNER PROFIT SET AT $3,900,000

Net profits for Warner Brothers and its subsidiaries are expected to total about $3,900,000 for the six months ended February 27, 1937. The second quarter which ended on that date is expected to show a profit of more than $1,750,000. For the same six months of last year the net was slightly less than $2,000,000. Because of the absence of Harry M. Warner, now in Hollywood, it is unlikely that a directors' meeting will be held next week at the home office.

KAO, B. F. Keith Profits Increase

Keith-Albee-Orpheum Corporation, and its affiliate, the B. F. Keith Corporation this week reported increased net profits for the first 13-week period of this year as compared to the corresponding period of 1936.

KAO reported a net profit of $512,803 after all charges except surtax on undistributed profits for the 13 weeks ended April 3 as compared with a profit of $274,049 for the corresponding period a year ago, and is equivalent to $7.97 per share on the 64,304 shares of seven per cent cumulative convertible preferred stock outstanding, or 33 cents a share on the 1,206,381 shares of common outstanding.

For the 53 weeks ended April 3, KAO and its subsidiaries showed a net profit of $1,539,495 after all charges except surtax on undistributed earnings. This is equal to $23.94 per share on the preferred.

	13 Weeks ended April 3, 1937	13 Weeks ended March 28 1936
Profit before provision for Depreciation and Income Taxes	$803,259.30	$521,103.59
Depreciation	196,378.18	184,014.55
	$606,881.12	$337,089.04
Provision for Income Taxes	94,078.00	63,040.00
Net Profit after all charges, except surtax on undistributed profits	$512,803.12	$274,049.04

The report of B. F. Keith Corporation and its subsidiaries for the 13 weeks ended April 3 showed a net profit of $383,862 after depreciation, estimated federal income taxes, etc., but before surtax on undistributed profits, comparing with a net profit of $238,326 for the 13 weeks ended March 28, 1936. For the 53 weeks ended April 3, 1937, net profit totaled $1,232,918 after charges and federal income taxes, against a net profit of $673,151 for the 52 weeks ended March 28, 1936.

	13 Weeks ended April 3, 1937	13 Weeks ended March 28 1936
Profit before provision for Depreciation and Income Taxes	$597,663.02	$426,751.48
Depreciation	146,025.48	142,275.08
	$451,637.54	$284,476.40
Provision for Income Taxes	67,775.00	46,150.00
Net Profit after all charges, except surtax on undistributed earnings	$383,862.54	$238,326.40

The 13 weeks this year showed $145,536 increase in net profit over the similar period.

Burlesque Again Hit by Courts; Trial Cancelled

Burlesque throughout New York City this week received two severe legal setbacks in its fight to reopen its fourteen theatres, all of which were closed by police when License Commissioner Paul Moss refused to renew expired licenses. Justice Samuel I. Rosenman of the supreme court denied the application of three of the theatres for a mandamus to direct Commissioner Moss to renew the licenses. When the petition for the mandamus was argued the court expressed the opinion that a jury trial would be necessary to determine the case. Later, however, it was announced that a subsequent reading of the record of the recent proceedings of the hearings before Mr. Moss had disclosed that there was "no necessity" for a trial.

Meanwhile, two officials of the Oxford theatre in Brooklyn and five young women performers who were arrested in a raid on the house April 29 pleaded not guilty Monday when arraigned before County Judge John J. Fitzgerald in Brooklyn, on an indictment charging presentation of indecent exposure and "willfully and wrongfully committing an act which openly outraged public decency." No trial date was set set.

As the Dunnigan Bill awaited Governor Herbert Lehman's signature in Albany to make it a law permitting the revocation of licenses, or refusal by licensing authorities in the state to issue theatre permits for one year to theatres conducting immoral shows or exhibitions, various theatrical organizations in New York assailed the measure.

Representatives of the League of New York Theatres, the Critics' Circle, Actors' Equity, the American Federation of Musicians, the Theatrical Press Representatives, the Theatrical Press Unit of the Newspaper Guild and various theatre unions met Tuesday morning at the League offices to form a unified front against the Dunnigan Bill. The meeting was to consider also enlisting audiences in the first and Governor Lehman was asked to hold a public hearing on the bill. Support by the public was requested.

The stage groups contend that the failure of the measure to set forth what proof of an indecent performance is necessary gives the license commissioner an arbitrary censorship power over the stage. They also contend the bill was "railroaded" through the legislature without a hearing as a result of the recent public indignation against burlesque.

Paramount News Merged With Paramount Pictures

Under a general program of simplification of its corporate structure, Paramount Pictures this week merged Paramount News, Inc., and the Paramount Forty-Third Street Corporation, owning exchanges in New York and Buffalo and the newsreel laboratory, with the parent company.

Norman Westwood, manager for Universal Pictures in China for the past 15 years and now visiting in New York, said this week that his plans had been changed and that he would return to the Orient.

A-MIKE VOGEL

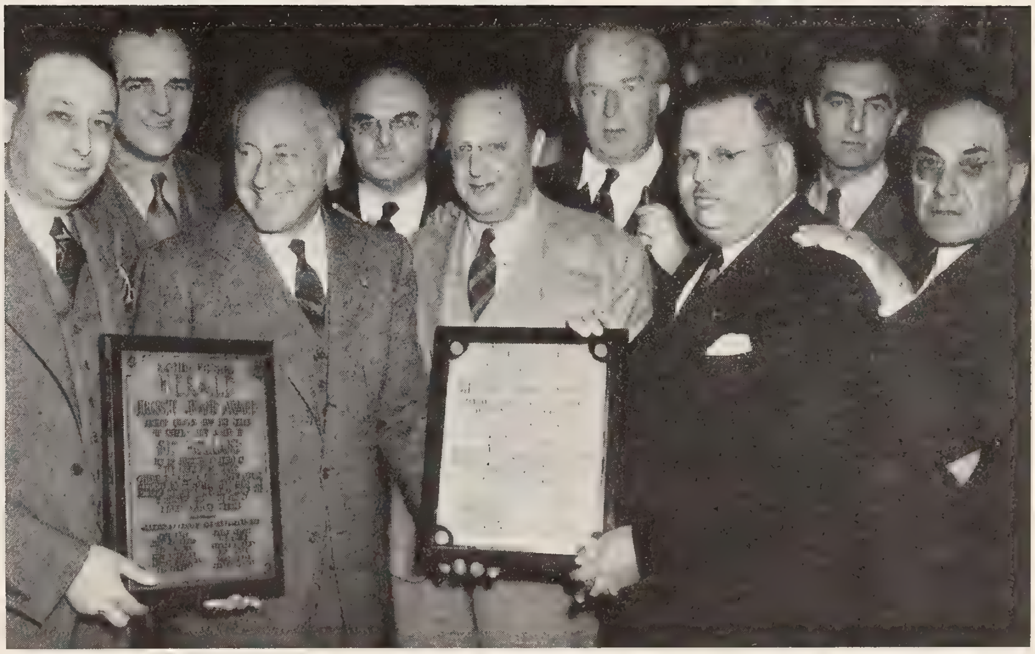
JESSE L. LASKY

NED E. DEPINET

RED KANN

Quigley Award Winners See Hollywood

QUIGLEY Grand Award winners of 1936, L. A. Chatham of the Sooner theatre, Norman, Okla., and Sid Holland, Elco theatre, Elkhart, Ind., saw Hollywood last week as guests of Quigley Publications and received their Silver and Bronze Plaques, respectively, presented by Cecil B. DeMille after a ceremonial dinner at the Hotel Roosevelt. Jesse L. Lasky acted as toastmaster, introducing Dr. A. H. Giannini, Ned E. Depinet, Sol Lesser, E. A. Alperson, Harry Sherman and others. A-Mike Vogel, secretary of the Managers' Round Table Club, and Red Kann, editor of ***Motion Picture Daily***, represented Quigley Publications in the speech making.



Among those present at the dinner were Sid Holland, Bronze Plaque winner; Ned E. Depinet, vice-president of RKO Radio; Cecil B. DeMille, Paramount producer; A-Mike Vogel, MOTION PICTURE HERALD; Jesse Lasky, RKO Radio producer; Harry Sherman, Paramount producer; L. A. Chatham, Silver Plaque winner; Edward Peskay, Grand National sales manager; and Dr. A. H. Giannini, president of United Artists.

Messrs. Holland and Chatham were welcomed by Darryl F. Zanuck (and that's the left to right of it) on their visit to the Twentieth Century - Fox studios.

'REELS COVER CROWNING IN COLOR AND TELEVISION

Cameramen in Silk Toppers Record Event from Atop Tomb of Ancient Kings; Americans Set Precedents

by TOM CUMMINS

General Manager, British Paramount News

AT THE CORONATION, LONDON

American motion picture cameramen in high silk hats and formal morning attire, working from atop the tomb of an ancient king—where they had slept the night.

Two hundred floodlights, suspended from the roof and walls and dazzlingly reflected in the million-dollar jewels of the crowns of royalty and the nobles.

Camouflaged pillars with hidden cameras in them, with only their long lenses protruding like periscopes.

These and many other strange sights not on the official rehearsed program greeted the proud and privileged few who thronged Westminster Abbey in London on Wednesday to witness the pomp and pageantry and heraldry of the crowning of a British King and his Queen—a privileged few who included American motion picture cameramen, newsreelers in top hats and tails, cameramen from Broadway and America's byways, who are more familiar with the less formal filming of a Mississippi flood or an airplane crashing.

No story in the history of the newsreels of the world has undergone such extensive preparations and actual activities as that attendant the crowning of George the Sixth and Queen Elizabeth of the British Empire.

For the first time in history, the newsreels were permitted locations within the historic Abbey itself for actual scenes of the crowning. Official precautions were many, for there must be no mishap.

Hidden in camouflaged locations throughout Westminster were six picked camera crews, four for newspapers and two for the newsreels, recording from every angle.

The key location was the one atop the tomb of long buried kings, over which a booth had been constructed and appropriately decorated for concealing the camera and sound equipment. This location was less than six yards from the throne where the Archbishop of Canterbury, assisted by the Archbishop of York, placed the crown on the head of George. By pre-agreement, Paramount News shot from this strategic location, giving prints later to the other American and British newsreels: Fox Movietone, Universal, Hearst News of the Day and Pathe.

Within the Abbey and all along the Coronation route, from Buckingham Palace to the Abbey and return, there were some 43 newsreel camera locations, covering every inch of the procession.

Each of the crews of the various newsreels stationed at these locations were required to

(Continued on following page, column 1)

Newsreels Film Crashing Death In Hindenburg's Funeral Pyre

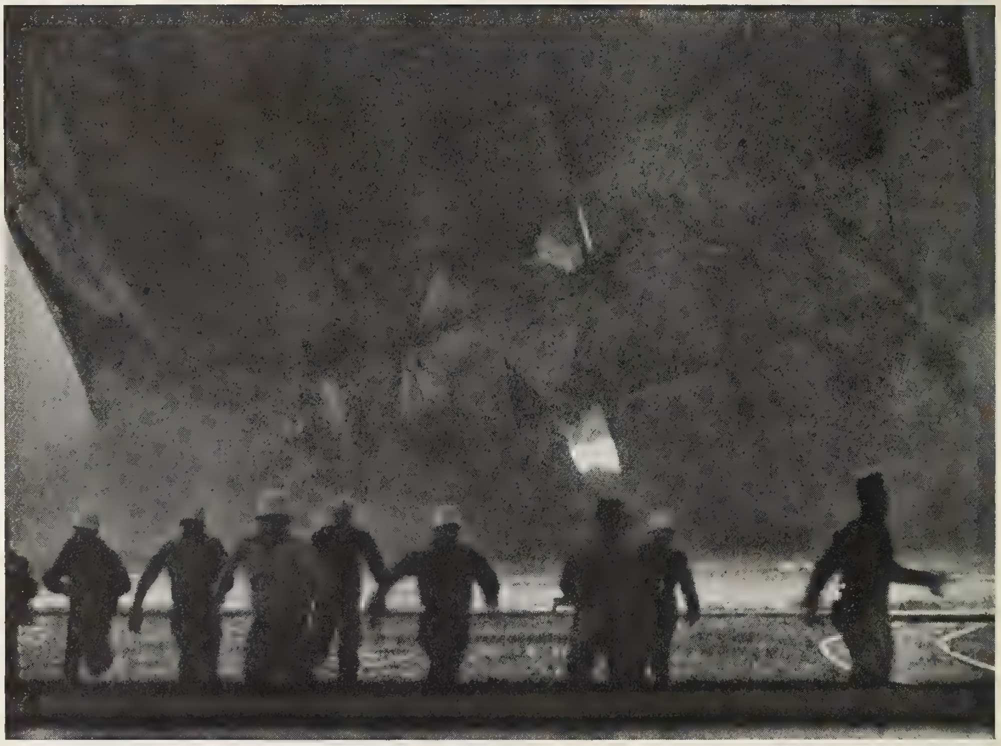


Photo by Paramount News

Cameramen from each of the five newsreels had their filming and sound equipment set up and focused three hours in advance of the arrival last Thursday of the ill-fated Zeppelin Hindenburg over Lakehurst Naval Air Station, and so were on hand to photograph the greatest catastrophe in commercial aviation history from start to finish. Tommy Craven, of Paramount News, filmed the crashing airship above, as the ground crew of 200 raced from under the burning bag. The shot is a "blow-up" from Paramount's regular newsreel release to theatres.

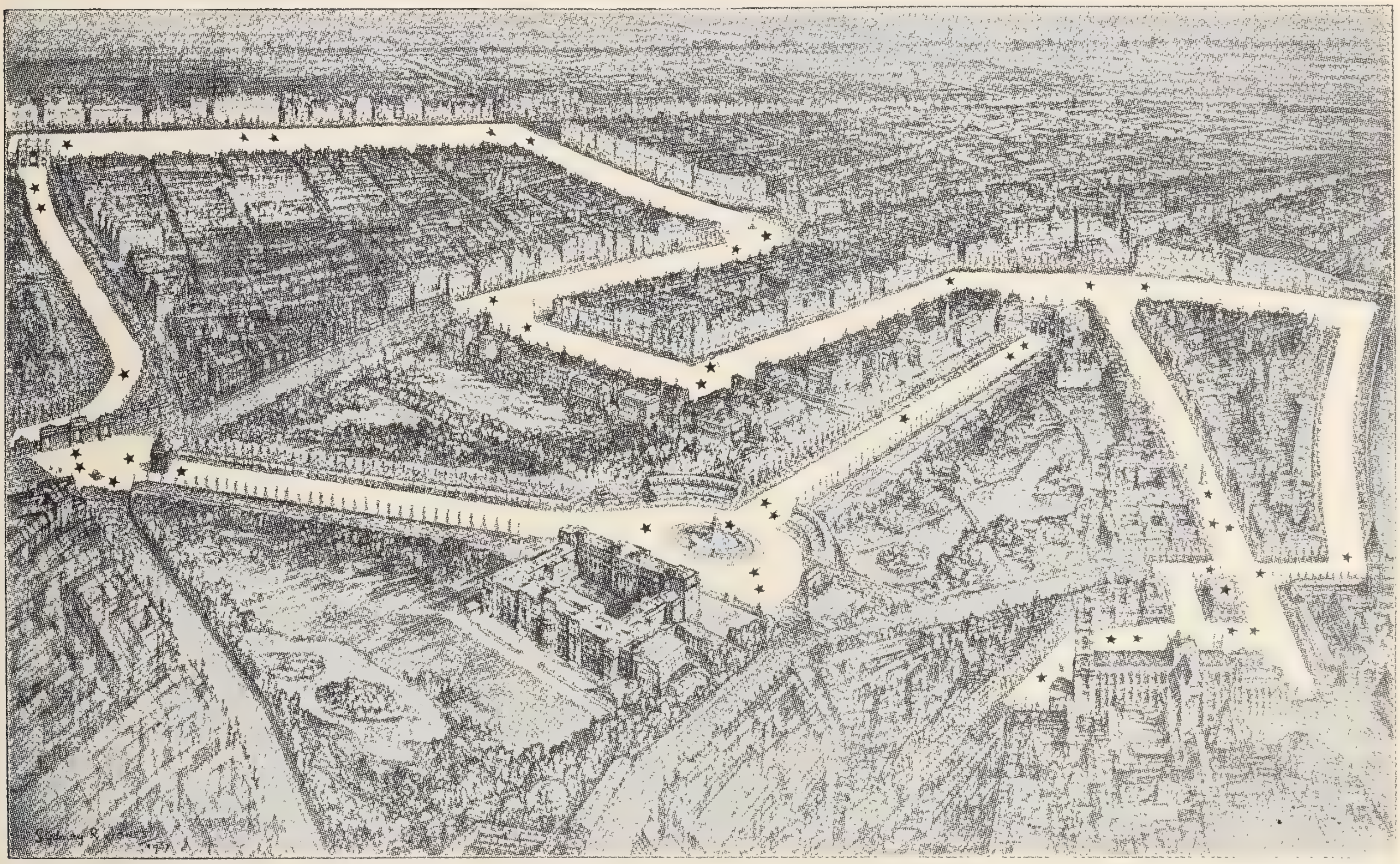
The disaster destroyed pre-Coronation newsreel pictures and pre-Coronation still photographs showing American newsreel photographers at their posts in London. The stills were taken by Paramount News over there one day before the airship sailed and were intended for exclusive publication in this issue of MOTION PICTURE HERALD. *Another development was the overturning of the newsreels' plans to fly back to New York their Coronation pictures on the Hindenburg's trip leaving Europe the day of the crowning. All transportation plans for Coronation newsreels had to be completely revised.*

Had the Hindenburg not been on her maiden voyage of the year there probably would not have been either a newsreel or newspaper photographer at the scene. What with their presence, and cameras actually shooting as the ship came down the skyways, together with the Coronation coverage, the newsreels had what was probably the most active week in their history.

Credit for catching the realistic Hindenburg newsreel pictures goes to Tom Cravens, for Paramount; James Seeley, Rody Green and Irving Korenman, for News of the Day; Al Gold, Ad Tice, Dion DeTitta, Larry Kennedy and A. A. Brown, for Fox Movietone, and to William Deeke, Al Kalbfleich and Robert Donahue, for Pathe.

Newsreels all dispatched Hindenburg "specials" to theatres by plane, with additional costs estimated as ranging from $8,000 to $15,000.

Newsreel Cameras at the Coronation



The greatest concentration of photographers in all newsreel history recorded for screens of the world the Coronation Wednesday of King George VI and his Consort, Queen Elizabeth. Typical of the coverage obtained by American newsreels and by their British colleagues was that of Fox Movietone, the stars in the sketch above marking the locations of Movietonews and Technicolor cameras in the Coronation line of march. There are 43 newsreel locations, sketched from the air by a London *Times* artist, with Fox alone using some 175 camera and sound men and technicians photographing the historic event.

EARL MARSHAL AND ARCHBISHOP CENSOR THE FILMS

(Continued from preceding page)

take up their positions at midnight on Tuesday, ten hours before the pageant started.

The early placement of the crews Tuesday night was necessary because all vehicle traffic in central London was stopped due to the immense crowds, estimated at 5,000,000, which thronged the line of march.

Each crew had two messengers with police escorts for rushing the films back to their own offices for editing and developing and distribution by chartered planes throughout the Empire, Europe, and, eventually to the United States.

The British Government allotted about a dozen official camera locations to the newsreels as community locations. Restrictions existed against any filming out on the road, all shooting being done from the sides, nor were any cameramen allowed to move ahead of or behind the procession. The other newsreel locations were purchased, camera locations along the route costing as much as $1,500 for a single room in a flat or hotel overlooking the route. As much as $300 was spent for seats in stands advantageous to the march.

The Duke of Norfolk, who was Earl Marshal of the Coronation, and the Archbishop of Canterbury, were on hand to censor the films Wednesday evening after they were printed, but before they were distributed. None dared break this restriction.

Hopes to get an early release were shattered when the Archbishop of Canterbury, Wednesday afternoon, after the crowning, decided that the inspection would not take place until 10 o'clock Wednesday night (5:00 A.M., E.S.T., Thursday). The new order jeopardized shipments of prints of the actual Coronation, earlier pictures of the procession having been cleared hours before.

Squadrons of fast planes were in readiness at London airports and the minute the censors approved the films, they were flown to all parts of England, France, Germany and the Continent.

The reels included special posed pictures of the new King and Queen, in their royal robes and crowns, which were made at Buckingham Palace after their return from the Coronation. These pictures were also made by Paramount News, which, again, by agreement, gave copies to the other reels.

The entire coverage of the Coronation ceremonies and procession was undertaken on a rota basis by the five American newsreels, each exchanging prints with the other. This was necessary because the Earl Marshal would permit only one camera in any official location.

It is estimated that with 40-odd newsreel cameras on the story and each cameraman shooting approximately 2,500 feet of film, a total of 100,000 feet was made of the Coronation by the American newsreels alone.

There was little sleeping by the various newsreel crews through Tuesday night, most of them studying editors' orders, as shooting was done to script, with all instructed to film only items requested, unless an unusual and unexpected incident occurred, in order not to choke the laboratories.

One serious interference to the actual crowning coverage was avoided when the newsreelers induced the Archbishop of

(Continued on following page)

400 DO CORONATION PICTORIAL JOB

(Continued from preceding page)

Canterbury to allow more leeway with camera movement from under the booth atop the tomb in the Abbey. The five other Abbey positions were well elevated for general views that were shot from tier upon tier of royal blue plush.

Every camera on the assignment had new Panchro lenses, including new 15-inch tested lenses. Just before the Coronation, the Paramount crew took delivery on a 42-inch lens, the largest cine lens in the world.

Three separate reels were made up and released on Coronation Day, as special service to British and European exhibitors.

The first reel showed the procession from Buckingham Palace to the Abbey, as the King and Queen proceeded to the Coronation exercises.

The next reel rushed out of the laboratories at London showed the spectacle within the Abbey, the actual crowning.

The third reel showed the procession back to Buckingham and the posed pictures of the King and Queen.

In most of the Empire theatres the three reels were eventually combined into a complete picture of the Coronation.

And over all of the filming the Earl Marshal and Archbishop of Canterbury exercised the strictest control, another manifestation of the intense determination of all England's officialdom that the Coronation should not lose dignity.

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by JAMES P. CUNNINGHAM

The crowning of the King and Queen of England in London on Wednesday established a number of motion picture precedents. It marked the first formidable demonstration of television in the coverage of outdoor news events. It was the greatest mobilization ever made of the motion picture newsreel camera, on its first assignment covering the actual crowning of a monarch. And to all of this was added the application of color for the first time to the newsreel filming of a news event in the making.

The manner and method of transporting these newsreel scenes from Buckingham Palace and Westminster Abbey to the United States is another story forthcoming.

Supplementing the Movietone News camera crew from Twentieth Century-Fox at the scene of the crowning was a crew of Technicolor experts brought to London from America. Plans for this color coverage had been in work for months, Fox Movietone acquiring exclusive Technicolor rights to the procession and ceremonies. The color coverage "involves a staggering investment", according to Fox, and was approved by Sidney R. Kent, its president, when he was in London recently.

British Movietonews producers and technicians, directed by Truman H. Talley, Movietone head, in London from New York for the occasion, supervised the color photography, in conjunction with the Technicolor staff. Mrs. Natalie M. Kalmus, color director of Technicolor, traveled from Hollywood to the scene to assist.

Both Movietone and the color company had assembled some 28 units, manned by 175 workers, to cover the Coronation. They were mobilized from the British news organization, from New York, Hollywood and the Continent.

TELEVISION COVERS ENTIRE PROCESSION

by BRUCE ALLAN

in London

The whole of the Coronation procession was transmitted by the British Broadcasting Corporation—government controlled—in a television program lasting a full hour, showing the colorful parade from one fixed point, in long shots, mid-shots and closeups. Direct transmission by means of Emitron cameras connected to Alexandra Palace — home of British television — was made through a special mobile unit which enabled viewers to see the pageant at the moment of its occurrence—or, more precisely, 1/160th of a second later. And the eyes of millions of Britons were turned on the scenes from public television reception booths set up throughout the London area, where many saw the golden royal coach and the royalty on parade more clearly than the crowds in the streets because the television cameras got closeups.

Technical preparation for the televising cost the BBC some $100,000. This excluded, of course, the tremendous expenses incurred by its radio divisions in broadcasting the event. The television arrangements included the installation of a co-axial cable between the Alexandra Palace and the mobile unit on the spot. This, placed behind a park-keeper's lodge, consisted of three vans, containing the controls, power plant and a short wave radio.

At the office of the Duke of Norfolk—the Earl Marshal—those in charge of Coronation arrangements reported that 400 newsreel and newspaper photographers had participated in the filming, with only two newsreelers admitted to Westminster Abbey for the three-hour crowning ceremonies. Those not stationed in the Abbey camera booth atop the old tomb of kings were concealed in false pillars, painted to resemble the old stone work, while still others worked from hidden niches carefully blended with the Abbey architecture.

Unnamed British labor interests attempted to jeopardize, if not eliminate the Coronation filming positions of the American newsreels, calling on Ernest Brown, of the British Ministry of Labor, in the House of Commons on the eve of the Coronation to refuse permits for American newsreel technicians. It was asserted that 200 "competent British technicians" were out of work, inferring that they should be employed in place of the American staffs, but Sir Percy Harris replied that Hollywood would in all probability shut out British technicians in future if England shut out American crews.

The crowning of George the Sixth in a storybook setting with trappings and ceremonies traditional for centuries is the third opportunity of this character in commercial motion picture history. When Edward the Eighth acceded to the throne in 1901, films were still in their infancy. Motion pictures of the Coronation of the monarch in 1902 were presented by Charles Urban. The exterior scenes of the procession were genuine, but the actual ceremony in the Abbey was from a reconstruction of the event staged in Paris by George Melies.

George the Fifth's succession in 1911 found the motion picture better prepared technically. Newsreel pictures of the procession to and from Westminster Abbey are still in existence in film and newsreel libraries, but cameras were barred from the Abbey, however, and no pictorial record of the actual crowning is in existence.

The five newsreel companies have said they spent about $75,000 to cover the story. They were represented in their conferences with the Earl Marshal by Thomas Cummins, Paramount; W. J. Gell, Pathe; J. J. Jeapes, Universal; Sir Gordon Craig, Fox Movietone, and Jeffrey Bernerd, Gaumont British. Truman Talley of Fox and Jack Connolly of Pathe were the only two American executives to attend the ceremonies to supervise filming. Fox sent over Vyvyan Doner, its fashion narrator, to study that aspect for narration, and also sent Lowell Thomas for a running narrative while actual filming was in progress.

Transportation the Big Problem

Newsreel managements in New York had rested comfortably with the assurance that the Zeppelin Hindenburg would fly prints immediately after the crowning, for arrival in New York on Friday, but the flameburst of that ship at Lakehurst last Thursday evening cancelled that arrangement.

Since then, James Mollison, Dick Merrill, Charles Augustus Lindbergh, Beryl Markham and other internationally known aviators have been mentioned variously as either approached, negotiated with or actually signed to fly the films to America for one or another of the reels, at prices ranging all the way from $25,000 to $100,000 for the trip. As a last resort there remains the fast steamship Normandie, of the French line, leaving Europe the day after the Coronation, and arriving in New York Harbor on Monday, weather permitting.

Several Plans for Planes

Barred by unbending rules to eliminate competition for advantageous positions or exclusive shots, the newsreels were compelled to confine their rivalry to a race to reach the screen with the first prints.

Sir Gordon Craig, general manager of British Movietone News, reportedly had arranged with Colonel Lindbergh, Captain Mollison or Beryl Markham to fly the Fox prints from London to New York, with Sir Gordon himself riding as a passenger to personally escort the films.

The British Royal Air Force was mentioned as contributing a likely trans-Atlantic pilot for the newsreels; or, at least contributing pilots to ride prints throughout the Empire for the British distributors.

Captain Mollison and Mrs. Markham were reputedly approached by other reels besides Fox Movietone, but their price of $35,000 was said to be considered too high.

Dick Merrill's flight to London this week was reported in the press to be in the interests of Coronation still and newsreel pictures for the Hearst newspaper and News of the Day interests. Other reels approached Mr. Merrill before his takeoff, however, and refused to even consider his asking price of $30,000 for bringing back their prints.

Screen emphasis on pre-Coronation activities was, of course, stressed for weeks on American

(Continued on page 42, column 3)

THE HOLLYWOOD SCENE

Cummings on Color

Says Irving Cummings, who directed "Vogues of 1938" for Walter Wanger, "If and when color supplants black and white, it's going to work just as much a revolution in picture production technique as did sound. Old faces are going to disappear from the screen. New ones are coming onto it."

There seems to be a lot of support for what Mr. Cummings has to say. When sound came and pictures began to talk, a number of outstanding players discovered that their voices did not register. John Gilbert was one. If color photography becomes general, it is not beyond the realm of expectancy that a lot of players who presently are in the top star brackets may discover that their faces and features don't register. Then the drive will be on for those who can photograph, in color, just as it was a decade ago for those who could talk.

Makeup manufacturers and proponents of color photography have been combining their scientific and research facilities to discover makeup applications which would be generally applicable to all players who have been invited to appear in color pictures. In many cases remarkable strides have been made. In others the results have been so disappointing as to be tragic. Famous players have been tested for roles in color pictures. They have been tested wearing all sorts of makeup applications, only to discover that the features which photographed so attractively in black and white were little more than indistinct blurs in color.

Since "Becky Sharp," remarkable progress has been made in color-photographing backgrounds and inanimate objects. The scenic artist has been having consistent innings. They have plotted and planned, and learned by experience, how to effect desirable contrasts. But theatregoers are becoming color conscious, learning to follow the action of the story without permitting an isolated background object to distract their attention, and the wave of amateur photography interest has also made them alert to the values of personal photography.

As the addiction to candid camera technique and still color photography gains momentum, it is affecting professional studio still photography almost as much as it is professional motion picture photography. Today amateur photographers are achieving effects that only a few years ago would have been considered as camera miracles if accomplished by experts.

In many ways the amateurs have caught up to the professional portrait photographers. Anxious to keep ahead, the professionals have advanced to the use of photo-electric cells and simultaneous flashlighting. Recently a "peeping-mike" has been invented. The device permits the still cameraman to remain at his camera and at the same time direct the arrangements of lighting so that the camera mounted on a traveling boom follows the movement of action. The device eliminates the necessity of posed shots. Thus the still photographs customarily used for lobby display purposes coincide with the direct action as it appears in the motion picture.

Many of the stills which MGM provided for "The Good Earth" were made by this candid camera method. Practically all that were distributed for "Woman Chases Man" were made in the same way. This still photographer did not have to bother the director or players or hold up production in order to get his shots.

RADIO HAS OWN PICKET TROUBLE

Just to make it unanimous, or because they don't like the attitude of William Simpson, construction chief, toward union labor, pickets patroled the rising Columbia Broadcasting System studio here May 10th and put a stop to the work by calling out the truck drivers and shovel operators. The picket parade numbered 200.

Production as Usual

Despite the rumors, alarms and actualities of an exciting week, the turmoil of labor strife apparently made little difference in picture production. Pickets continued their parading. Statements issued by picture executives on one hand and union leaders on the other fell like leaves in the Fall. Nevertheless thirteen new productions went into work.

Proving that he means to live up to his promise to deliver more pictures for next season, Samuel Goldwyn started two films during the week. "Hurricane," on which much background work has already been done in Samoa, started its Hollywood career. With John Ford directing, the film will present Dorothy Lamour, Raymond Massey, Barbara O'Neill, C. Aubrey Smith, Jon Hall Thomas Mitchell, Jerome Cowan, Mamo Clarke and Momita. "Dead End," will feature Sylvia Sydney, Joel McCrea, Humphrey Bogart, Wendy Barrie, Allen Jenkins and Claire Trevor. William Weiler is the director.

20th-Fox Starts Two

Two pictures also started at 20th Century-Fox. "Thin Ice" stars Sonja Heine with Tyrone Power supported by Arthur Treacher, Leah Ray, Allen Hale, Sig Rumann, Melville Cooper, Joseph Shildkraut, Elisha Cooke, Jr., Raymond Walburn, George Givot and Joan Davis. Sidney Lanfield is directing. In "Armored Taxi" Rochelle Hudson, Brian Donleavy, Barton MacLane, Robert Kent, Pauline Moore and Chick Chandler will be seen. Malcolm St. Clair is directing.

Darmour Productions started "Black Torrent." Jack Holt and Mae Clark are starred with Ray Walker, James Bush, Harold Huber and Grace Lem. E. B. Schoedsack is directing.

At Grand National "Riders of the Rockies" started. The cast includes Tex Ritter, Louise Stanley, Charles King, Snub Pollard, Harold Murphy and Heeber Snow. R. N. Bradbury is directing.

For Paramount release, B. P. Schulberg started "Let's Talk of Love." It will present Ann Dvorak, John Trent, Harry Beresford, Guinn Williams and Ralph Peters. Charles Vidor is directing.

"First Lady" started at Warners. Kay Francis and Preston Foster are the leads, with Veree Teasdale, Walter Connolly, Anita Louise, Victory Jory, Marjorie Gateson, Louize Fazenda, Marjorie Rambeau, Eric Stanley, Henry O'Neill, Sara Haden and Harry Davenport also in the cast. Stanley Logan is the director.

Columbia's new picture is "Flashing Skates." The cast lists Charles Quigley, Rita Hayworth. J. Farrell MacDonald, John Gallaudet, Max Hoffman, Jr., Paul Fix, Arthur Loft, Ward Bond, Harry Strange and Dick Curtis. D. Ross Lederman is directing.

Principal Pictures started "The Californian," a Sol Lesser production. Names in the cast are Ricardo Cortez, Marjorie Weaver, Katherine DeMille, Morgan Wallace, Nigel de Brulier and Helen Holmes. John Cromwell is directing.

"Drums of Destiny," seventh in the series of Crescent Pictures starring Tom Keane, also went into work. With Ray Taylor directing, Edna Lawrence, Bud Buster, Robert Fiske, Fafael Bennett and Carlos de Valdez are the principals supporting Keane.

RKO-Radio's "Take the Heir," will feature Guy Kibbee, Cora Witherspoon, Dorothy Moore, Gordon Jones, Russell Hicks, Frank M. Thomas, Paul Guilfoyle and Dudley Clements. Edward Killy is directing.

Eight Films Finished

Eight productions came off the active line, two of which, "The Prisoner of Zenda" and "The Life of Emile Zola," undoubtedly are already in the big picture classification. Whether Columbia was more afraid than any other studio of the possibilities of a strike is difficult to determine. Still the company finished three features. "Roaring Timber," a Larry Darmour production, will present Jack Holt, Grace Bradley, Ruth Donnelly, Raymond Hatton, Willart Robertson, Charles Wilson and Philip Ahn. Phil Rosen directed the second picture, "With Kind Regards," features Ralph Bellamy and Betty Furness with Robert Armstrong, Raymond Walburn, Thurston Hall and Marc Lawrence. Hamilton MacFadden directed. In "Taxi War" Don Terry, Rosalind Keith, George McKay, Ward Bond and Lucille Lund will be seen. C. C. Coleman, Jr., directed.

Two pictures finished at Republic. Seen in "Rhythm in the Clouds" are Patricia Ellis, Warren Hull, David Carlyle, Joyce Compton, Richard Carle, Zeffie Tilbury, William Newell, Esther Howard and Charles Judels. John Auer directed. "The Yodelin' Kid from Pine Ridge" teams Gene Autry, Smiley Burnette and Betty Bronson in the leads with LeRoy Mason, Charles Middleton, Russell Simpson, Tennessee Ramblers, Jack Dougherty, Guy Wilkerson, Frankie Marvin, Henry Hall and Snowflake. Joe Kane directed.

"The Prisoner of Zenda," Selznick-International, features Ronald Colman and Madeleine Carroll with C. Aubrey Smith, Douglas Fairbanks, Jr., Mary Astor, Raymond Massey, David Niven, Margaret Tallichet, Florence Roberts and Ian McLaren. John Cromwell directed.

Last of the completed films, Warner's "The Life of Emile Zola," offers Paul Muni, Gale Sondergaard, Bonita Granville, Joseph Shildkraut, Ralph Morgan, Donald Crisp, Gloria Holden, Robert Barrat, Paul Everton, Gilbert Emery, Harry Davenport and Erville Alderson as principals. William Dieterle directed.

MPTOA Plans Own Regulations Of Air Programs

The radio committee of the Motion Picture Theatre Owners of America, Inc., will seek to develop a definite program for regulation of all radio broadcasts using motion picture players or material at its preliminary meeting with producer and distributor representatives, and, if successful in this, will arrange a second meeting to include radio representatives to whom such a program will be submitted, Walter Vincent, chairman of the committee, said in New York last Saturday.

Mr. Vincent conferred late last week at the Motion Picture Producers and Distributors of America, Inc., headquarters in New York, he said, and as a result of these conferences May 18 has been set as the tentative date for the preliminary hearing of the committee with motion picture executives only. The meeting is scheduled for early afternoon at the Hotel Astor on Broadway, but may be advanced to a luncheon session. Mr. Vincent said.

Invitations have been issued to heads of all the large production and distribution companies to designate representatives to send to the preliminary meeting. Although all replies are not in yet, only acceptances have been received.

Mr. Vincent declined to give the names of either companies or individuals whose acceptances have been received. He said it was possible that a small committee might be named to represent the production and distribution companies at the preliminary meeting in preference to sending representatives from all the large companies. Mr. Vincent's committee has a membership of four.

Paramount Holders To Meet on June 15

The annual meeting of stockholders of Paramount Pictures, Inc., is scheduled for June 15 at the home office in New York. At that time stockholders will elect six directors to fill the vacancies of those whose terms expire at that time.

Directors serving two-year terms expiring next month are Neil F. Agnew, Stephen Callaghan, Duncan G. Harris, John D. Hertz, Harry O. King and Charles A. McCulloch. Indications are that several of these will be proposed for reelection, although no official comment on candidates is available at this time.

To Motion Picture Herald:

Two persons, Mr. John Lester and a partner, have presented themselves operating a merchant ticket tieup to exhibitors in this section. The plan includes newspaper display copy, a trailer and other devices. Any theatre manager knowing of the whereabouts of Mr. Lester will confer a favor upon me by wiring me collect at once.

HARRY M. PALMER,
Temple Court Theatre,
Washington, Indiana.

Condor Will Delay Pending SEC Action

Pending the acceptance by the Securities and Exchange Commission in Washington of an amendment to the first prospectus issued by Condor Pictures no securities will be offered by Condor. A new prospectus has been filed and it is expected that it will be effective shortly, according to Don Hancock of Condor.

In a release issued by the SEC Tuesday the commission said that the original prospectus was incomplete in its failure to set forth a requirement under a studio leasing arrangement to the effect that the premises be used at least 100 days per year. The amended registration statement and prospectus disclosed that the minimum requirements had been stricken from the lease. In the commission's release it is said that the original arrangement was not definite.

Korda May Quit American Market

Alexander Korda, head of London Films, releasing through United Artists, arrived in New York Tuesday from England and admitted to reporters at the ship that he may quit making pictures for the American market because of the dissatisfaction with the returns from his pictures in this country. "I am not complaining about United Artists," he said, "but only about the big circuits. I fear and feel that the large first-class theatres in this country are not open to my pictures, which is not fair.

"I am not complaining about pictures like 'Rembrandt.' That's probably my fault," he added. "What I am talking about are the pictures which get the peak business in England and get nowhere here."

Mr. Korda went on to explain that, "I find a certain prejudice by the circuits here against feature pictures like 'Henry VIII,' 'The Scarlet Pimpernel' and 'The Ghost Goes West.' The results of these pictures in America are not nearly what good American films gross in England."

Mr. Korda denied that he was in America to secure finances and added that Prudential Life Assurance Company was still backing him. He said he planned to spend $8,500,000 for the 17 pictures this year and believed about 12 would be released on the American market. London Films is financially interested in the 17, but will release about eight with the company's name on them.

Three of the pictures will be in color, Mr. Korda also said. One of these is now in work, a second will be started in June with Merle Oberon and the third in October.

Mr. Korda will leave Manhattan for Hollywood immediately, where he will attend the annual United Artists board meeting which will probably be held Monday. He plans to sail for England May 26.

Marcus On Vacation

Morey Marcus, general manager for Metro-Goldwyn-Mayer in China, is now on his way to New York for a leave of absence which is expected to run for five or six months. Sydney Schwartz, company auditor in the Far East, will supervise distribution there during the absence of Mr. Marcus.

Newsreels Cover Coronation With Color, Television

(*Continued from page* 40)

screens. But aside from that there was considerable additional attention paid to the crowning in regular screen channels.

United Artists is releasing "Preparing for the Coronation," a one-reel subject produced in England by Henry Matson. A running commentary accompanies the camera through London streets, hotels, and to the Tower of London where pictures were made of the crown jewels.

United Artists reported that popular interest in the Coronation was reflected by more bookings of British pictures by American theatres, simultaneously, than ever before.

A prelude picture to the Coronation was shown Tuesday at the British Empire Building, Rockefeller Center, New York, to both British and American state personalities. The pictures were compiled by Stone Film Library.

Warner Brothers' motion picture Coronation activities were probably the most widespread on this side, this company giving the largest national billboard campaign in its history, using 24-sheets in 1,400 towns, for its "Prince and the Pauper," which deals with a 16th Century struggle for the Crown of England. The release was timed for Coronation Week.

A print of "The Prince and the Pauper" was carried from the Warner home office to London for the Coronation aboard the U. S. S. New York.

Besides its newsreel coverage, the American motion picture business effected direct contact with the Coronation through the only broadcast of its kind attending the historical event, with leading British members of Hollywood saluting Britain's new monarch over an international radio hookup on the eve of the Coronation.

The program was broadcast through this country by National Broadcasting Company, and then short-waved to British Broadcasting in London. Douglas Fairbanks, Jr., American actor, was master of ceremonies, having returned recently from producing in London.

With Mr. Fairbanks was Ronald Colman, Madeleine Carroll, C. Aubrey Smith, Raymond Massey and David Niven. Intentionally or otherwise, all of these players, including Fairbanks, are presently appearing in "The Prisoner of Zenda," for Selznick International Pictures, in Hollywood, from where the broadcast was directed. David O. Selznick greeted London on behalf of Hollywood and the industry.

American Films Lead In Chilean Imports

According to the Department of Commerce, out of 533 features imported into Chile during the 13 months from January, 1936, to February, 1937, 412 came from American studios and of the 703 newsreels brought into the country 613 of them were American. Germany was next on the list with 33 features sent to the Chilean market with England following with 25.

According to these figures, the United States supplied 83.1 per cent of the total importations of motion pictures for 1936 as compared to estimates of 85 per cent for 1935 and 97 per cent for 1934.

Jack Cohn to Coast

Jack Cohn, vice-president of Columbia Pictures, left New York for Hollywood Tuesday for a short stay to be devoted to pre-convention conferences at the studios.

FULL POWER OF ITS GREAT PERSONALITIES!

Again 20th demonstrates its show shrewdness by putting Robert Taylor in a strong virile, he-man role of a young naval officer brave enough to defy disgrace... and by giving Barbara Stanwyck a part that offers full scope to her emotional fire. These real-life sweethearts respond with their most brilliant performances... in this drama of the turn of the century... with all the turbulence, color, glitter and violence of those unruly days ... and of a love proud and courageous!

ROBERT BARBARA
TAYLOR · STANWYCK

in

THIS IS MY AFFAIR

with

VICTOR McLAGLEN

BRIAN DONLEVY · SIDNEY BLACKMER
JOHN CARRADINE · ALAN DINEHART
DOUGLAS FOWLEY · ROBERT McWADE
FRANK CONROY · SIG RUMANN

Directed by WILLIAM A. SEITER

Associate Producer Kenneth Macgowan. Original screen play by Allen Rivkin and Lamar Trotti. Songs of mood and emotion by Gordon & Revel. Dances staged by Jack Haskell

20th CENTURY FOX

DARRYL F. ZANUCK
in Charge of Production

TRADE-MARKED BY 20TH FOR HOLDOVERS!

True to its boxoffice tradition, 20th gives you an attraction not only brilliant with conspicuous name values, but also rich in *unusual* dramatic and romantic themes. The kind of picture that captures instant attention and compels vital word-of-mouth comment. They will talk about the *new* Robert Taylor, the *new* Barbara Stanwyck . . . *Truly the picture the world will be talking about!*

ROBERT TAYLOR · BARBARA STANWYCK

in

THIS IS MY AFFAIR

with

VICTOR McLAGLEN

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Printed in U. S. A.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 69

Bluebook School Question No. 69 was: (A) What is the voltage drop across a three-ohm resistor carrying ten amperes? Carrying two amperes? (B) What are "woofers?" "Tweeters?" (C) What is a "directional baffle" and why is it used? (D) Why are flat baffles used?

The following made acceptable replies: S. Evans and C. Rau; D. Danielson; G. E. Doe; W. C. Brown; T. F. Bochert; C. Oldham; O. H. Schmidt; J. R. Prater; W. H. Edmonds; L. Cimikoski; H. Edwards; C. Lonie; A. Cook; M. and J. Devoy; W. Limmroth; J. A. Zachritz; H. B. Smith; T. W. Redhouse; C. L. Loft; D. Morgan; J. A. Eilers; A. L. Cooper; D. E. Birdsong; I. A. Eilers; L. F. Hayes; H. A. Ames, F. E. Dorp and R. Dennis; H. L. Lilly; B. B. Hornstein and R. R. Jacobs; B. and M. Walker; A. C. Greene; W. T. Singer; H. T. Plum and D. Shea; M. L. Grahame; P. and L. Felt; L. B. Knox, B. L. Lasser, E. M. Brown and D. Davis; J. H. Morton; O. Hunt; E. L. Sanford; F. L. and L. Savlor; R. S. Welch; L. E. Dodson and H. T. Todd; F. H., S. and P. Dalbey; H. T. McClellan; C. L. Mosier and F. L. Birch; E. Exline; J. K. Robinson and R. E. Bullard; C. H. Lowrie; D. and W. Porter; R. N. Davis and W. R. Baxter; S. H. Billings; T. Turk; J. R. Davidson and W. R. Matthews; E. F. and M. Wentworth; T. T. Golley; A. Leonard and G. T. Jones; A. D. Lonby; W. Winkler and R. R. Robins; L. M. Roberts and W. C. Bant; L. B. Masters; L. and W. R. Matthews; W. A. Kendal; R. D. Hicks and P. F. Maxwell; L. B. Jones; S. R. Hewitt; G. Caldwell; M. Dey and H. Lathrope; R. Tomkins and H. J. Abernathy; L. F. and G. Brown; H. T. Randolph; D. B. Smith; W. V. Henderson and T. B. Brown; D. Smith; T. H. Morton; B. L. Sanderson; L. A. Beachwood and M. F. Robinson; K. N. Alberts and O. L. Goldstein; R. H. Carter; T. N. Kent and B. L. Cooper.

(A) The number of correct answers to this one runs into the hundreds. I could hardly select any one as better than another. The answers are: E (voltage drop) = 10 × 3 = 30 volts; E = 2 × 3 = 6 volts, since the voltage drop across a resistor is equal to number of amperes times ohms resistance.

(B) T. F. Bochert says, "*Woofers* are what might be termed base note speakers. They usually are placed at the bottom of the baffle board and are capable of reproducing sound falling within the range of approximately 50 to 300 cycles. They are termed low-frequency speakers.

"*Tweeters* are high-frequency speakers. They have a range of reproduction from 3,000 cycles up. They are small dynamic speakers equipped with short exponential horns. There is something less than a foot of baffle above them, which is not nearly enough for the woofers."

A. L. Lonby says, "*Woofers* are the elements in a speaker system that are employed to reproduce the low frequencies. Their range may be from as low as 40 cycles up to 300, or even up to 400 cycles, the higher frequencies being passed by intermediates and tweeters. *Tweeters* are those elements in a speaker system that are employed to reproduce frequencies higher than those the woofers and/or intermediates are able to handle—say, from 300 to the top of the range of frequencies audible to the human ear."

BLUEBOOK SCHOOL QUESTION NO. 75

(A) Explain, in a general way, what a motor control cabinet is, and how those having tubes, and those having none, function.

(B) Explain centrifugal speed control as used with d.c. motors; also its method of operation.

—

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

O. H. Schmidt puts it, "*Woofers* are low-frequency, cone type speakers, usually located in back of the screen, near its lower edge and in conjunction with a very large baffle, the bottom of which is the stage floor itself. These speakers reproduce sounds ranging from about 50 to around 300 cycles.

"*Tweeters* are small speakers that may be of the magnetic, dynamic or crystal type. They are placed close to the top of the woofer baffle and reproduce sound frequencies upward from the range of the woofers to as high as can be made audible to audiences. In general, there is less than a foot of baffle installed above them, the required baffle area decreasing as frequencies rise."

(C) C. Oldham replies, "The directional baffle is funnel-shaped and is usually constructed of soft wood. It is a few feet in length, its top side practically straight, which helps to keep the sound waves from contacting the ceiling. The sides flare outward and the bottom downwards.

"In operation, the sound frequencies such baffles can handle is limited, said limitation being governed by the acoustics of the auditorium in which it is used. In determining the proper point to be used as a compromise for determination of the best distribution and frequency response possible to obtain, and within the limits of frequency response imposed by its nature, the directional baffle is invaluable in securing good sound distribution. It also has high value in dealing with acoustical faults of auditoriums. It may be used to reproduce the middle band of frequencies, with lows and highs handled by woofer and tweeters."

D. Danielson says, "Directional baffles are horn-shaped arrangements designed to place a load upon a diaphragm to intensify its sound waves. Their chief purpose is to secure increased evenness of sound distribution in auditoriums, and to overcome the effect of acoustical defects therein."

G. E. Doe says, "A directional baffle is in effect one form of 'horn,' but a form having an enlarged neck. They are intended for use with speakers having a large diaphragm, since they have ability to impose greater diaphragm load than have the ordinary baffles. Properly designed and constructed directional baffles assist greatly in evenly distributing sound over the entire seating area, especially in wide theatres."

(D) J. R. Prater replies thus, "Flat baffles are used with large speakers in order to provide proper reproduction of the lower frequencies. As the speaker diaphragm moves forward the air in front of it is compressed, while that in back of it is rarefied. When the sound current is of low frequency, sufficient time elapses before the diaphragm reverses its direction of travel to permit the compressed air to slip around the edge of the speaker into the rarefied air space, thus reducing the sound volume of the speaker.

"At higher frequencies, because of the increased rapidity of action of the diaphragm, this effect is reduced, or almost wholly eliminated. The greater the area of baffle used, the lower the frequencies a given speaker can reproduce because the baffle prevents the slippage described."

P. T. Sheridan Is Named Erpi Operating Manager

Phineas (Pete) Timothy Sheridan this week was promoted to the post of operating manager for Electrical Research Products, Inc., reporting to L. W. Conrow, general operating manager. He will continue to supervise over equipment commercialization. As operating manager, Mr. Sheridan will have charge of all domestic theatre operations and servicing. He has been associated with Erpi in various posts since 1927.

G. L. Carrington, who held the post of operating manager, has been named commercial relations manager, in which post he will have charge of Erpi relations with the producers.

Operators' Silver Anniversary

The silver anniversary of the Motion Picture Operators' Union, Local 244, Newark, N. J., was held Wednesday night at the Kruger Auditorium. Louis Kaufman was toastmaster and Michael D'Anton was chairman of the arrangements. Proceeds were given to charity.

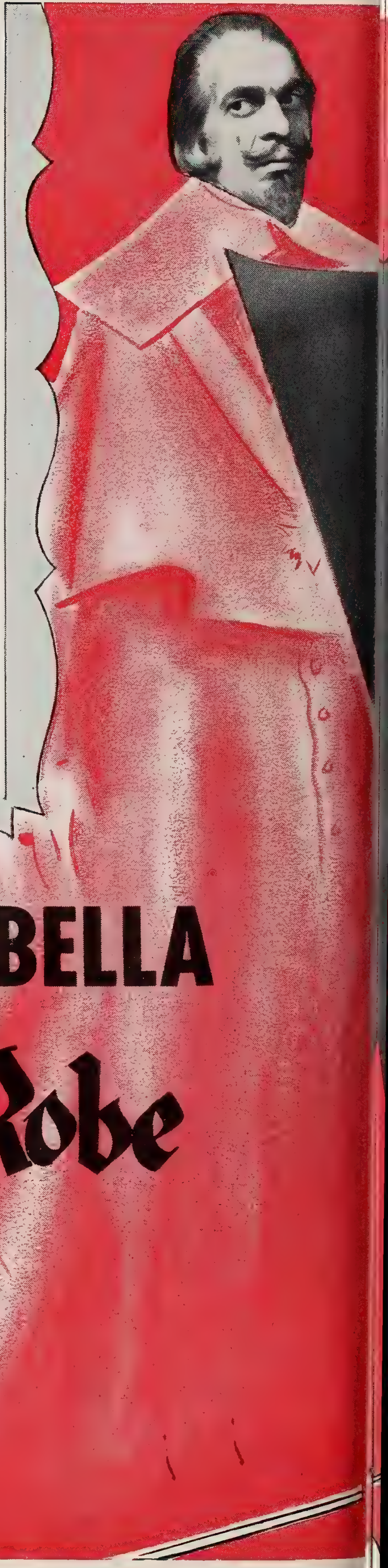
S. Barret McCormick, exploitation and publicity head of RKO, has developed a half-tone lithograph which will be used for the first time on "Shall We Dance?" Although the process now employs black-and-white, Mr. McCormick is developing a 24-sheet in color.

Arthur Dickinson of the Motion Picture Producers and Distributors of America, Inc., left New York Monday on a tour of exchanges in the middle west and southwest in connection with fire prevention.

THE ROMANCE THAT SET A MILLION HEARTS AFLAME

with the star that sets a million hearts ablaze!

The burning beauty of Annabella, hailed for her alluring glamour in "Wings of the Morning" . . . now electrifies the greatest adventure of an adventurous era! All the dash of "The Three Musketeers," the emotional throb of "The Scarlet Pimpernel," the intrigue of "Richelieu." Teeming with every thrill!



Conrad **VEIDT** and **ANNABELLA**

in

Under the Red Robe

with

RAYMOND MASSEY
ROMNEY BRENT
SOPHIE STEWART
LAWRENCE GRANT

Produced by Robert T. Kane
Directed by Victor Seastrom
Adapted from Stanley J. Weyman's unforgettable novel and the play by Edward Rose

A New World Picture
Released by
20th Century-Fox

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

They Gave Him a Gun

(MGM)

Melodrama

For possibly the first time in history, a sales convention sat down with studio executives to watch a press preview. The convention was MGM's. The Carthay Circle theatre was the place and "They Gave Him a Gun" the picture. The visitors to Hollywood did not see "just another picture," nor something they could whoop and holler about and rush to telegraph offices to inform favored customers that here was a positive knockout that anyone would be crazy to pass up. They did see a picture crowded with the potentialities of popularity and commercial success.

At the same time thoughts must have crept into the selling mind that it would not be easy for managers to sell the picture. They must have realized that showmen would have to go out and pick and choose their audiences. Whether the film makes a lot of money or falls flatter than a pan of sour dough appears to depend upon the manner in which exhibitors accept it and the methods they pursue to convince patrons that it is worthy of their time and attention.

Featuring Spencer Tracy, Gladys George and Franchot Tone in fine performances, likewise vividly proving that much time, money, energy and sincere thought went into preparation and production, "They Gave Him a Gun" is primarily an absorbing character drama. As it develops, it entails three separate and distinct stories, all of which are blended into an understandable whole. The first is a grimly realistic and frankly grisly war story. The second is stark gangster. And wrapped up in both, yet separate and apart, the third is a human love story.

The United States gave weakling clerk "Jimmy" a rifle and bayonet. It told him how to use them to kill his enemy. The U. S. also gave ex-carnival barker, philosophically fatalistic "Fred" a gun. The men became friends and went to France. "Jimmy" used his gun with ferocity. He was wounded by another boy who had been given a gun. He was decorated by France. "Fred" fell in love with nurse "Rose." "Jimmy" told her he could not live without her. She promised to marry "Fred," but when he was reported killed she agreed to marry "Jimmy." A returning "Fred" is heartbroken, but takes his medicine like a man.

A decade passes and the texture of the story changes. Circus-man "Fred" meets businessman "Jimmy." A gangster killing arouses strange thoughts in "Fred's" mind. He knows that "Jimmy" is a gangster trigger-man. Loving "Rose," now "Jimmy's" wife, he tries to make her know what her husband's business is. She finds out in time to prevent "Jimmy" participating in another massacre, but causes his arrest. An embittered husband goes to jail knowing his wife "squealed" on him. "Rose" joins "Fred's" circus. A fellow convict plants the thought in "Jimmy's" mind that his wife is unfaithful. He breaks jail.

Newspapers scream the sensational headlines. "Jimmy," eluding pursuit, comes upon his wife and "Fred." He's going to use his gun in the way he had been taught to use it, but he becomes a cringing coward as "Fred" tells him off for what he is. A weakling again, he attempts to evade the advancing police. He dies from bullets from the gun of Sergeant Meadowlark, the man who taught him how to use a gun in training camp and war.

"They Gave Him a Gun" is realistic drama. There is ample reason to anticipate that in this phase it will have audiences sitting on chair edges, with chills and thrills running up and down their spine and their pulses pounding. It is also to be expected that those segments devoted to the war and gangster episodes will impress a lot of people. They are straight from the shoulder without softening touches. Its love drama is equally realistic, but somehow it doesn't seem to provide that humanizing contrast that is depended upon, ordinarily, to serve as a tension easing balance.

Thus the necessity for finding the audience that will understand and appreciate the picture. As it calls for showmanship knowledge that is not demanded very often in routine presentation, exhibitors should be prepared to dig in and do their part.

Previewed at the Carthay Circle theatre, Los Angeles.—GUS MCCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Harry Rapf. Directed by W. S. Van Dyke. Screen play by Cyril Hume, Richard Maibaum and Maurice Rapf. From the book by William Joyce Cowen. Art director, Cedric Gibbons. Photographed by Harold Rosson. Recording director, Douglas Shearer. Film editor, Ben Lewis. P. C. A. Certificate No. 3229. Running time, when seen in Hollywood, 90 minutes. Release date, May 7, 1937. Adult audience classification.

CAST

Fred	Spencer Tracy
Rose Duffy	Gladys George
Jimmy	Franchot Tone
Sergeant Meadowbrook	Edgar Dearing
Saxe	Mary Lou Treen
Laro	Cliff Edwards
Judge	Charles Trowbridge

Wings Over Honolulu

(Universal)

Aviation Melodrama

A romantic story fashioned to please women and an action story intended to appeal to men are the main ingredients of this picture. Both elements are intelligently joined and acting and direction are supported by production effects. Lack of name value may temper its draw in first run houses.

The production is a naval aviation service story treated from the personal side. It's love at first sight when flier "'Stony' Gilchrist" and "Lauralee Curtis" meet and they are married immediately. Aboard a transport bound for Honolulu, "Lauralee" finds it hard to adjust herself in the tight little circle of naval life. Her lot is not made happier by the jealousy of "Rosalind Furness," who is disappointed that 'Stony' chose "Lauralee" instead of her.

In Honolulu, though "Stoney" strives mightily to make things pleasant, "Lauralee" is worried about his safety as he participates in routine flying maneuvers. Arrival of her ex-suitor, "Gregory Chandler," turns the story off on another track. A party she attends with him winds up in a fight and newspaper headlines point the finger of scandal at her. The affair preventing a promotion for her husband, she believes the best way to clean up the mess would be in an elopement with "Gregory." When "Stony" learns "Lauralee" is leaving, he steals a plane, but crashes. His wife orders the yacht to be turned back to rescue him. When "Stony" is up for courtmartial for stealing the plane, "Lauralee" takes the stand to tell the inside story that led up to the case. Though found guilty, clemency is extended.

Previewed May 4, *in Universal studio projection room.*—G. M.

Produced and distributed by Universal. Executive producer, Charles R. Rogers. Associate producer, E. M. Asher. Directed by H. C. Potter. Screen play by Isabel Dawn and Boyce DeGaw. From the "Red Book" story by Mildred Cram. Art direction by Jack Otterson. Photography by Joseph Valentine. Sound, Joseph Lapis and Bernard B. Brown. Musical director, Charles Previn. P. C. A. Certificate No. 3139. Running time, when seen in Hollywood, 78 minutes. Release date, May 16, 1937. General audience classification.

CAST

Lauralee Curtis	Wendy Barrie
Lieutenant "Stony" Gilchrist	Ray Milland
Gregory Chandler	Kent Taylor
Lieutenant Jack Furness	William Gargan
Rosalind Furness	Polly Rowles
Hattie Penletter	Mary Philips
Admiral Furness	Samuel S. Hinds
Nellie Curtis	Margaret McWade
Evie Curtis	Clara Blandick
Caroline	Joyce Compton
Mammy	Louise Beavers

Killers of the Sea

(Grand National)

Marine Adventure

Herein is demonstrated the skill of Captain Robert Caswell in hand-to-fin, knife-to-tooth battle with sharks, devil fish and other marine monsters in the Gulf of Mexico. Clipped down to this essential ingredient, the film would be a major length short. Accordingly, it is introduced and interspersed with scenes of Lowell Thomas pointing out the locations on a map and addressing himself directly to the audience. He keeps up a running narrative throughout the picture.

Although an incident wherein a diver is represented as held fast by an octupus until rescued by Captain Caswell is treated in story manner, the film is otherwise a direct photographic record of undersea combat. As such it is unquestionably remarkable.. Exploitation on this tack appears to be indicated.

Reviewed at press preview.—W. R. W.

Produced by Raymond Friedgen. Distributed by Grand National. Story by Frederick H. Wagner. Screen play by Adrian Johnson. P. C. A. certificate No. 2865. Release date, May 8. Running time, 49 minutes. General audience classification.

Glamorous Night

(A. B. P., London)

Musical Romance

Recognized entertainment values are offered in the adaptation of an Ivor Novello play which was an attraction at Drury Lane theatre in London. It is one of those Ruritanian romances in which uniforms, songs, dance and spectacle are at least as important as story. With this type of material it all depends on how well it is done. In this case the answer is: not nearly so well as Hollywood would have done it, but better than in the case of many other British musicals. Some individual scenes are pictorially effective, there is good tenor singing from Trefor Jones, and fair incidental comedy, and more variety of background than is common in this type of stage adaptation.

The names are Otto Kruger, Mary Ellis, Victor Jory and Barry Mackay, and the other obvious selling factor is the theatrical source of the material. It must be offered as a tuneful, colorful picture of monarchy up against dictatorship, of a gypsy who saved a king.

Melitza, beautiful opera singer and queen of the gypsies, is the favorite of King Stefan of Krasnia, who is threatened by the ambitions of the prime minister, Baron Lyadeff. The baron has sold an oil concession to a foreign power in return for arms, which he proposes to use to depose the king and establish a dictatorship. The oil lies under the gypsy lands, outside Krasnian territory, and is discovered by an English engineer, Anthony Allan, who out of love for Melitza keeps the knowledge secret. It is, however, betrayed by a peasant to Lyadeff.

Allan foils an attempt, instigated by Lyadeff, at assassination of Melitza. He is deported for his pains, and on board ship finds that Melitza also is leaving the country under compulsion. He plans their escape and together they raise a force of gypsies who, reinforced by loyal citizens, rescue the king.

There is sufficient variety of incident to make possible a variety of appeal in exploitation activities, which should be addressed to the public which likes light entertainment.

Trade shown in London, the production had a friendly though not enthusiastic reception.—Bruce Allan.

Produced and distributed in England by Associated British Pictures. Directed by Brian Desmond Hurst. Adapted from the Drury Lane stage production by Ivor Novello. Adaptation by Dudley Leslie, Hugh Brooke and William Freshman. Photography, Fritz Arno Wagner. Sound, C. V. Thornton. Lyrics by Ivor Novello and Christopher Hassall. Running time, 80 minutes. General audience classification.

CAST

Melitza	Mary Ellis
King Stefan	Otto Kruger
Anthony Allan	Barry Mackay
Baron Lyadeff	Victor Jory
Lorenti	Trefor Jones
The maestro	Anthony Holles
Phoebe	Maire O'Neill
Otto	Charles Carson
Diplomat	Felix Aylmer
Angus Macklintoch	Finlay Currie

'Ora Ponciano

(Come on You, Ponciano)

(Producciones Soria, A. en P.)

Mexican Melodrama

Those many Americans who are looking for something much different in motion pictures of old Mexico should find in this production a quietly strong melodrama based upon the life of Mexico's first ace bull fighter, Ponciano Diaz, who excited the Spanish world in the late '80s. Chucho Solorano, one of the ranking Mexican matadors of today, plays the name role and does very well.

There is just sufficient arena stuff to impart more thrills and yet not run afoul of objections to the gory sport of Old Spain. Chucho does pretty foot and cape work in a real blood and sand pit and with a bull that is rarin' to rend him asunder. This is a short, punchy sequence, with nothing in it to make Americans white about the gills, and an excellent show.

The romance leads are played by Chucho, as of lowly peasant stock, and Consuelo Frank (an important young Mexican stage actress), as the only daughter of a widower father, a patrician who runs a fighting bull ranch. The plot's unraveling affords much deft opportunity for authentic melodrama, comedy and pathos. Camera work is especially good, and the director and soundman have turned in good jobs. There is happy, not sloppy, ending. The production is in Spanish, but it is being prepared for English speaking audiences.

Reviewed at the Cine-Alameda, Mexico City, where it played two weeks to not only record house business but high water box office for any made-in-Mexico film. The class audiences loudly applauded, something new for them in Mexico City.—James Lockhart.

Produced by Producciones Soria, A. en P. Gabriel Soria, director. Alex Phillips, camera. Jose Rodriguez, art director. Adapted by Gabriel Soria and Elvira de la Mora from an original story by Jose Ortiz. Running time, 105 minutes. General appeal.

CAST

Ponciano	Chucho Solorzano
Rosario	Consuelo Frank
Ponciano (as a boy)	Pepito del Rio
Rosario (as a girl)	Eva Azcarate
Mercedes	Mercedes Azcarate
Lolo	Carlos M. Lonce

The Cocktail Party

(Universal)

Vaudeville

Introducing a series of vaudeville acts against a background of a bar and cocktail lounge the subject presents Lew Parker as master of ceremonies. Lucille Page does a tumbling dance and contortions, Mary Iris Dooley sings, Ginger Snap a "swingtime" number and the "Six Balabanows" put on a dancing and accordion act. Some camera legerdemain has been employed causing the disappearance of a performer at the clap of the hands. A Mentone production. Running time, 10 minutes.

Trailer Thrills

(Universal)

Oswald Cartoon

Oswald, the lucky rabbit, runs into some hard luck this trip. Attaching a trailer to his car he sets out for a "garden spot" called Paradise Valley. Along the route trouble develops between the car and the trailer with Oswald, the pacifier, getting all the worst of the melee. Climbing almost impassable mountain roads the car, trailer and Oswald come to grief on a wooden bridge and are catapulted into Paradise Valley, which turns out to be an abandoned and desolate place. Running time, 7 minutes.

Steel Workers

(Universal)

Cartoon

Meany, Miny and Moe, the three playful monkies, apply for a job with a construction outfit on the promise of a free lunch. At lunch time the monkies in their haste get tangled up with a riveting machine which keeps them otherwise engaged for the duration of the lunch period. With a grappling hook they corral the lunch of the foreman. The foreman discovers the theft and in trying to catch the monkies wrecks the building. Meany, Miny and Moe leave in a hurry. Running time, 7 minutes.

Going Places No. 36

(Universal)

Nassau

Off the coast of Florida the camera has traveled to the Bahama Islands and photographed various items of interest in the Bahama's capital, Nassau. The Government House, built 136 years ago, wherein the representative of the British Empire resides; Fort Charlotte, once used for defense against the pirates, now a relic; the Queen's Staircase, a passageway cut from rock and leading up to the old fortress, also a relic, among others are the historic points of interest. Present occupation of the islanders in commerce is the making of straw hats and the gathering of sponges from the sea. Narration by Lowell Thomas. Running time, 10 minutes.

Going Places No. 37

(Universal)

Interesting

Three widely separated items make up the 37th issue in this interesting series. In New England the process for the gathering of maple sugar and syrup is shown step by step from the boring of a hole in the tree until the sugar is packed in boxes and the syrup is bottled. In the Florida Everglades a bird colony has been established by the United States Biological Survey which enforces a year around closed season to hunters with the result that this probably is the fastest growing "community" in the country. The third item has to do with Reginald Denny and his new found hobby, and also business. When not acting before the camera Denny makes model aeroplanes, which have turned out to be such a success that he can't produce them fast enough to keep up with orders. Running time, 9½ minutes.

Stranger Than Fiction, No. 38

(Universal)

Oddities

The list of oddities in the news are seven this time. In order of their appearance they are a 300 pound African lion who rides in the rear seat of an automobile while its mistress, Ruby Wood, drives; a gold mine bought for $10,000 now yields $1,000 a ton; a private in the Army whose height of six feet, ten inches requires specially tailored uniforms; a penny that has been on the desk of the city clerk of San Antonio for 15 years without having been stolen; a pet deer; a mausoleum that the 82 year old John M. Davis constructed in memory of his wife, and a man who cracks cocoanuts on his skull. Running time, 9 minutes.

Shoes With Rhythm

(Universal)

Mentone

Another of the Mentone subjects which introduces performers in the vaudeville manner and looks for a novel background in which to do it. This time it's a shoe store in the modern manner with all the appointments and a sales force composed of Billy Reed, Frances Williams and the Rhythm Boys. Customers also contribute to the entertainment. Others appearing are the Canadians, Elaine and Barry, and Ethel Shepard. Running time, 10 minutes.

Hays Addresses The Red Cross

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., was one of the guest speakers at the annual convention of the American Red Cross held in Washington last Sunday, which was presided over by Rear Admiral Cary T. Grayson, national chairman.

Mr. Hays said, in part: "There is an interesting aspect to what I believe is the worthwhile contribution by motion pictures to the Red Cross service. It is only natural that our sympathy with victims of misfortune should be in direct ratio to the distance we are from them. It is when we are brought into contact with them that our hearts are touched and our purse strings loosened. Newsreel men, working under pressure, and frequently at the risk of their lives, capture in actuality the emergency, the need, the work and the results. Then in the 48 states, 12 million Americans in a day in the motion picture theatres view the actual disaster, hear the awful thunder of the waters, as on crests of floods homes are hurtled to pieces; and then, with the immediate concern when our sympathy burns white, we respond as best we can."

Woodford to Detroit

N. A. Woodford, formerly in the Seattle office of RCA Manufacturing Company, has been transferred to Detroit, where he will act as district manager in place of S. D. Camper, who has been made Chicago district manager.

GERMANY TRANSFERS FILM CONTROL FROM BUSINESS TO WORKING TALENT

Nazi Actors, Film Directors, Bankers and Cabinet Representative Supplant Score on Board of UFA Film Company

Complete government control over Germany's motion picture industry has finally been effected for Nazi cultural and propagandistic purposes, and the managements of the large companies have been placed in the hands of the working talent. Joseph Goebbels, minister of propaganda and public enlightenment, is now the official Nazi overlord on all matters cinematic.

The recently enacted German-Italian "cinema friendship" also is now in actual practice, as the result of a pact intended to build up an international film bloc, already composed of those two countries and Japan. These "ideological" allies aim to raise the money-making level of their film industries, against the motion picture influences and competition of Hollywood, and other non-"ideological" countries.

A score of members of the board of directors "resigned" last Thursday from UFA-Film, the largest German motion picture company, and at the same time Dr. Goebbels' official government news service announced a general reorganization of the industry in Germany.

Six Nazi bankers, five actors and film directors and one representative of the Propaganda Ministry's film chamber constitute the new board. All are in effect Dr. Goebbels' appointees.

Tobis in the future will work "in intimate cooperation" with Ufa. Tobis is the second largest German film concern, and last year produced more pictures than Ufa. Before the Adolf Hitler era of government propagandistic acquisition and control, the two companies were close competitors.

The smaller film companies in Germany also will be brought immediately into this new "cooperative undertaking."

In Hands of Committee

Reporting from Berlin via wireless, the New York *Times* said this week that under the new plan the production sections of both Ufa and Tobis will be entirely in the hands of a committee made up of those board members who are themselves actors and film directors. The others will be responsible only for solely financial questions and business details.

In Ufa's case, production will be under the actors Eugen Klopfer, Paul Hartmann and Mathias Wiemann, film director Karl Ritter and Professor Karl Froelich, plus Hanns Weidemann, spokesman for the government film chamber, Dr. Emil Georg von Strauss, third vice-president of the Reichsbank, will be largely responsible for financial affairs.

The actors, Emil Jannings, Willy Forst, Veit Harlan and the film director, Hans Zerlett, already control the production side of Tobis.

Dr. Goebbels always has proclaimed that films are too commercial and that what was needed was more art, said *The Times* wireless. The government news service now asserts that the German film has a special mission. It says:

"The German film has reached the point where it must fulfill its duty to the state, nation and culture. It must exercise international influence. It must become a spiritual world power. The German film particularly has a world mission."

REICH STILL BUYS AMERICAN PRODUCT

Nearly half of the motion pictures released in German theatres this year were of foreign origin, the New York Times *reported Monday in a wireless from Berlin. The Censor's report for the first four months shows 50 features were released and that 28 of these were German and 22 foreign. The United States had 13, Austria 4 and France, Italy, Japan, Czechoslovakia and Hungary one each.*

The Reich Film Chamber spokesmen complain that it is reported abroad that Germany is trying to shut out foreign films. The four months' statistics were offered as evidence to the contrary.

During April the Censor released three American pictures: "Maid of Salem", "Pigskin Parade" and "Bulldog Drummond Escapes".

Hugenberg "Out"

Control of the old Ufa company was in the hands of Chancellor Hitler's one-time minister of economics and political ally, Dr. Alfred Hugenberg. The final report of the former board of directors showed improved business. Nevertheless, the company again paid no dividends, General Manager Klitsch explaining that the reserves must be preserved for experimentation in color films and for the "export drive" during the coming season

The government news service suggests, without being very specific, according to *The Times* correspondent, that the time is approaching when there will be only one German distributing organization.

The report now universally heard in film circles in Berlin is that the real new owner of the Ufa and Tobis film corporations is Franz Eher Publishing Company. This company publishes the official Nazi Voelkischer Beobachter and is the National Socialist party's central publishing organization. Chancellor Hitler is reported to be a partner in the firm.

Others to be Absorbed

The Bavaria and Terra film companies, the two remaining semi-independent concerns, are expected to be absorbed soon by the Ufa-Tobis combine. Germany then, in effect, will have only one film-producing company, which will be operated by the National Socialist party through the Franz Eher Company, which then would become one of the world's largest publishing and film concerns, with the avowed determination "to transform what heretofore has been film industry into what can truly be called film art."

Dr. Hugenberg, former Nationalist party leader, is the foremost business man to disappear from the old directorate of UFA. The Karl Froelich who assumes a directorship on the board is familiar to the American public for his "Maedchen in Uniform."

Tobis Will Work "in Intimate Cooperation" with UFA and Smaller Companies Will Be Brought Into Line Immediately

While the Nazis assert that in bringing UFA and Tobis under Dr. Goebbels' domination, both will remain separate organizations, emphasis was placed on the government's determination to force them to be "united in common interest." Before the move Tobis had been "Nazified," but the Propaganda Ministry had had some difficulties in forcing UFA to follow closely the strict lines of Nazi policy adherence established for it.

Production Aims

Some idea of the aims for production artistry under the now government-controlled industry was advanced the other day in a press statement received in New York from the German film chamber, in which "State Actor" Mathias Wieman characterized the two new main types of German films.

"We have an obscure feeling that our life has taken on an entirely different form from that which we originally hoped for, and in the cinema we seek the reflection of what has been unfulfilled in our own lives, the dream picture of unfulfilled desires," Mr. Wieman said.

The dream picture, or idealistic film, Mr. Wieman contrasted with the realistic film, "which strives for nothing but truth."

"The times cry for their portrayal," he said, and "only through the new image of man can we make our way in the world."

"The evolution of the cinema undoubtedly proceeds from the idealistic to the realistic film."

Atlanta Film Council Meets

The Atlanta Better Films Council met last Thursday at a dinner honoring past presidents. Guests included Mrs. Alonza P. Richardson, former president, as well as Mr. and Mrs. Eddie Melnicker of Loew's Grand, Mr. and Mrs. Thomas Reed of the Capitol, Mr. and Mrs. W. T. Murray of the Rialto and J. W. Setz of Scottish Rite Hospital, operator of Sunday shows in Atlanta.

Has 53rd Anniversary

Nick Amos, Sr., salesman for Majestic Pictures in Omaha, and Mrs. Amos, this week are receiving congratulations upon the celebration of their 53rd wedding anniversary. Mr. Amos, who was one of Omaha's first exhibitors, opened the first theatres in Lincoln, Neb., and Topeka and Wichita, Kan. He has been a salesman since 1918.

Opening Hollywood Office

Crane Housamen of Cecil, Warwick and Cecil, advertisng agency, has left New York for Hollywood, where he will open an office for the handling of special copy for three United Artists producer accounts, Selznick International, Samuel Goldwyn and Walter Wanger.

Radio amateur contests are once again popular in New England motion picture theatres, Wesley Fraser, master-of-ceremonies, said this week in Boston as he pointed out that he is working seven nights a week in Greater Boston theatres.

UNIVERSAL AND GRAND NATIONAL NEXT ON CONVENTION PROGRAM

Sales Meetings Will Be Held Simultaneously Next Week at Ambassador in Los Angeles; 20th-Fox and Republic May 30

Rogers Continues as Executive Producer, Says Cowdin; Flexibility in Sales Policy Emphasized at MGM Gathering

The Universal and Grand National annual sales conventions to be held simultaneously next week at the Ambassador hotel, Los Angeles, will be the fourth and fifth of the thirteen to be held this season. The Warner Brothers sessions, which opened at the Waldorf Astoria hotel in New York on Monday, are reported on page 59.

Metro-Goldwyn-Mayer announced 44 to 52 features, and Monogram set a program of 42 at meetings last week which were reported on pages 24 and 25 of MOTION PICTURE HERALD of May 8th.

Following the two conventions next week, there will be a gap until May 30th when the Twentieth Century-Fox executives and sales forces meet at the Ambassador in Los Angeles. Republic franchise holders will convene simultaneously at the same hotel. Paramount will open its annual meeting there on June 10th.

Gaumont British will have three regional sessions, beginning on June 10th in New York, Chicago and Los Angeles. United Artists will follow a similar plan, opening June 14th in New York and continuing with sessions in Chicago and San Francisco; RKO delegates will convene at Los Angeles' Ambassador hotel on June 16th, and Imperial will hold four meetings in July in New York, Chicago, New Orleans and San Francisco. Columbia has not announced a date for its convention.

The Universal home office contingent, headed by R. H. Cochrane, president, and including the salesmen of the Boston and New Haven exchanges, left New York on Wednesday afternoon. They were joined in Chicago by delegates from the midwest and south, and a special convention train of five sleeping cars, a club and observation car and a diner was to leave for the coast on Thursday night. An additional sleeping car will be put on at Kansas City.

J. R. Grainger, general manager of distribution; Joe Weil, director of exploitation; Edward Bonns, short product manager, and Sig Wittman, eastern district manager, have been in Los Angeles all week arranging details.

H. C. McIntyre, Universal's general manager in Australia, coming the longest distance, will arrive in Los Angeles on Sunday and following the meeting will have a number of conferences with Gustave J. Schaefer, foreign department head, and his assistant, Charles Kirby.

The home office delegation at the convention, in addition to those named, will include P. D. Cochrane, director of advertising and publicity; F. J. A. McCarthy, eastern sales manager; Sidney Singerman, program department manager; A. J. Sharick, sales accessories manager; W. B. Kraemer, head of contract playdate department, and O. C. Binder, manager branch operations department.

DISNEY NOT FIXING TOTALS OF RELEASES

No specific number of Mickey Mouse, Donald Duck or Silly Symphony cartoons will be made by Walt Disney, Roy Disney, business manager of Walt Disney Enterprises, said in New York this week as he left for Hollywood. The cartoonist will have 18 miscellaneous subjects, Mr. Disney said, the first of which is already in RKO hands for release.

Product plans to be detailed will include announcement of an annual musical to be known as "Merry-Go-Round." The first of the series will be handled by Buddy DeSylvia, and will include in its cast Bert Lahr, Billy House, Mischa Auer, Jimmy Savo and Alice Brady. Also to be announced is a series of eight westerns. Trem Carr will handle production of these in addition to the John Wayne action films.

8,300 Contracts Signed

Mr. Grainger conferred this week in Hollywood with representatives of National Theatres on a product deal for next season and a tentative agreement was expected before the convention opens. The sales department announced in New York that 8,300 contracts had been signed with theatres for the 1936-37 season.

At a dinner given by him to studio department heads in Hollywood on Monday night, J. Cheever Cowdin, chairman of the board of Universal, denied that any consideration had been given to a change in the post of executive producer. His statement was a direct reply to recent reports that a change was contemplated.

"Contrary to reports," Mr. Cowdin said, "neither my associates nor I have had any conversations or negotiations with anyone, directly or indirectly, with that end in view. The fact is that we have the highest admiration for the manner in which our associate, Charles R. Rogers, has reorganized the studio and is carrying on its operations. We have the utmost confidence in his ability to maintain the high standards which he has established for the productions of the new Universal."

Grand National Meets Sunday

Sixty members of the Grand National sales organization and 20 studio executives will attend the first annual sales convention, which will open Sunday, also at the Ambassador hotel, Los Angeles. Delegates will include 50 district and exchange managers and 10 home office executives.

Edward L. Alperson, president; Edward Peskay, vice-president in charge of distribution, and Edward Finney, advertising director, were in Los Angeles this week preparing for the meeting.

In the home office contingent which left New York on Wednesday were W. J. Neary, comptroller; Ann Rosenthal, legal adviser; James Winn and Sol Edwards, division sales managers; Alfred Crown, Latin American sales representative; Stanley Hatch; Jack Barnstyn, vice-president and foreign managing director; Edward Ugast, assistant foreign manager, and Harry J. Allen, supervisor of Canadian distribution.

Grand National production and studio executives who will attend include Victor Schertzinger, Eugene Frenke, B. F. Zeidman, Zion Meyers, George A. Hirliman, M. H. Hoffman, Andrew L. Stone, Edward Finney, Richard Rowland, Max Alexander, producers; Philip H. Krasne, studio attorney; Sidney M. Biddell, story editor and production executive; Harold Lewis, studio manager; A. E. Kaye, technical supervisor; Sam R. Wallis, studio comptroller, and Robert Luplow, auditor.

One afternoon will be devoted to a tour of the Grand National lot, with a special program of entertainment by players, directors and writers. A banquet will follow the closing.

Promotion of several branch managers will be announced and the results of the sales drive which ends Saturday.

A total of 65 features will be announced for the 1937-38 season. Under contract for one or more pictures are James Cagney, Anna Sten, Stuart Erwin, Tex Ritter, Ken Maynard, Eric Linden, Cecilia Parker, Conrad Nagel, Eleanor Hunt, Rod La Rocque and Joyce Compton.

The company will not announce any short subjects on its product schedule.

MGM Delegates Home

With the return of the MGM home office contingent and field sales forces from the coast on Monday, negotiations were started immediately on a number of franchise deals which had been awaiting selling details.

William F. Rodgers, general sales manager, told the closing session last Thursday that flexibility would be the principal characteristic of next season's selling policy. Each manager, he said, will adjust policy to the individual exhibitor where such adjustments seem necessary to make the arrangement equitable. He pointed out that through this plan, which was met with skepticism when offered last year, both the theatre owner and MGM would profit.

The company next season will sell 32 features on percentages running from 25 to 40 per cent and with the decision as to how many features will fall into each group remaining with the company. The designation will be determined by test runs in Loew's theatres in widely scattered territories.

In the current season MGM sold 30 features on percentage, but while the pictures were not specified by name in the contracts, the number in each of the groups was designated. This season there were four at 40 per cent, six at 35 per cent, six at 30 per cent and 14 at 25 per cent.

Al Lichtman, executive assistant to Nicholas M. Schenck, told the delegates that 10 MGM pictures this year grossed 30 per cent more business than the 10 best of all other producing companies. He did not specify the titles.

Louis B. Mayer, vice-president, said the philosophy of picture making today "is not to plan for the year but for three, four, five or ten years in the future." He paid triubute to Mr. Schenck by ascribing the success of Loew's and MGM to his vision in solidly backing the plan of providing ample talent reserves. At another point Mr. Mayer emphasized the company's commitment to the policy of developing young producers. Harry Rapf, who with Mr. Mayer and Irving Thalberg comprised MGM's original three producers, spoke on the importance of talent development. Sam Katz, production executive, and Howard Dietz, in charge of advertising and publicity, were other speakers.

The company has increased its short subject lineup for next season to 201, it was announced

(Continued on following page)

UNIVERSAL, GRAND NATIONAL NEXT

(*Continued from preceding page*)

at the convention. The two-reel subjects will include six in the "Crime Doesn't Pay" series, six musical novelties, and four Laurel and Hardy reissues, "Bohunks," "Blotto," "A Perfect Day," and "The County Hospital." One-reel releases will be 16 Pete Smith subjects, one dealing with three-dimensional photography; 10 human interest films, one by Adrian on how she selects gowns and fashions for film stars and one by Carey Wilson on mental telepathy; 10 unsolved historical mysteries, the first to be "Was Lincoln's Assassin Ever Caught?"; 8 Robert Benchley subjects including "How to Wake Up," "How to Pay Your Income Tax," "How to Make An Impression," and "How to Take Care of a Baby"; 12 FitzPatrick Traveltalks; 13 cartoons; 12 "Our Gang" comedies to be produced by Hal Roach, and 104 issues of News of the Day, newsreel produced by Hearst International.

Summer reissue of four features is planned. They are "Trader Horn," "Naughty Marietta," "Manhattan Melodrama" and "Hell Divers."

The convention concluded on Thursday night with a formal dinner-dance on Stage 15 of the MGM lot. Entertainment included ensembles of "Broadway Melody of 1937" girls, and individual entertainment by Eleanor Powell, Bill Robinson and Cliff Edwards. Louis B. Mayer presided, with Sophie Tucker and Frank Whitbeck alternating as masters of ceremonies.

Monogram Schedule Announced

W. Ray Johnston, president of Monogram, in his opening address at the company's convention last week at the Drake hotel in Chicago, told the 95 delegates that delivery on the first of the new Monogram releases had been set for July 1st, when eight features would be on hand in the exchanges. Among these will be "Boy of the Streets," "Paradise Isle," "Romance of the Limberlost," "The Outer Gate," "Legion of Missing Men," "The 13th Man," "The Hoosier Schoolmaster," and "Blazing Barriers."

Sol Rosenblatt, former NRA director, told the convention guests that various practices now current which make it difficult for independent exhibitors would soon be eliminated. He said that independent exhibitors would turn to independent producers for pictures and that Monogram would lead that list.

Scott Dunlap, production chief, said "The Hoosier Schoolmaster" would go into production May 15th. He announced that Frank Shields had been borrowed from Samuel Goldwyn for "Romance of the Limberlost," and introduced Jack Randall, new singing western star, and Jackie Cooper, juvenile star, now with Monogram.

Edward Golden sales manager, outlined the company's sales policies and announced a nine week sales drive with $1,000 in prizes for the winners. The quota for the period is set at $1,500,000.

Lou Lifton, advertising and publicity director, and O. Henry Briggs, president of Pathe, were other speakers.

Norton V. Ritchey, export general manager, opened the proceedings on the second day. He said the company's English distribution had been set with Pathe, Ltd., and outlined the difficulties in foreign operations. He announced that Monogram had planned to solve the problem in Czechoslovakia by making three or four pictures in that country.

A banquet concluded the convention on Friday night.

20th-Fox Sets Five Groups

With a total of 69 features planned, Twentieth Century-Fox will sell its 1937-38 product in five groups.

The first group, to be known as the K-5 list, will embrace 57 pictures. Included will be four films to be made by New World, the company's British production subsidiary.

"SCREEN SNAPSHOTS" CELEBRATES BIRTHDAY

Columbia Pictures during the month of June will celebrate the 17th anniversary of its novelty reel, "Screen Snapshots". It was this short subject which Harry and Jack Cohn started in 1920 as the first screen venture of the company that eventually became Columbia Pictures. In recent years, however, the reel has been under the personal supervision of Harriet Parsons.

The second group will be two Eddie Cantor productions. Two "Tarzan" specials, to be produced by Sol Lesser, comprise the third group, and the fourth list will include four outdoor action pictures with Richard Arlen. The fifth group will be four Will Rogers issues.

John D. Clark, general sales manager, will leave for the coast by plane on Saturday to confer with Joseph M. Schenck, Darryl F. Zanuck and William Goetz on final product details. He will return in time to join the company's eastern contingent, which will depart for Los Angeles May 26th for the convention which opens at the Ambassador hotel on May 30th and will continue to June 3d.

Paramount Plans in Work

Paramount's new season production plans at present indicate a schedule of 50 to 60 features, Robert M. Gillham, director of advertising and publicity, said this week on his return from the coast studios.

Production budgets have been increased materially and plans are being made for delivery of a $1,000,000 production every month, Mr. Gillham said. A reduction in the number of low budgeted pictures was indicated.

Lucien Hubbard and William Lewin have been added to Paramount's list of producers, and additional newcomers may be announced at the company's annual sales meeting in Los Angeles June 10th to 13th. Younger players who have been featured the last year or two are expected to augment the present list of stars.

Selznick Officials Confer

Executives of Selznick International Pictures, headed by David O. Selznick, were in New York this week conferring with United Artists officials on product for the new season. Others present were John Hay Whitney, chairman of the board; William A. Wellman, film director; Ben Hecht and Robert Carson, writers; L. F. Alstock, assistant treasurer; Barbara Keon, production secretary, and Russell Birdwell, advertising and publicity director.

On the way to New York from Hollywood Mr. Selznick, Mr. Wellman and Mr. Hecht worked on the script of "Nothing Sacred," which was announced just before the group left California, as a co-starring vehicle in Technicolor for Carole Lombard and Fredric March.

The annual meeting of the United Artists board of directors will be held in Hollywood Saturday and the first of three regional sales meetings planned by the company will open in New York on June 14th.

Four regional sales meetings will be held by Imperial Pictures, E. J. Smith, general sales manager, said this week. Dates and places are: Hotel Astor, New York, July 3d to 5th; Drake hotel, Chicago, July 10th to 12th; St. Charles hotel, New Orleans, July 17th to 19th, and the Palace hotel, San Francisco, July 24-28.

The company will produce 32 features in four groups for the 1937-'38 season, and release an additional five in another group. The titles on the schedule are as follows:

Showmen's Exploitation Specials: "My Wondering Daughter," "Beauty Racket," "Sophisticated Lady," "Back From Reno," "The Model Murder," "Negligee."

Blue Ribbon Productions: "Honor Among Women," "Sky Girl," "Penthouse Love," "Night of Crime," "Petticoat Lane," "Murder in the Supreme Court," "Love Takes a Walk," "No Longer His Woman," "Women at Play," "Bachelor Girl's Diary."

Frontier Action Melodramas: "South of Santa Fe," "Prairie Wagon," "We'll Fight for Texas," "Desert Scout," "Buckskin Border Fighter," "Fighting for Freedom," "Shooting for Glory," "Fighting Plainsman."

Musical Outdoor Attractions: "Cowboy Cavalier," "Six Gun Courage," "The Masked Rider," "Six Shooter Law," "Law Man from Montana," "Two Gun Terror," "Law Comes to the Badlands," "Wyoming Wildcat."

Crown Productions: "The Marriage of Corbal," from the story by Rafael Sabatini; "When Knights Were Bold," starring Fay Wray; "Ten Minute Alibi," starring Philip Holmes; "Southern Roses," starring Neil Hamilton; "Public Nuisance No. 1."

GN Starts National Exploitation Drive

Grand National Pictures this week started a national exploitation campaign to reach various fan clubs sponsored by magazine and radio stations and built around personalities the company plans to film.

One of the largest national organizations is the affiliated Shadow Clubs, inspired by the character first introduced in the Street and Smith magazines and later featured on the radio. Over 60,000 persons are expected to be reached through this medium alone and the same applies to another radio feature, "Renfrew of the Mounted," which the company will also bring to the screen. Another character which can boast of an already made audience is "Flash Casey," newspaper cameraman, who will be portrayed by Eric Linden.

Film Art Studios Open in New York

Film Art Studios, Inc., formerly operated as the Edison Rental Studios, in the Bronx, New York, had its formal opening Monday afternoon at a cocktail party to eastern producers, artists and the press. Among those present were William Rowland, Moe Goldman, Abraham Leff, Christopher Butte and George Burgess of Electrical Research Products, Inc., Ralph Austrian, RCA sound sales manager, Lee Davee and G. Danopli of Erpi, Bert Lahr, Allen Prescott, Monte Proser, Benjamin Kamsler, David Berger, Tommy Lyman and Frank Zucker of Camera Equipment, Inc.

John T. Doran, Film Art executive, left Monday night for Washington with a print of the first reel of "We, the People" series which will be shown to the National Committee of the Parent-Teachers Association.

"TODAY", SAYS ALVA JOHNSTON IN HIS SERIES OF ARTICLES ENTITLED 'THE GREAT GOLDWYN' NOW APPEARING IN THE SATURDAY EVENING POST,

"IT IS A COMPLIMENT TO NEARLY ANY PICTURE TO SAY THAT IT LOOKS LIKE A GOLDWYN PRODUCTION!"

KEY CITY BUSINESS SWINGS UPWARD AS *The Goldwyn Touch* BRINGS A ROARINGLY HILARIOUS COMEDY TO THE BOX-OFFICE . . . .

WOMAN CH

They hit a swift, sell-out stride at Loew's Capitol, Washington, where week-end business found patrons chasing box office, and critics said: "It would make your Republican Uncle Will, who hasn't laughed since Hoover, roar in sheer, very sheer glee! Now we know why they advertised this film as the second 'It Happened One Night' But don't let 'em fool you; it's *better!*"

These goofy sweethearts were greeted with rave reviews in Los Angeles at the Hollywood and Downtown Theatres.

ASES MAN

The race grew hotter at Loew's Theatre, Syracuse, where tickets sold thick and fast while critics chanted: "One of the merriest things I've seen in many a moon! . . . Yes, chase yourself to Loew's for a laugh this week, because one scene, if no more, is worth the price of admission!"

New York is getting out its ticker-tape for the big fun-fiesta, for they're scheduled to open soon at RADIO CITY MUSIC HALL!

And they're running after records this week in every important key center from coast to coast! Watch their dust. It's gold dust!

WITH

Miriam **HOPKINS** ★ *Joel* **McCREA**

CHARLES WINNINGER • ERIK RHODES

ELLA LOGAN • LEONA MARICLE • BRODERICK CRAWFORD

Directed by John Blystone • Released thru United Artists

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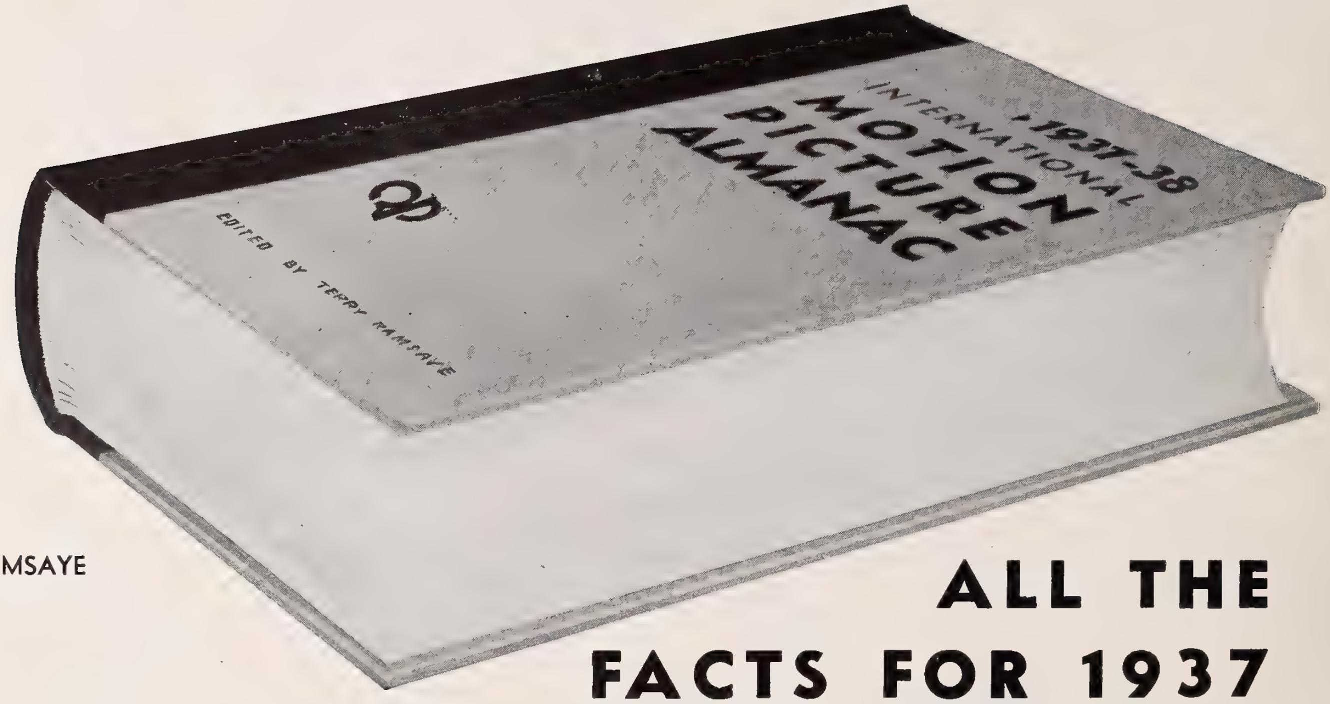

Edited by
TERRY RAMSAYE

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WARNER TO PICK 60 FOR NEW SEASON FROM $5,000,000 WORTH OF STORIES

Features Will Include 11 from Broadway Plays, 8 Musicals, 17 from Best Selling Books, 2 in Technicolor, 12 Others

The combined Warner Brothers-First National and Cosmopolitan production interests have $5,000,000 worth of books, plays and original stories from which to select the 60 features to which the companies are committed for 1937-38. This was the highlight announcement, made by Jack L. Warner, vice-president in charge of production, at the annual Warner sales convention Monday through Thursday at the Hotel Waldorf-Astoria, New York.

"I am convinced that the coming year will be the greatest that the motion picture industry has ever known," Mr. Warner said, adding, "The screen has made astonishing progress in recent years, but we are only at the beginning of the great things that can be accomplished."

Mr. Warner told the delegates that the feature-length product for the new season will include 11 pictures based on Broadway plays, eight musicals, 17 from best-selling books, two in Technicolor and 12 others. He described to the sales forces details of the following 46 already selected:

Tovarich, from the play, to star Claudette Colbert, Charles Boyer and Basil Rathbone.

First Lady, play by George S. Kaufman and Katherine Dayton, starring Kay Francis with Anita Louise, Preston Foster, Walter Connolly, Louise Fazenda.

Jezebel, play produced by Guthrie McClintock, starring Bette Davis.

A Slight Case of Murder, play by Damon Runyan and Howard Lindsay, to star Edward G. Robinson, with Pat O'Brien, Humphrey Bogart and Billy Mauch.

White Horse Inn, from the musical play of this year.

Desert Song, Sigmund Romberg operetta.

Boy Meets Girl, Broadway play and still running, to have an all-star cast.

Yes, My Darling Daughter, likewise continuing on Broadway.

Swing Your Lady, stage comedy, to feature Pat O'Brien, Humphrey Bogart and the "Hill-billy" Weaver Brothers and Elvira.

Chalked Out, play by Warden Lewis W. Lawes of New York's Sing Sing Prison.

On Your Toes, Rodgers and Hart stage musical, to star Ginger Rogers.

White Banners, book by Lloyd C. Douglas.

Story of San Michele, book by Axel Munthe.

Story of Emile Zola, book by Geza Herczeg, to star Paul Muni.

The Sisters, book by Myron Brinig, starring Kay Francis and Miriam Hopkins, with Jane Bryan.

A Prayer for My Son, book by Hugh Walpole, to be released as "A Prayer for My Sons," and starring Kay Francis and the Mauch twins.

The Gamblers, by Feodor Dostoievsky, starring Edward G. Robinson, Errol Flynn, Bette Davis and Basil Rathbone.

The Adventures of Robin Hood, starring Errol Flynn and Olivia de Havilland.

And It All Came True, by Louis Bromfield, starring Dick Powell and Gloria Dickson.

Angle Shooter, by Adela Rogers St. John, with Pat O'Brien, Joan Blondell, Margaret Lindsay, George E. Stone.

Comet Over Broadway, by Faith Baldwin, a Kay Francis starring vehicle.

You're All I Want, by Katherine Brush, also a Kay Francis picture.

Sister Act, by Fannie Hurst, starring Errol Flynn, Olivia de Havilland and Anita Louise with Margaret Lindsay.

Mr. Dodd Takes the Air, by Clarence Budington Kelland, a Mervyn LeRoy production now being filmed, featuring Kenny Baker with Frank McHugh, Jane Wyman, Alice Brady.

This Woman Is Dangerous, by Donn Byrne, co-starring Jean Arthur and George Brent.

The Valley of the Giants, by Peter B. Kyne, in Technicolor, to star Bette Davis and George Brent.

Gold Is Where You Find It, by Clements Ripley, in Technicolor, will have Mr. Brent and Olivia de Havilland.

The Great Garrick, to be produced by Merwyn LeRoy and directed by James Whale with a cast headed by Brian Ahearne, Olivia de Havilland and Edward Everett Horton.

Return Engagement, Fernand Gravet's second American vehicle, following "The King and the Chorus Girl." This will be a musical with a score by Rodgers and Hart. Ethel Merman will be co-starred.

Its Love I'm After, (now being filmed), starring Leslie Howard, Bette Davis and Olivia de Havilland.

Gold Diggers in London, of the "Gold Diggers" series.

Varsity Show, now before the cameras, with a cast headed by Dick Powell and Fred Waring and his Pennsylvanians, and Rosemary and Priscilla Lane, Lee Dixon, Ted Healy, Buck and Bubbles, Roy Atwell, Walter Catlett, and Sterling Holloway.

Panama Canal, Paul Muni will star.

Confession, starring Kay Francis with Basil Rathbone, Ian Hunter, Laura Hope Crews, Mary Maguire and Jane Bryan.

Casino, a musical, with Warner Baxter, Ruby Keeler, George Brent, Joan Blondell, Patric Knowles.

Submarine 262, written by the author of "Ceiling Zero," Commander Frank Wead. George Brent, Pat O'Brien, Ruby Keeler and Wayne Morris will star.

Manpower at Highest Peak, Says Jack L. Warner at Gathering of Entire Sales Force in New York

Lady With Red Hair, based on an autobiographical story by Mrs. Leslie Carter. Plans call for Kay Francis to star.

Campus Scandals, comedy, with a cast headed by Frank McHugh.

Collusion, original story.

The Great Lie, Viennese story by Lola Stein.

Frenchy, romantic comedy.

Larger Than Life, from a play by Joseph Schrank, featuring Frank McHugh.

The Smiling Corpse, by Philip Wylie, with Hugh Herbert, Frank McHugh, Allen Jenkins.

Episode, starring Miriam Hopkins.

Everybody Was Very Nice, from a story by Stephen Vincent Benet.

Three Cheers for the Irish, starring Pat O'Brien and Humphrey Bogart, with Glenda Farrell, Frank McHugh and Allen Jenkins.

"Equipped as we are today, our man power is at its highest peak," said Mr. Warner, "with 13 associate producers headed by Hal B. Wallis, executive producer, 30 directors, 72 writers and 12 song writers and music composers."

The list of Warner stars for 1937-38 includes:

Errol Flynn
Bette Davis
Paul Muni
Edward G. Robinson
Kay Francis
Marion Davies
Leslie Howard
Fernand Gravet
Dick Powell
Ruby Keeler
Olivia de Havilland
Joan Bondell
Humphrey Bogart
Ian Hunter
Anita Louise
Pat O'Brien
Billy & Bobby Mauch
Rudy Valee
George Brent
Boris Karloff
Dick Foran

Not under long-term contract, but scheduled for important productions, are

Claudette Colbert
Henry Fonda
Ginger Rogers
Brian Ahearne
Jean Arthur
Basil Rathbone
Miriam Hopkins
Charles Winniger
Warner Baxter
Charles Boyer
Robert Montgomery
Walter Huston
Alice Brady
Ethel Merman
Fred Waring
Benny Goodman and his Swing Band

Featured players include:

Claude Rains
Margaret Lindsay
Lee Dixon
Hugh Herbert
Frank McHugh
Kenny Baker
Glenda Farrell
Allen Jenkins
Beverly Roberts
Wayne Morris
Bonita Granville
Patric Knowles
Hugh O'Connell
Marie Wilson
Donald Crisp
Dick Purcell
Carol Hughes
Barton MacLane
Gloria Dickson
Jane Wyman
Jane Bryan
Rosalind Marquis
Craig Reynolds
John Litel
George E. Stone
Doris Weston
Mary Maguire
Robert Barrat
June Travis
Ann Sheridan
Henry O'Neill
Marcia Ralston
Virginia Dale
Margaret Irving
Collette Lyons
Lana Turner
Ann Nagel
Ben Welden
Walter Cassel
Veda Van Borg
Gordon Oliver
Addison Richards
Linda Perry

Warner players being groomed for stardom,

(*Continued on following page*)

LEAVING FILMS TO BE OWN BOSS, SAYS MUNI

Paul Muni, winner of the Academy of Motion Picture Arts and Sciences gold statue this year for his performance in "The Story of Louis Pasteur," told the Associated Press in Hollywood this week that he was leaving motion pictures because he was tired of his long "confinement" to sound stages.

"I do not know, now, what I shall do after I have had a long rest," he said. "But certainly there is no object in working for the mere sake of making money when I already have financial security. If I grow bored, perhaps there will be something for me to do again as an actor. But it shall be for a particular film or stage play, not under a long term contract. I want to try being my own boss."

DETAILS OF 46 OF WARNER'S NEW 60

(*Continued from preceding page*)

Gradwell Sears, general sales executive told the convention on Monday, are:

Humphrey Bogart, Ian Hunter, Anita Louise, Pat O'Brien, the Mauch Twins, Boris Karloff and Dick Foran.

Mr. Sears was to conduct a poll of the delegates for their selection of younger players under contract to be developed for stardom. A similar plan, used last year, is said to have aided the studio in making decisions.

The convention opened at the Waldorf-Astoria on Monday with an address of welcome by Mr. Sears, who presided over all the business sessions.

Climaxing his anaylsis of the new product on Wednesday Jack L. Warner appealed to a number of Warner and "outside" film buyers and circuit operating heads invited to the convention for encouragement and support not alone for Warners "but for the industry as a whole."

"You must encourage producers to spend great sums of money," Mr. Warner added, "and give the producers a fair shake and do not try to see how you can bargain to buy the product. I am speaking on behalf of the entire motion picture industry."

Vitaphone will release 134 short subjects, marking the most varied program of short product ever to be released by the company, Norman H. Moray, Vitaphone executive in charge of shorts and trailer and Sam Sax, production head of the Brooklyn studio, told the convention delegates Thursday. Ninety-two of these will be made under Mr. Sax in the east, with six to be produced in Hollywood. There will also be 36 cartoons by Leon Schlesinger, also produced in California.

Eight series will make up the quota of Vitaphone releases for 1937-38. The Brooklyn studio will produce 24 of the scheduled 30 two-reel "Broadway Brevity" musicals; 18 one-reel "Melody Masters" band numbers; 12 Vitaphone Varities; 12 Vitaphone Pictorial Reviews, and 13 Floyd Gibbons "Headline Hunters." E. M. Newman will also produce a series of 13 "Colortour Adventures."

In Hollywood, Mr. Schlesinger will make 20 one-reel "Merrie Melody" cartoons in Technicolor and 13 one-reel black-and-white "Looney Tune" cartoons. The Burbank studios will also make six two-reel "Broadway Brevities" in Technicolor.

On Wednesday, Carl Leserman, assistant general sales manager, told the convention that the company's summer release policy, calling for the release of three features each month between now and September, would be started at once.

Executives in Attendance

Among the chief executives who attended the sessions this week were Jack L. Warner and Major Albert Warner, vice-presidents; Gradwell Sears, sales manager; Joseph G. Bernhard, general manager of Warner theatres; S. Charles Einfeld, director of advertising and publicity; Carl Leserman, assistant general sales manager; Roy T. Haines, eastern and Canadian sales manager; Herbert J. Ochs, western and southern sales manager; Jacob Wilk, head of the story department; Sam Sax, and Edward Selzer, west coast publicity manager.

Headquarters executives representing the legal, financial, contract, musical and other phases of the Warner companies included Stanleigh P. Friedman, R. W. Perkins, Herman Starr, Samuel Carlisle, Harry M. Goldberg, J. S. Hummel, Arthur Sachson, Jules Girden, H. S. Bareford, M. Ebenstein, Clayton E. Bond, A. W. Schalberg, Albert S. Howson, E. E. Hinchy, N. D. Fellman, F. C. Cahill, M. Dolid, Mort Blumenstock, Herbert Crooker, B. F. Moore, Ralph W. Budd, H. M. Doherty, G. R. Keyser, Joseph S. Bloom and Harold Rodner.

On Monday afternoon the delegates attended a preview of the Cosmopolitan picture "The Go Getter." On Tuesday evening the delegates all attended the Broadway play, "Tovarich," and on Wednesday they saw "Brother Rat."

For the first time in five years all branches of the company, including 250 field representatives, were included in the roster of those attending the four-day sessions. The first meeting was held in the Sert Room, which had been decorated with a huge replica of the Academy of Motion Picture Arts and Sciences statuette. Warners received nine of the awards last March.

The contingent of southern delegates took the convention by storm Monday morning when they marched into the Sert Room to the tune of "Dixie." Each manager and salesman was garbed as a colonel with 10-gallon hat and long, black sweeping mustache.

Accessories Plan Outlined

On Tuesday, Mr. Sears introduced A. W. Schwalberg, supervisor of the company's exchanges, who outlined to the men the details of the Warners' sales accessories' rental plan, which went into effect recently.

Arthur Sachson, head of the contract department, made the next address. Following his talk, H. M. Doherty, auditor of the exchanges, and Albert S. Howson, director of censorship, spoke, after which luncheon was served in the Empire Room.

Mr. Sears then announced the winners of the recently concluded sales drive. Those who won the district manager awards were: Leo Blank, Midwest district manager, Chicago; Robert Smeltzer, Mid-Atlantic district manager, Washington. The branch awards went to the following branch managers: Rud Lohrenz, Minneapolis; Harry Seed, Pittsburgh; A. Shmitken, Cincinnati; R. L. McCoy, Charlotte; Fred Greenberg, Indianapolis; T. R. Gilliam, Chicago; R. T. Smith, Milwaukee; William Warner, Kansas City; Nat Furst, Boston; C. K. Olson, Omaha; Norman Ayers, Albany; R. S. Smith, Buffalo; Robert Meltzer, Washington; W. G. Mansell, Philadelphia; L. McKenzie, St. John, N. B.; J. C. Vergesslich; M. A. Mooney, Cleveland; John Pavone, New Haven; Byron Adams, Memphis; A. W. Anderson, Des Moines, and Hall Walsh, St. Louis.

Mr. Sears announced promotions.

Ben Kalmenson, central district manager, was made eastern district manager with the following branches under his supervision: New York Metropolitan, Boston, New Haven, Albany and Buffalo.

Robert Smeltzer, Mid-Atlantic district manager, was promoted to the central district in addition to his own territory which includes the Philadephia and Washington branches. His added territories are Pittsburgh, Cleveland and Detroit.

S. Charles Einfeld opened Thursday morning's session. He was followed by Ed Selzer, studio publicity head: Herbert Crooker, Harry Goldberg and Joe Bloom.

The afternoon session was taken up by Mr. Sears, who made known details of the sales policy for 1937-38. Of the 60 features announced 37 will be A pictures, Mr. Sears said.

Jack Robbins, head of Robbins Music Company, in which Loew's, Inc., is financially interested, will divide his time between offices in Hollywood, New York and London in the future. He will spend five months of the year in Hollywood, five months in New York and two in England.

Add Giveaways in 17 Warner Houses

The Warner-Stanley theatre interests operating in the Philadelphia territory this week gave out the word that besides the 12 of the circuit houses now playing chance games, 13 more will start the practice and four out-of-town units will do the same. The move follows plans announced recently for Warner to compete with games in all spots where independents were using them.

Meanwhile, in Swainsboro, Ga., City Attorney G. L. Smith said that indictments are on file charging W. M. Karrh, operator of a circuit of Georgia theatres, and L. E. Dunn, manager of the Dixie, for the operation of a Sunday show along with the running of a lottery in connection with a chance game. The lottery indictment followed the ruling of Judge Clayton Jones of the city court at Albany in favor of the state in its action against Frank Barker charged with operating a lottery in connection with running Bank Night.

Steps to reopen the question of Bank Night legality were taken in the state supreme court at Chicago, Ill., Monday, when a rehearing was asked by Balaban and Katz attorneys as Municipal Judge Sonsteby continued until June 9 the motion for new trials in the cases of 46 theatres whose managers were fined for operating Bank Night.

The Bank Night case of Missouri versus R. W. McEwan in Kansas City was argued before the state supreme court this week and taken under advisement.

County Attorney John E. Sidner at Tekamah, Neb., has ordered all theatres in his county using Bank Night to discontinue the game in compliance with a new ruling of District Judge Fred W. Messmore at Beatrice, Neb., that Bank Night is a lottery. Judge Messmore did not stop the drawings, however, since both sides in the state's case against the Fox Beatrice Theatre Corporation had agreed in advance that Bank Night would not suspend operations until the state supreme court had made a ruling.

Advertising Club Head

Lowell Thomas, radio and newsreel commentator for Fox Movietone News, has been nominated for the presidency of the Advertising Club of New York to succeed H. B. LeQuatte. Other nominations are: vice-president, Lee J. Eastman, Packard Motor Car Company of New York; treasurer, Ralph Trier, president, New York Theatre Program Corporation; directors, Mr. LeQuatte and J. J. Clark, assistant to the president of Liggett Drug Company. The election will be held on May 10th.

Bradford Changes Post

Guy Bradford, formerly salesman and then branch manager for Gaumont British in Kansas City, has resigned and joined United Artists to cover southern Kansas. He succeeds Joseph Levy.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

To David Oliver Selznick, who has been worrying unceasingly in an unsuccessful search for a boy to play the title role of "Tom Sawyer," we recommend, without any reservations, the Kokomo, Indiana, lad who, in a rural school's dramatic production of the Mark Twain classic, startled the authorities by swinging an honest-to-goodness dead cat instead of a "prop." The part had called for a dead cat, so the boy went out and killed one.

▽

So help us, Columbia Pictures' home office press department sent out a statement the other day explaining with joyful pride that they are testing monkeys at Frank Buck's Long Island zoo for sex appeal for their "Jungle Menace."

"The same careful attention that goes into the making of Columbia features will go into the making of the 'Jungle Menace' serial," says the announcement. And to prove it, they are sending Harry Foster, test director and Jack Clemens, cameraman, to the Buck zoo to make careful tests of the simians' sex-appeal.

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Time was when the film business—then called "the film game"—signed up every freak, headliner and whatnot of oddity and rushed them to the screen with the same ballyhooing of the checked-suit side show spieler. Those days have long since passed and, save for the infrequent engagement of a Gypsy Rose Lee, the Hollywood producers adhere pretty much to the lines of the evolution.

But not such advancement can be claimed for some of our show business contemporaries. There's the Sam Schleisner interests in Baltimore, for instance, who have purchased Mrs. Wally (Duke of Windsor) Simpson's former home at 212 East Biddle Street, in Baltimore, and opened it to the public for a dollar a peek—at the bedroom and all.

▽

Riding to its doom aboard the dirigible Hindenburg, in the explosion which wrecked the air giant and brought death to 35, was a package of still photographs showing motion picture newsreel men doing Coronation duty in London, and marked for MOTION PICTURE HERALD.

The HERALD *and Paramount Newsreel, through W. P. Montague, the newsreel's assignment editor, and Tom Waller, home office publicist, had arranged to photograph, in advance of the event, the various newsreel photographers perched atop their Coronation filming positions, for publication in this issue of the* HERALD. *The pictures had been taken on the day before the disaster and flown to Frankfort-on-Maine in Germany.*

▽

The editorial department of our contemporary, Film Daily, is responsible for the merry quip about the Hoboken, New Jersey, exhibitor whose opposition caused him worry, no end, by running a newspaper advertisement announcing that he was giving away a Shetland pony on a certain day. So the worried owner ran an ad of his own the day before the giveaway, having it inserted directly beneath that of his opposition, telling the public that he would give away a bale of hay to the winner of the pony.

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And then there's the simile:—Staccato as John Barrymore's love life.

Gypsy Rose Bares All

PAUL HARRISON, NEA service staff correspondent in Hollywood, interviews a former burlesque queen—"America's No. 1 Strip Teaser"—turned movie star:

Q. Your name is Gypsy Rose Lee?

A. Well, yes. Originally it was Rose Louise Hovick, but my public began to confuse it with "Havoc," so I changed it to Lee.

Q. You were a strip-tease artiste in burlesque, were you not?

A. I was, but I'm not. I have discarded the habiliments of my earlier profession down to the last spangle and fragment of black lace. I am now a motion picture actress, and if you don't believe it you can ask the Hays office.

Q. How do you like the California climate?

A. It's pretty warm for these long-sleeved, high-necked dresses.

Q. How tall are you, Miss Lee?

A. Five feet, 10 inches. And I weigh 126 pounds in my step-outs and slippers. I always wear slippers.

Q. Who is your favorite movie star?

A. Well, Jean Harlow has certain qualities that I admire. But she doesn't work for Twentieth Century-Fox, does she? Maybe you'd better say Shirley Temple.

Q. What do you expect to accomplish in your cinema career, Miss Lee?

A. Well, I'll do anything that Darryl Zanuck wants me to do, but I modestly believe that I have varied talents.

▽

If Joe Breen thinks his Hollywood job is tough let him consider the plight of the wallpaper industry which has the difficult problem of introducing a little sex appeal into its product without running the risk of suggesting that customers' walls will look better bare.

▽

What with the Saturday Evening Post featuring on its front cover a story entitled "The Great Goldwyn," and United Artists' New York publicity department plastering the town with two-sheet posters urging everyone to buy a copy, Mr. Samuel Goldwyn seems to be finally getting places.

▽

With the painters' union in Hollywood and elsewhere demanding higher wages and fewer working hours one can understand why America's artists are getting so restless.

▽

Advertising Age reports that bowling is doing an annual volume of $300,000,000, but Pat Casey insists that he is now getting the big end of the strike business.

▽

Of special interest to our high-eatin' film folk is the movement started by the Reform Committee of Western Hotelkeepers to find the best alternative name for "hors d'oeuvres" which, they say, make strong men stutterers.

The best suggestion to date, they report, is "dingle-doos."

'Twas a sad, sad gathering that gathered around Louisville last Saturday night after the Kentucky Derby race classic. To last year's Derby and the usual banquet of Kentucky Colonels attendant thereto, Chief-Kentucky-Colonel Charlie Pettijohn, sitting atop a big, brown, bay brewery horse, led a whole army of motion picture Kentucky Colonels down to the race from Broadway, and to the festivities thereafter. There was some fun; and *some* bourbon fancying. But not so this year, for hardly a bare half-dozen Kentucky Colonels were on hand from the movie sectors, and even Charlie himself, riding alone, moved into the Churchill Downs track from a rear gate, by way of French Lick Springs, and not with banners from Broadway.

The reason for the lack of enthusiasm on the part of the Kentucky Colonels from the motion picture and other fields is the lack of enthusiasm on the part of Kentucky's present Governor, "Happy" Chandler, for Kentucky Colonels.

Seems that some of Governor Chandler's predecessors got to overdoing the Kentucky Colonel business. All one needed to obtain a Kentucky Colonelcy was a press agent, and with so many press agents in the film business, nearly everyone in it was a Kentucky Colonel, from Mae West to Shirley Temple, and clear through to the barbers and elevator operators in Broadway's film buildings.

The Colonels under Governor Chandler's predecessors became so numerous after a while that the Republicans in the state began to charge rank discrimination. Now the Democrats charge the same.

▽

Digging into the archives on research for "The Marseillaise," one-reel drama of the birth of the French national anthem, Roy Rowland, directing for Metro, discovered that the origin of the bobbed hair was in reality a grim joke of the French Revolution, and that the guillotine set the fashion.

During the revolution, the guillotine worked overtime when aristocrats and royalists were being carted to their doom daily. The hangman bobbed the hair to make the job at least one shade easier, so the French grisettes, who used to join the jeering crowds, took to cutting their hair short, as a jibe to those being carried to the executioner's axe.

▽

Leon and Eddie's West 52nd Street night club eatery for film, theatrical and society folks, is running a candid camera "Photocrime" mystery contest, offering as first prize a vacation trip to Spain.

▽

They won't tell his name, but The Era in London knows of an actor who is so conceited that every time he looks into the mirror he interrupts the greatest romance in history.

▽

Broadway motion picture press agents have employed many a unique gift to win the favor of an editor, but Sidney Honeywell Rechetnik, of Charlie Einfeld's home office staff at Warner Brothers, is the first one on record to use the humble herring. He sent a jar of this exotic delicacy, done in sauce, to gourmet Terry Ramsaye.

LEGITIMATE THEATRE FORMULATING PLANS FOR REHABILITATING STAGE

Film Options and Releasing Actors for Stage Season Among Subjects of Convention of Am. Theatre Council

The comparatively new American Theatre Council of the Broadway stage is aiming to win millions of new patrons for its box offices, in competition with motion picture theatres or otherwise. Plans for accomplishing this will be formulated at the first national convention of the legitimate theatre, which will be held at the Hotel Astor, New York, from May 24th to 27th, under the Council's auspices. Conventions will be held annually, and in 1939 an international meeting will be held in connection with the World's Fair.

Twenty-two cities will participate in the convention, with Paul N. Turner, counsel of Actors Equity Association, and Warren P. Munsell acting as executive directors. Fifty-seven leading stage players, producers, managers and critics have been named to an advisory board which will assist in formulating plans to "advance the interests of the legitimate theatre, increase play-going, provide for the future by encouraging youth in writing, acting and directing, cooperate with the public in serving the public more effectively and extend to the country at large the professional theatre now chiefly centered in New York, thus to raise the standards of the art of the theatre and the efficiency of its business organization."

The convention will be divided into a number of sessions, each designed for promoting a practical policy to be thereafter carried out by the various groups of the theatre either through individual organizations or through the American Theatre Council.

The members of the committee which will work in conjunction with the general convention committee, and the cities which those members will represent, are as follows:

New York—Alfred Lunt, Lynn Fontaine, Charles Coburn, Maurice Evans, Walter Huston, Helen Hayes, Brock Pemberton, Gilbert Miller, Gene Buck, Brooks Atkinson, Burns Mantle, John Mason Brown, Herman Shumlin, Theresa Helburn, Antoinette Perry, Norman Bel Geddes, Lee Simonson, William McBride, Daniel Frohman, Martin Beck, Adrienne Morrison, Lee Shubert, John Golden, Frank Case, Anne Morgan, Emanuel Celler and Jack Pulaski.
New Haven—William Lyon Phelps and Walter Prichard Eaton.
Philadelphia—Arthur Hobson Quinn and William K. Huff.
Washington—Andrew R. Kelley.
Chicago—Claudia Cassidy and Sam P. Gerson.
Denver—A. M. Oberfelder.
Madison, Wis.—Asher Levy.
Baltimore—Leonard B. McLaughlin, Warren Wilmer Brown, Louis Azrael.
Detroit—E. D. Stair and Alfred G. Wilson.
Cleveland—Carl Hanna.
Boston—L. A. Sloper, Elinor Hughes and Elliot Norton.
St. Louis — Colvin McPherson and Charles J. Cella.
Albany—C. R. Roseberry.
Buffalo—William E. J. Martin.
Memphis—Harry Martin.
Des Moines—Kenneth Clayton.
Louisville—Boyd Martin.
Newark—Edward S. Hipp.
Charlotte, N. C.—T. D. Kemp, Jr.
Dayton—A. S. Kany.
Providence—Garrett Byrnes.
Montreal—S. Morgan-Powell.

While this new move was going forward to "harmonize" all stage interests for its economic betterment, the Actors Equity Association, one of the Council's sponsors and mentors, was split within its own ranks by a block of insurgents using strong efforts to overthrow the Gillmore-Dullzell administration.

Taking as the convention keynote the formulation of tangible plans for increasing public support of the stage and reviving "the road," Broadway's leading stage personalities will sit in on the four-day sessions and at the three luncheons and the banquet which will mark adjournment. Helen Hayes will deliver the address of welcome.

Forty subjects already are listed for discussion, among them these: Cooperation for the stage from outside sources; Producers and the theatre; The stage and the public; Dramatists and the theatre; Actors and the theatre and, of more direct importance to the film business. he relationship of the legitimate theatre and motion pictures.

Arrangements will be sought for release of stars and playwrights from motion picture contracts in order that they may be available to the legitimate theatre. The stage, principally through Equity, for several months has been campaigning for motion picture companies' cooperation in a revival of the stage by placing stage plays in film houses either on combination film-stage policies or complete stage shows of the legitimate field.

The motion picture also will figure in other subjects listed for discussion at the convention. In line with the Council's objective, the opening of film houses to legitimate plays again will be attempted.

Options To Be Discussed

In connection with the conversations on facilitating the release of film talent for the regular theatrical seasons, the convention also is scheduled to take up the subject of the effect on the stage of continuing motion picture player options.

Admission scale levels will be discussed, and so will the subjects of types of plays suitable for the road, subsidization and education for aspiring dramatists, methods of increasing play production, play financing, new stage theatres and improved physical conditions for existing theatres:—the stage is suffering from the lack of new theatre construction and inadequate mechanical contrivances for comfort, such as cooling and ventilating systems and acoustical properties.

Governmental financial aid for the stage is another subject scheduled for attention of the convention delegates, also the subject of how the legitimate theatre may benefit most from the expenditure of WPA funds.

"With the general betterment of economic conditions, there is a striking increase in theatre-going in all the large cities where any attempt has been made to furnish playgoers with first rate attractions," says the American Theatre Council. "This is particularly evident in those cities where a legitimate play has been presented each week—avoiding dark houses—so that the playgoing habit has become firmly established again in these cities."

22 Cities Will Be Represented May 24 - 27; Actors Equity Split by Insurgents Seeking to Overthrow Gillmore

The Council believes that it is necessary to the future of the American stage that "every effort should be made to supply the demand for theatrical entertainment throughout the entire country." The convention, therefore, will effect studies and the cooperation of all groups in order to provide the best possible conditions for local resident acting companies and for touring companies, and stimulate the sending out of many additional touring companies without lowering the standards of acting and production.

"It is expected," continues the Council, "that the managers of the majority of out-of-town theatres will attend the convention, and will be in a position to learn, by the exchange of information, how to increase theatre attendance. At the same time, New York managers, actors and dramatists will be acquainted by the out-of-town managers with the problems which they in turn encounter in building up attendance in other cities."

There will be an examination made at the convention into the relations of the public with the theatre. Easier and better ticket distribution systems, the requirements of suburban audiences and the quality of productions will be discussed.

Formed by Several Groups

Formed a few months ago by the League of New York Theatres, Actors Equity Association, the Dramatists' Guild and labor organizations in the stage field, the American Theatre Council was described by Equity last week as representing "the most valuable tool the theatre has ever known" for the rehabilitation of the stage.

Equity has been striving for more than 10 years to bring into one organization representatives of the producing managers, dramatists, actors and other theatre unions, and believes this has been accomplished through the American Theatre Council, with all sides contributing "valuable and original ideas."

Equity, however, intends to dominate the Council.

Equity says that several other stage unions have under consideration affiliation with the Theatre Council. While the stagehands, the IATSE of the American Federation of Labor, have not formally approved, it is understood favorable action will be taken.

Musicians Reject Bid

Musicians, however, last week rejected a bid to join. The New York *Herald-Tribune* reported that Local 802 of the American Federation of Musicians, while not actually admitting so, views the Council as "a company union," what with a majority of the producers already acting as Council members. Such an affiliation between the musicians union and the Council, it was said, might endanger the existing basic employment agreement between the musicians and producers.

Brooks Atkinson, drama critic of the New York *Times* and president of the New York Drama Critics Circle, likewise was reported in the *Herald-Tribune* to have officially declined Council membership for the group, on the grounds that the Council's program was outside the scope of the Circle, which confines its activities to awarding a prize for what it considers the year's best play.

The future of the Theatre Council after the

(*Continued on page 66, column 3*)

PARAMOUNT AND OTHER CASES MAY BRING REORGANIZATION LAW

Securities Commission, After Study, Recommends Legislation for Expeditious and Economical Rehabilitation

by FRANCIS L. BURT
in Washington

Legislation restricting the control of corporation reorganizations to bona fide security holders and their direct representatives was recommended to Congress on Monday by the Securities and Exchange Commission on the basis of its findings of conditions surrounding the Paramount Pictures and several other reorganizations dedeveloped during the investigation it has been conducting since October, 1934.

The legislation also would prohibit practices which the SEC charges have been characterized as the general strategy and technique of reorganizations and would give to the Commission the power to require disclosure of all relevant facts concerning committees in reorganizations which are not within the jurisdiction of the Federal courts.

Meanwhile, the House Judiciary Committee on Tuesday authorized a favorable report on the bill of Representative Sabath of Illinois authorizing the Comptroller of the Currency to appoint conservators to take charge of corporation reorganizations.

The Commission's recommendations were incorporated in a 916-page volume printed by the United States Government Printing Office, comprising the fourth report on the investigation, the major conclusion of which is that the vast body of stockholders and bondholders receive inadequate protection and representation under existing reorganization procedures.

In substance, the Commission recommends legislation designed to supply assurance that the primary objectives of reorganization will be the expeditious, economical and honest reconstruction of the distressed enterprise into an efficient going concern.

"The most striking characteristic of many reorganizations," the SEC explained, "is the fight to retain or obtain control, which follows immediately upon financial collapse of a company." Banker-management groups affiliated with the company at the beginning of reorganization are generally the victors in these campaigns, it was said.

"This fight for control is motivated by the profits accruing to those who are able to dominate the nature and activities of the reorganization and the affairs of the reorganized company. Among the more direct of these emoluments are large reorganization and protective committee fees, counsel fees, depositary fees, brokerage commissions, underwriting discounts, and the salaries and possibilities of personal profit which flow to those who are able to gain control of the reorganized company."

See Investors' Interests Ignored

The report concludes that "in this struggle for control the interests of investors are too frequently subordinated or completely forgotten." It asserts, also, that the judicial machinery for reorganization has been so employed as to become an important aid to the retention of control by the "inside" group. Frequently, these inside groups are in full operation behind the scenes and are completely prepared for reorganization before the security holders are made aware of the existence of any conditions which would make a reorganization necessary or inevitable. The Commission reports, also, that the practices and objectives of outside groups setting up opposition to the banker-management group are, like the banker-management's practices and objectives, often devoid of any substantial benefit to the investor. The Commission, however, points out that the outside groups do, on occasion, act as a brake upon excessive practices of the inside groups.

DISTRIBUTORS START SALES TAX REFUNDS

United Artists in New York has authorized the refunding of money paid by the metropolitan area theatres, outside of New York City limits, under the city's 2 per cent sales tax law. It was considered likely that other distributors would soon follow suit.

Decision as to whether or not the distributors would appeal from the court of appeals decision, finding that the levy applies only to New York City exhibitors, has not been definitely reached, although it is indicated that the matter will be dropped.

These various practices were said to have been demonstrated in the Paramount's reorganization, from the hearings on which the report cites much testimony designed to bring out the points made by the Commission.

In the Paramount case, Congress was told, a group of actual security holders was organized, composed principally of large holders who were individuals and companies powerful in the financial world. "Its program was founded upon vigorous criticism of the management and the bankers—Kuhn, Loeb and Co. Its objectives were to oust the bankers and the old management from their dominant position and to substitute persons of their own choice. In this they largely succeeded.

"Though the struggle which took place was in the form of a security holders' fight, actually it was a battle between two groups of reorganizers for a position of dominance and supremacy over the new company."

Formed by Fortington

The independent group was formed at the instance of Harold A. Fortington, financial secretary of a group of insurance companies headed by Royal Insurance Co., Ltd., a British concern, it was explained. He became actively concerned with the reorganization plan for Paramount about October, 1934, at which time the reorganization seemed to be nearing its close. Two other committees had been formed by Kuhn, Loeb and Co., one headed by Frank A. Vanderlip, which represented the debenture holders, and the other a stockholders' committee of which Duncan A. Holmes was chairman; these committees had on deposit in the fall of 1934 about $12,870,000 of the $25,177,000 in outstanding debentures and 1,730,133 out of

Fourth Report of Investigation Concludes That Most Stock and Bond Holders Get Inadequate Protection

3,220,902 shares of stock. There was also a bank creditors' committee, of which Percy H. Johnston was chairman, representing claims of about $14,000,000.

"A program of sloughing off unprofitable activities coupled with a general revival in the amusement business had rendered opportune the consummation of the reorganization near the end of 1934," the report continued.

"In other words, at the time Mr. Fortington moved into action it seemed as if the bankers, the management and their committees were about to consummate a plan of reorganization of their own liking."

Various groups enlisted under the Fortington banner after it became apparent he was to play a part in the reorganization, and eventually that group embraced a variety of claims, including stock interests, debenture holdings and trade claims. "But," the commission found, "the group was composed for the most part of persons pecuniarily interested in Paramount rather than mere professional representatives of security holders.

Opposed Banker Domination

"The group relied heavily upon charges of mismanagement of the company's affairs by management and bankers. Its program was based essentially upon the claim that Kuhn, Loeb, Paramount's controlling bankers, and the Paramount management, were disqualified to control the reorganization or to continue to dominate the company's affairs. Indeed, it appears that throughout the period of its activity, the Fortington group was principally concerned with the provisions in the plan of reorganization for management of the company."

Mr. Fortington, the SEC hearings developed, was opposed to the principle of banker domination of the company, and the course of his negotiations with the other committees, which sought to come to an agreement with him, led him to the impression, he declared during the SEC hearings, that Mr. Vanderlip "was a little difficult" and finally demanded that the board of directors named by the Vanderlip committee step out and a board be chosen on merit in a "proper" way, in which he was eventually successful.

Under the reorganization plan, Atlas Corporation was the successful bidder for the underwriting of the second preferred and common stock to be issued and upon approval of the underwriting agreement by the court on April 25, 1935, gave a portion of the underwriting to others, retaining about 25 per cent for itself, those granted a participation including Lehman Brothers, a member of the Fortington group; Lehman Corporation, an investment company managed by Lehman Brothers; Hemhill, Noys and Company; Hallgarten and Company, a member of which, Maurice Newton, was a member of the common stock committees; Goldman, Sachs and Company; Wellington and Company; Cassatt and Company, Inc., a partner of which, Robert Cassatt, was a member of the Vanderlip committee; and White, Weld and Company, Kuhn, Loeb and Company, was also offered participation, but it refused.

Floyd B. Odlum, president of Atlas, and his associates, "felt that the Paramount underwriting was a good piece of business," the SEC report commented, pointing out that all mem-

(Continued on following page)

MAY DRAFT REORGANIZATION LAW

(*Continued from preceding page*)

bers of the Fortington group were taken care of by Atlas through an offering to them of participation in the underwriting. The Commission also called attention to the fact that partners of certain of the participants in this underwriting, "admitted by the grace of Mr. Odlum and his associates," had been selected as members of the board of the reorganized company.

"In summary," the Commission asserts, "it is clear that Atlas believed that the underwriting would result in a fair profit to it. Furthermore, it is clear that Atlas in dividing its participation in this underwriting, was dispensing valuable business patronage among its friends and associates.

"A similar allotment of favors to its friends occurred when Atlas had other securities of the reorganized corporation at its disposal. In pursuance of the reorganization plan, the bank creditors were to receive preferred stock in part settlement of their claims. Apparently realizing that normal banking policy would require the banks to realize on these securities, Atlas had approached several of the banks with a proposal to buy their new securities on a when-issued basis, and one bank, Bankers Trust Company, had accepted. Atlas bought from it 5,000 shares of this preferred at 60, i. e., at about the then current market price. Atlas immediately informed the rest of the members of the Fortington group that participations in the commitment were available to them at the same price. . . . In June, 1935, at the time of the hearing before this Commission, after the court had confirmed the Paramount plan, the quotations on the stock had advanced about 20 points, representing an appreciation of 33⅓ per cent. Gratitude for the favor bestowed is shown by Mr. Hertz's testimony. . . .

Called "One of the Spoils"

"It is obviously in such manner that business patronage can be dispensed to widen zones of power and influence in the financial and business world," the Commission pointed out. "The underwriting contract involved in this case was realistically one of the spoils of reorganization. Kindred thereto was the opportunity afforded to acquire a participation in a substantial block of preferred stock. But these matters have significance beyond the terms of the reorganization. The underwriting itself is normally the entering wedge for future profitable business connections. Thus there are circumstances which indicate that Atlas and other banking houses, including Lehman Brothers, another member of the Fortington group, wished to establish lasting and profitable banking connections with the reorganized company. This is frequently one of the hopes of underwriting bankers. Once such banking connections were established, Atlas, together with its banking allies to whom it gave participations, might be expected to occupy a position of profit and control in the Paramount enterprise comparable to that enjoyed by Kuhn, Loeb prior to reorganization. This would be the usual and customary result. Banking connections of this kind are sought merely for the emoluments of control which go with them. And in this connection it is extremely significant that every general partner or executive of a banking house who was a member of the new board was given a participation in the underwriting."

The fact that Atlas procured the probably immediately profitable underwriting contract and the possibility of future profit and power cannot alone be taken as a condemnation of the results of the activities of the Fortington group, the SEC report continued, since the underwriting was cheaply done, "but it is interesting to examine the extent of the group's progress with respect to the attainment of its announced principles."

The Fortington platform contained the point that the expenses of reorganization must be held down to a minimum, "but the record shows no effort on the part of the group as such to minimize reorganization expenses, except in so far as the Atlas underwriting fee was below the usual rate," although, in all fairness, it is stated that no member of the group asked for or received an allowance for fees and expenses.

The group also demanded recovery of money illegally disbursed for the purchase of the company's own stock, but the record, the SEC said, shows that no investigations or suits were instituted by the Fortington group to that end.

Another point was that there should be no investment-banker domination of the company; later Fortington modified this to be applicable only to those which did not own securities, and eventually several investment or securities houses were included in the membership of the group.

"It is clear that the original program which Mr. Fortington stressed concerning management of the company was not executed," the Commission commented. "And it is clear that the ultimate arrangements concerning management of the company and underwriting of the securities were profitable to the group and were probably not inherently necessary to protection of its financial stake in Paramount. On the other hand, the Fortington group probably had to compromise and make deals in light of the practical situation and the pressures of various interests. Furthermore, it never undertook to represent security holders generally; it never solicited their support. It acted only for itself. It cannot, therefore, be charged with faithless stewardship.

Cites Division of Control

"From the point of view, however, of the effect of its action upon security holders generally, serious question can be raised. It appears that the ultimate spoils of reorganization—control of the new company—were divided among the Fortington group, the bank creditors and the Vanderlip committee. Provision was made for the continuation of memberships on the board of directors for one, two and three years. In addition, it is subject to serious question whether this change in control was more than a mere substitution of another set of investment bankers for Kuhn, Loeb—a change in dramatis personae rather than a new scheme for management.

"The inference is strong throughout that for various reasons the members of the group were interested in control of the new company: control for purposes of profitable business arrangements; control in the form of directorships; control for purposes of investment banking and other connections. Some side lights are thrown on this aspect of the problem by two withdrawals from the group. Mr. Fortington testified (before the SEC) that Mr. Altschul of Lazard Freres became uninterested in the program of the group when it appeared that he was not to play an active part in the reorganized company. And as we have also stated, White, Weld and Co., investment bankers, were also associated with the Fortington group for a period but withdrew in January, 1935. Mr. Fortington testified that they withdrew principally because of the group's policy that there should be no investment banker domination of Paramount.

"Conversely, the introduction into the company of the influence of Atlas Corporation is likewise illustrative of the point. Atlas was interested in acquiring securities cheaply and, apparently, in underwriting contracts. It was also interested in competing motion picture companies.

"Certainly, then," the Commission concluded, "the group advanced its own interests exceedingly well. The history of this group, like others which we shall relate, illustrates how those who enter the reorganization in the independent advocacy of the interests of the real owners can readily take unto themselves the spoils of victory. In this case the spoils were a share in the control of the company. In terms of realities in the world of finance such control is the chief stake of any reorganization."

Stage Maps New Plea for Revival

(*Continued from page 62*)

convention appeared dubious this week when it became known that the Dramatists' Guild, one of the original sponsors, does not favor any permanent organization embracing both producers and the unions lest it develop into a "baby NRA."

However, Frank Gillmore, president of Actors Equity Association, which has approved the Council's constitution, insists there is no possibility of the Council considering strictly trade issues, noting that the constitution's Article Three rules out matters which are "fundamentally controversial" among various interests in the show business.

Among other opponents of the Council, the insurgent faction of Actors Equity notes, however, that the same Article Three allows consideration of controversial issues if all council members give their unanimous consent.

Anti-Gillmore Campaign

Nor is the Theatre Council the only subject for attack by Equity's insurgents. They are proceeding with determination to effect an anti-Gillmore campaign, starting with election of an independent Equity ticket of councillors on a platform of economy and efficiency, including reduction of salaries of Equity officers and a reduction in Equity's office staff.

In reply to the insurgents' proposal for an economy platform, Mr. Gillmore has replied that the Equity administration preserved assets of $325,000 during the worst of the depression, despite a drop of one-half in the active membership.

The internal Equity situation was complicated further with disclosure that E. J. Blunkall, former Equity WPA representative, had decided to run for the presidency in opposition to Mr. Gillmore.

The opposition group already have placed in nomination for councillors Ilka Chase, Wayne Arey, Clarence Berwent, Richard Gordon, Edward Everett Hale and Paul McGrath, all for full five-year terms, and Edward McNamara, for a two-year replacement term.

The election will take place on June 4th at the Hotel Astor, where voting also will be conducted on the official Equity slate, as follows: Officers to serve three years: President, Frank Gillmore; first vice-president, Osgood Perkins; second vice-president, Florence Reed; third vice-president, Arthur Byron; fourth vice-president, Peggy Wood; treasurer, Paul Dullzell; recording secretary, Leo Curley, and the following councillors to serve five years: Glenn Anders, Franklyn Fox, Walter N. Greaza, Louis Jean Heydt, Benjamin S. Lackland, Burgess Meredith, Claudia L. Morgan, Edith L. Van Cleve, and Richard Whorf; and Mary Morris and Clifton Webb, to serve as councillors for unexpired terms.

Peter Dear:
Please don't think too badly of me .... Just say to yourself, "I was a fool ever to have taken her seriously. Gaby was nothing, less than nothing", and let me add, everyone was much too kind to me, especially you. The naughtier I was the more you laughed and loved me. Miguel insists you know the truth. Everything might have been different if we had had a ba

MAX SCHACH *presents*

Elisabeth Bergner

in

DREAMING LIPS

with

RAYMOND MASSEY *and* ROMNEY BRENT

Produced and Directed by PAUL CZINNER

(For Trafalgar Films)

Released thru UNITED ARTISTS

ALLIED STATES SETS CONVENTION PROGRAM

Says Replies to Questionnaire Indicate "Exhibitors Will Go Slow About Buying"

First draft of Allied States' annual convention program was completed this week, covering the three-day meeting from May 26th to 28th, at the Hotel Pfister, Milwaukee.

The convention will hear the final report on Allied's present buying survey among independent exhibitors, disclosing the buying habits of exhibitors throughout the country.

Preliminary tabulations of 375 questionnaire forms covering more than 400 theatres in 29 exchange centers were said by Allied this week to bear out the prediction that "exhibitors will go slow with their buying this year and await the reports to and action taken at the convention".

Not more than 22 of the reporting exhibitors were said to have bought "anything like their requirements for the ensuing year; 38 have bought two or three products (mostly two) and 34 have bought only one line, leaving 281 who have signed no contracts whatever."

The returns at this stage were said to indicate that exhibitors served from Portland, Ore., have done more 1937-38 buying and those served from Detroit less buying than in other territories.

The final report, made at the convention, "will enable exhibitors to draw certain conclusions which should be of value to them in future buying operations," said a statement issued this week from Allied headquarters in Washington, D. C.

Problems Involved

Allied claims that the buying survey will show whether block booking is more prevalent in one territory than in another; whether "the other fellow" has to take all the short subjects of a distributor; whether one exhibitor is being "soaked" with more percentage pictures than the exhibitors in other territories; whether a national policy exists on designated play dates; and whether film rental contract terms are "tougher" where there is no effective exhibitor organization than where there is.

Last week, through P. J. Wood of Ohio, general convention chairman, an invitation was issued to all independent exhibitors, regardless of their affiliation, to attend the convention. It was said at that time that the committee is working on a schedule of subjects for discussion and the assignment of speakers thereto, and that some subjects had already been determined, including: "Television and its probable effect upon motion picture theatres"; "Additional profit to be obtained through proper air conditioning"; "What the distributor can do to help the exhibitor sell his merchandise," etc. The first draft of the program now stands as follows:

WEDNESDAY, MAY 26

Morning

Registration of delegates, convention headquarters, seventh floor, Hotel Pfister.
Reception.
Grand opening of exhibits, seventh floor.

Afternoon

Opening session—2:00 P. M.—Assembly room (Fern Room), seventh floor.
Address of welcome, Mayor Daniel W. Hoan, Milwaukee.
Response, Edward F. Maertz, local convention chairman, Milwaukee.
Outline of convention activities, P. J. Wood, general convention chairman, Columbus.
Opening address, Nathan Yamins, president of Allied States, Fall River, Mass.
Appointment of committees and designation of committee meeting places.
Addresses on topical subjects.
Announcements and adjournment for the day.
Reception and cocktails for delegates' wives, et al., at Hotel Schroeder, courtesy Milwaukee Variety Club.

Evening

"A Night in Monte Carlo," carnival, casino and dance, Fern Room.

THURSDAY, MAY 27

Morning

Inspection of exhibits, convention floor, in the equipment and accessory booths of RCA Manufacturing Company, International Seat, Alexander Film, Electrical Research, Monogram Pictures, National Screen Service, American Seating, National Carbon, General Register, Ideal Seating, International Projector, Acousticon Theatrephone, Wenzel Company, Theatre Trailer, National Theatre Supply, Charles Trampe Film Service, Burch Manufacturing and National Chair Company.
Registration of delegates.
Reception.
Golfing, yachting, touring, shopping.
Sightseeing tour for women delegates.
Luncheon for women delegates.
12:30 Convention luncheon, Fern Room.

Afternoon

Second business session, 2:30 P. M.
Announcements.
Introduction of noted visitors.
Addresses on topical subjects.
Other business.

Evening

8:00 P. M., banquet. Entertainment through the courtesy of Milwaukee theatres and night clubs; short addresses; introduction of visiting notables, including Philip F. LaFollette, Governor of Wisconsin, and Daniel W. Hoan, mayor of Milwaukee. During banquet, a "radio salute" and greeting by one of Hollywood's stars. Dancing.

FRIDAY, MAY 28

Morning

10:00 A. M., closing session, Fern Room.
Business discussions opened by President Yamins.
Reports of committees.
Introduction of visiting guests.
Unfinished business.
Adjournment at noon.

Newspapers Pick "Live"

"Wake Up and Live" was voted the picture hit of the month of April this week by the Scripps-Howard newspaper chain's 27 critics from as many towns. "History Is Made At Night" was the second choice with "The Good Earth" third.

IN THE NEWSREELS

MOVIETONE NEWS—No. 68, Vol. 19.—Forest fires sweep the Eastern shore of New Jersey....Apple blossom festival celebrated in Washington....New York City's fire-fighters exhibit new equipment....Fashions....Paul V. McNutt....Priscilla Eveleth....King George VI....Army bombers in maneuvers in California....Lew Lehr....Precision diving.

MOVIETONE NEWS—No. 69, Vol. 19.—Supplementary release, issue 68; Dirigible Hindenburg explodes. . . . U. S. starts official inquiry into tragic Hindenburg disaster. . . . President Roosevelt hooks a tarpon. . . . Fashions. . . . Dick Merrill spans Atlantic again. . . . War Admiral wins Kentucky Derby.

NEWS OF THE DAY—No. 266, Vol. 8.—Coronation gaiety rules London....New York crowds see smoke eaters' biggest show....Chicago mermaids put on water ballet....Dixie society sees timber toppers topple....Flames roar across New Jersey pine lands affecting nine counties....Mussolini's bonuses start rush to altar.

NEWS OF THE DAY—No. 267, Vol. 8.—Complete films of the Hindenburg disaster....Government starts probe for cause of explosion....Dick Merrill hops ocean in 21 hours.... 60,000 see favorite War Admiral win the Kentucky Derby....Dangerous autos roll their last mile....President has real fish story to tell.

PARAMOUNT NEWS—No. 79.—Fire-fighters try out new high jinks....U. S. dusts off old ships for ocean trade....New bike fad, trains give fans a break....Alice Marble, Babe Ruth, in sports news....World honors photography's 100th birthday....Coronation days excite all Empire.

PARAMOUNT NEWS—No. 80.—Dick Merrill flies sea for Coronation....Mussolini opens Italy's new movie studios....Coronation stamps rushed for eager collectors....Lindbergh joins Duke of Kent at air dedication....Auto speed-racing in Berlin....F.D.R. brings fishing trip to an end....Study cause of Hindenburg destruction....War Admiral wins Kentucky Derby easily.

PATHE NEWS—No. 83, Vol. 8.—Coronation pageantry ....Stars test new game of tennis....Fleet of more than 200 takes part in oyster harvest....Plymouth rock painted red....Dinosaur park....Spring monkeyshines....Bache art treasures....Fight fire losses.

PATHE NEWS—No. 84, Vol. 8.—Pre-released; Actual Zeppelin crash. . . . Zeppelin survivor speaks. . . . Dick Merrill's round trip Coronation flight thrills Britain and America. . . . Coronation stamps. . . . Fisherman Roosevelt. . . . War Admiral wins Kentucky Derby.

UNIVERSAL NEWSPAPER NEWSREEL—No. 560, Vol. 9.—Gotham vamps get new aids....120 ride first cycle train....Anglers get real big ones....New American mother chosen....Nurture oysters for future....100,000 Mexicans in parade....Champs open splash season....Wife sits out alimony jig....This cat's fight the McCoy....King revives old ceremony ....Beauty buds at apple fete.

UNIVERSAL NEWSPAPER NEWSREEL—No. 561, Vol. 9.—Zep Hindenburg crashes in flames....Survivors battle injuries to live....War Admiral captures Derby....F. D. R. battles big tarpon....Dick Merrill spans ocean....Hotel "guests" go to work.

Mitcheltree Opens Office

Russell Mitcheltree, copy chief of the motion picture division of Lord and Thomas for the last five years, and formerly copy chief and vice-president of the Street and Finney Agency, has established his own offices in the Chrysler Building in New York.

Criterion Signs for Films

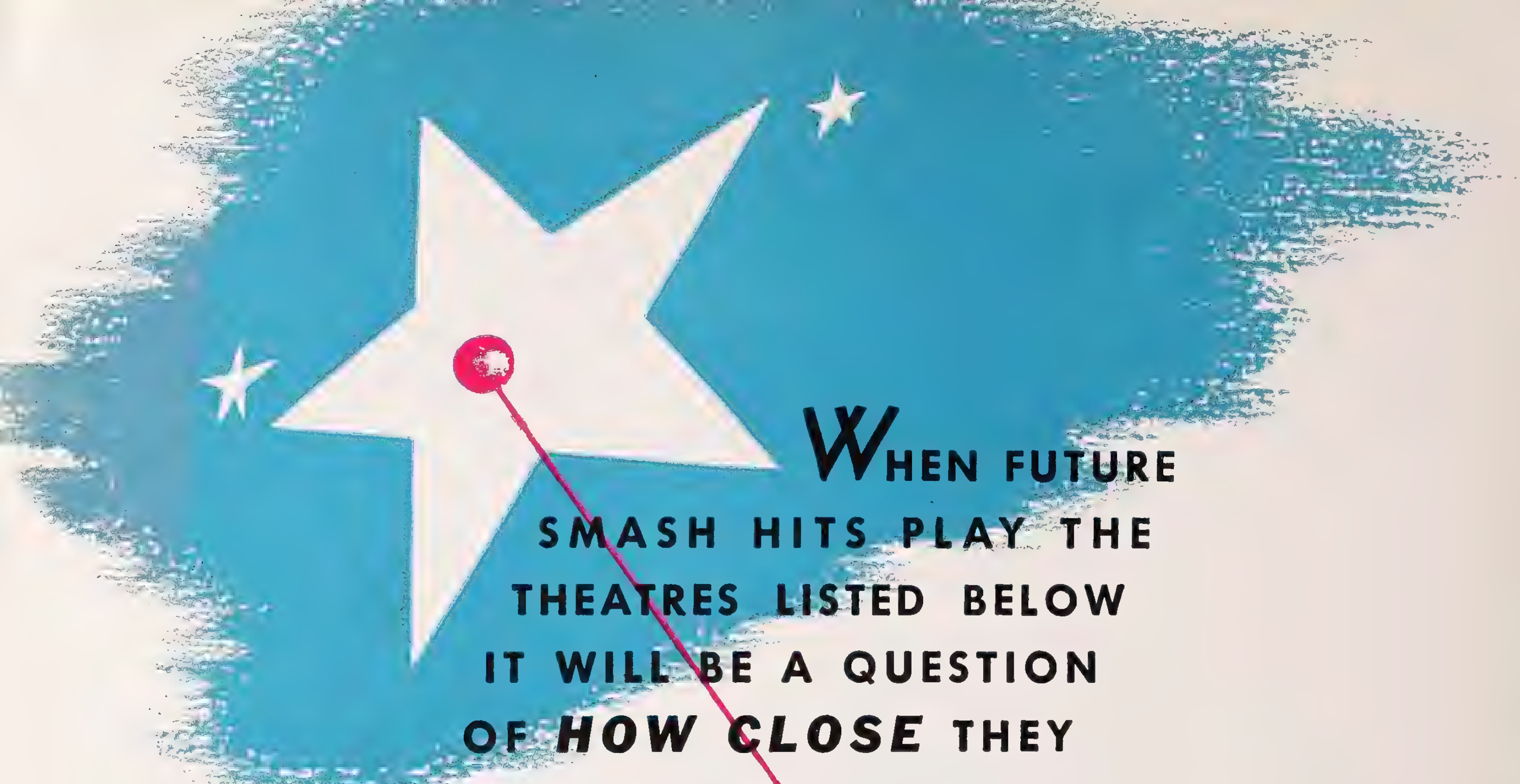
Paramount Pictures this week arranged for an additional outlet on Broadway for its product when it closed a deal with the Criterion for at least three of its features for that house during the next few months. "Make Way for Tomorrow" will be the first and "Souls at Sea," which the company intends to roadshow, will follow on or about June 15. The third will be "High, Wide and Handsome," which will also be roadshown.

Laemmle Will Vacation

Carl Laemmle, Sr., is preparing to leave Hollywood for his annual European vacation and visit to Carlsbad, Czechoslovakia. He will sail from New York June 2nd.

A Star Is Born

DAVID O. SELZNICK'S TECHNICOLOR PRODUCTION SETS THE STANDARD BY WHICH FUTURE SMASH HITS WILL BE JUDGED...



WHEN FUTURE SMASH HITS PLAY THE THEATRES LISTED BELOW IT WILL BE A QUESTION OF *HOW CLOSE* THEY CAME TO THE AMAZING RECORDS COMPILED BY "A STAR IS BORN"

HELD OVER 3rd RECORD WEEK RADIO CITY MUSIC HALL! . . . Held Over United Artists and Wilshire Theatres, Los Angeles; Penn Theatre, Pittsburgh; State Theatre, New Orleans; Capitol Theatre, Springfield; Warner Theatre, Worcester; Worth Theatre, Ft. Worth; Ohio Theatre, Columbus; Vendome Theatre, Nashville!

HELD OVER 3rd WEEK UNITED ARTISTS THEATRE, SAN FRANCISCO *(and still going strong)*! . . . Held Over State Theatre, Providence; Stanley Theatre, Utica; Loew's Theatre, Rochester; College Theatre, New Haven; Palace Theatre, Bridgeport; Long Beach Theatre, Long Beach, Calif.; Arlington Theatre, Santa Barbara; Palace Theatre, Hartford!

HELD OVER INDEFINITELY ALDINE THEATRE, PHILADELPHIA! . . . Held Over Capitol Theatre, Wilkes-Barre; Strand Theatre, Scranton; Apollo Theatre, Atlantic City; United Artists Theatre, Chicago; Denver Theatre, Denver; Paramount Theatre, Salt Lake City; Palace Theatre, Montreal; Loew's Theatre, Toronto; Orpheum Theatre, San Diego; State Theatre, Cleveland!

. . . AND SPACE LIMITS US AS HUNDREDS OF ADDITIONAL HOLDOVERS ARE ANNOUNCED ALL OVER THE COUNTRY!

SELZNICK INTERNATIONAL *presents*

JANET GAYNOR ★ FREDRIC MARCH

with ADOLPHE MENJOU · MAY ROBSON · ANDY DEVINE · LIONEL STANDER

Produced by **DAVID O. SELZNICK** · *Directed by* William A. Wellman · *Released thru* United Artists

The First Modern Picture in TECHNICOLOR

thrill! thrill! thrill! thrill! thrill! thrill!

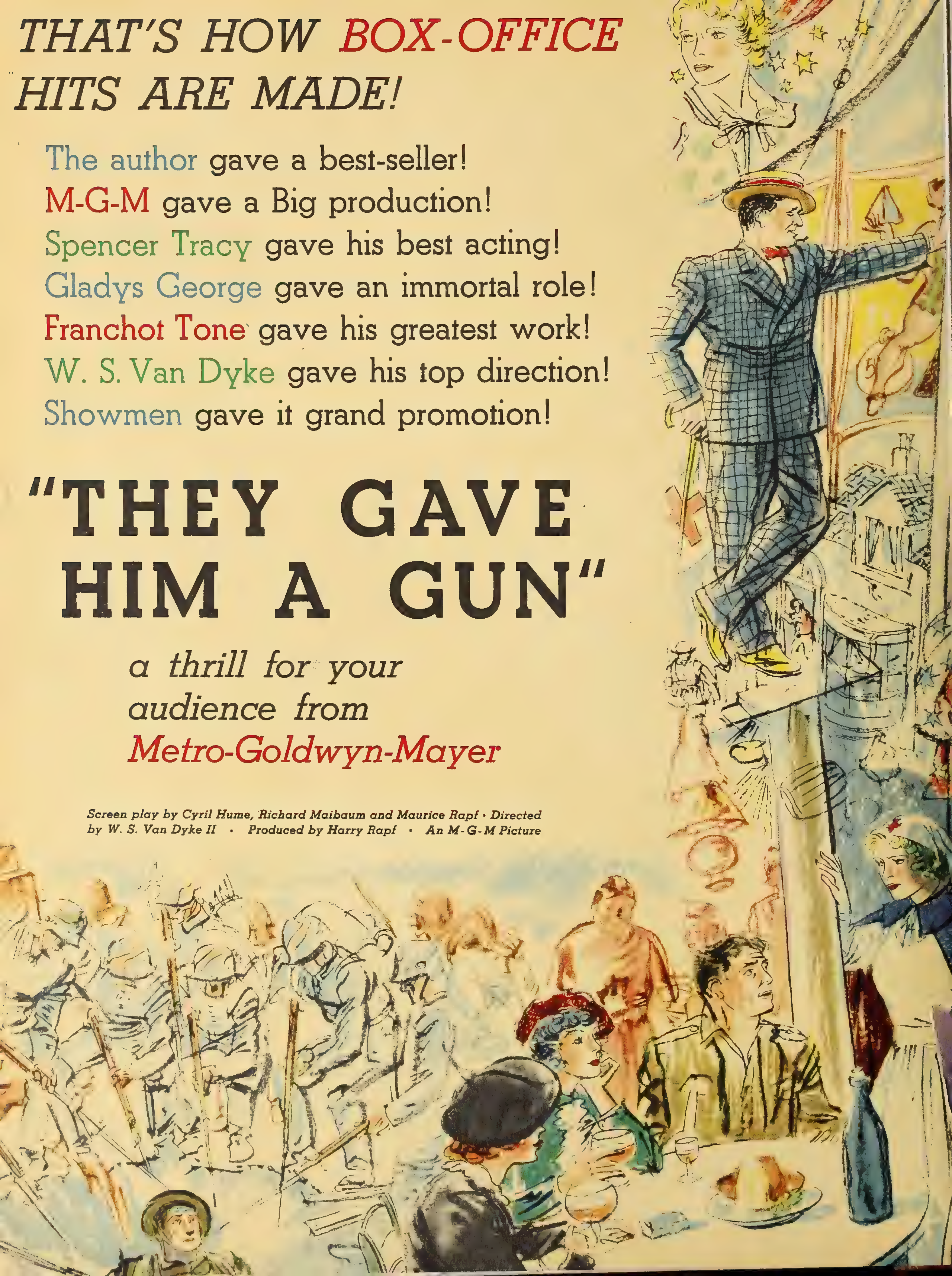
THAT'S HOW BOX-OFFICE HITS ARE MADE!

The author gave a best-seller!
M-G-M gave a Big production!
Spencer Tracy gave his best acting!
Gladys George gave an immortal role!
Franchot Tone gave his greatest work!
W. S. Van Dyke gave his top direction!
Showmen gave it grand promotion!

"THEY GAVE HIM A GUN"

a thrill for your audience from Metro-Goldwyn-Mayer

Screen play by Cyril Hume, Richard Maibaum and Maurice Rapf • Directed by W. S. Van Dyke II • Produced by Harry Rapf • An M-G-M Picture



LAST DAYS OF STATE LEGISLATURES BRING FINAL BATCH OF FILM BILLS

Connecticut Governor Favors 10 Per Cent Amusement Tax; Ohio 7 Cent Assessment Called Unlikely as Committee Disbands

With the last of the state legislatures starting toward adjournment, only 10 states this week were concerned with legislation affecting the motion picture industry.

In California there is a discussion of an increased gross income tax;

Governor Wilbur Cross, of Connecticut, came out in favor of a 10 per cent amusement tax measure;

New theatre taxes were proposed in Florida;

Various municipalities in Georgia voted in favor of Sunday shows;

Missouri passed the minimum wage and hour measure;

The governor of Maine signed the sales tax law;

Measures which threatened additional taxes to exhibitors in Ohio appeared beaten;

South Carolina passed a new sales tax;

The Wisconsin minimum wage and hour bill was also favorably accepted.

Meanwhile, in Washington, D. C., the House judiciary committee authorized Representative Samuel Hobbs of Alabama to appear before the Rules Committee and ask that his resolution providing for a general investigation of the motion picture industry be brought out on the floor of the House of Representatives for debate.

Copyright legislation also was taken up by the Senate patents committee, members of which indicated that hearings would be called, possibly late this month, following disposal of other legislation now pending.

Sabath To Demand Action

Representative Adolph J. Sabath, who headed the special Congress committee which studied film and theatre reorganizations, said he intended to press for enactment of a law to name conservators to control bondholders' committees in receiverships.

Mr. Sabath said he did not care whether the judiciary committee reported his bill or some other, but that he would insist a bill be reported. Otherwise, he said, he would press for continuance of his special probing committee.

Hearings are scheduled in the California legislature at Sacramento this week on an increase in the state's gross income tax. The original date for the discussions was April 20.

Governor Cross at Hartford, Conn., expressed himself in favor of the proposed 10 per cent amusement tax bill, now before the state finance committee, as well as other tax bills on cosmetics, tobacco, etc., saying that the $1,500,000 revenue from amusements, the $1,170,000 from tobacco and other lesser figures would be sufficient to make interest and dividends taxes or any form of income tax unnecessary.

The Missouri House has passed the bill which sets up a method for fixing minimum wages for women and children.

A few hours before final adjournment of the Maine legislature, Governor Lewis C. Barrows signed a bill which provides a one per cent retail sales tax to raise "new money" for old age assistance and equalization of education. The bill replaces the luxury or miscellaneous tax bill which called for a 10 per cent amusement tax.

New Jersey Levies Doubted

Possibility of the enactment of new state taxes affecting the industry in New Jersey is considered to have been removed completely when the legislature repassed over Governor Harold Hoffman's veto a bill providing for the diversion to emergency relief financing of $7,917,000 motorist taxes.

At the home offices of large companies in New York it was not anticipated that they would be affected by the New York state law providing for the establishment of minimum wages and maximum working hours for women and minors, spokesmen for the various organizations declared. It was generally pointed out that despite the collapse of the NRA, its wage and hour provisions have been retained.

Meanwhile, the Senate at Albany passed and sent to the Assembly the Berg bill requiring a permit and payment of a $10 fee to change the location of a place of business of reselling tickets of admission to theatres and places of amusement and providing that no license shall be issued unless the office is approved as suitable. An amendment was also offered by Bernard J. Moran to his Assembly bill taxing films. The amendment would increase the proposed levy from one mill to five mills per foot.

A measure regulating the admission of unaccompanied children to theatres was passed and sent to Governor Herbert Lehman. The Reoux bill, which amends the town law generally so as to give towns of the state jurisdiction over the operation of all amusements, was also passed by both houses and sent to the governor for signature.

Ohio Admission Tax Fading

The industry in Ohio was jubilant over the latest turn in legislative matters at Columbus which sounded the death knell of the proposed seven per cent increase in admission taxes. The House taxation committee, which had the measure under consideration a week ago, took no action and has now permanently disbanded after having indefinitely postponed action on all pending measures. This, it is pointed out, is equivalent to death of the admission tax bill. The committee also killed the bill calling for a tax of 10 per cent of radio advertising revenue for flood relief. Governor Davey, however, signed the civil rights bill, granting equal civil rights in all public places regardless of color or race.

Representative Bryant at Columbia, S. C., has introduced a bill providing for a gross retail sales tax of two per cent.

The Biemiller-Balzer bill, providing for an eight-hour day, 44-hour maximum work week for women in Wisconsin, passed the Assembly and is now before the Senate at Madison. The law also provides that women shall not work more than nine hours per day or 50 hours per week.

In Georgia, the city commission at Rome has sanctioned Sunday shows providing the proceeds go to charity, while Thomasville has allowed the performances with no restrictions.

Phil Gersdorf has joined the Twentieth Century-Fox publicity department in Hollywood under Harry Brand along with Dick Pittinger, who had been with Radio for the past seven years. Nat Harrison has succeeded Mr. Pittinger at Radio.

CBS Survey Sets American Radios At 24,500,000

The Columbia Broadcasting System Radio Census of 1937, a brochure bringing up to date the company's four-year continuous measurement of the national radio audience, compiled under the direction of Dr. Daniel Starch, revealed this week, among other facts, that more than 24,500,000 families in the United States own radio receiving sets.

Personal interviews with some 160,000 set owners in all parts of the country form the basis for the figures contained in the survey. The interviews by Dr. Starch's statisticians during the four quarter periods from 1936 covered every income group of 160 communities of 2,500 and more. In this category it was found that nine out of every 10 families were radio owners.

The brochure discloses a total of 33,000,000 sets in use in homes and automobiles. At the beginning of 1937, 24,500,000 families owned radios. The number of automobile radios in use at the beginning of the year is shown in the study at 4,500,000. Taking into account the 4,000,000 families owning more than one radio, the survey arrives at the 33,000,000 set mark.

Of the 24,500,000 families owning radios early in 1937, Dr. Starch's researchers learned that 20,212,500 listened to the radio an average of five hours each day. In 1932 the average daily period for each family listening was 4.1 hours.

The intensity of ownership of radios according to the size of family income varied as follows:

98.6 per cent of homes with incomes over $5,000; 96.3 per cent of homes with incomes of $2,000 to $5,000; 85.1 per cent of homes with incomes of 2,000 or less.

The percentages of homes having radios in communities of various sizes are as follows:

92.4 per cent in cities over 250,000; 90.8 per cent in cities of 25,000 to 250,000; 91.8 per cent in cities of 10,000 to 25,000; 88.8 per cent in cities over 2,500 to 10,000.

Ownership figures by time zones show the Pacific region first with 91.3 per cent of all homes equipped with radios; the Eastern division next with 90.7 per cent; the mountain region third with 89.7 per cent, and the Central zone last with 88.8 per cent.

At some time each day four out of five of the nation's radio families use their sets, 64.0 per cent after 6 P. M., 57.6 per cent before that hour.

Universal has closed a deal with General Theatres Corp. under which the company's complete service will go into the circuit's houses in Sydney, Melbourne, Brisbane, Adelaide, Hobart and Launceston (Tasmania).

NEW SPACE SYSTEM FOR SUPER-IMPOSED TITLES

Removed from Main Action-Frame and Printed in Black Space Below Picture Area

United Artists Corporation in New York claims it has developed a system to eliminate dissatisfaction over super-imposed titles on foreign language motion pictures brought into this country. The objection raised by both exhibitors and audiences has been that the titles distract attention from the action.

The change is effected by taking the super-imposed title from the main action-frame and printing it on the bottom of the "frame-line," the space below the picture area. Instead of printing two or more identical titles at one time, on the picture area, the new system provides for the printing of only one or two titles at a time, no more. The frame-lines are deep enough for two lines of type the same face-size as the type used in the old method.

Existing technical difficulties in preparation and printing caused United Artists to work out the new method of printing foreign-language titles on all current and future productions, both black and white and color. In taking the title away from the picture area (frame), it is placed on a constantly black background underneath the frame, to insure constant density and brightness.

Title Footage Not Affected

The new method, says United Artists, will not affect the title footage. For instance, under the old method, three lines of title might have appeared simultaneously on the screen within a footage of seven feet. The "frame-line" method will present the same three lines successively within the same seven feet of film footage.

Before the advent of sound on film the aperture of a silent projector formed a picture outline on the screen in a proportion of approximately three-quarters to one. The aperture of a "sound-on-film" projector at first formed an outline more nearly square. To overcome this square effect of the picture the frame-lines were considerably widened and the sound picture aperture was shaped to conform.

By using a sound picture aperture with a height the same as the old silent aperture it is possible to frame the picture to include the lower frame-line bearing the "frame-line superimposed title." These apertures are made by filming the old aperture to conform to the new "frame-line" superimposed titling.

Exhibitors will require nothing more than a new aperture, which many of them can make themselves, says United Artists, so simple is the change-over, and a drop in the masking of the lower part of their screens to fit the new aperture frame in accordance with the "throw." United Artists is servicing all its foreign offices with the new aperture and foreign supply houses will have them available for the Simplex and other projection machines.

"No disadvantage is incurred by the installation of this new method," it is said. "The prevailing old method of superimposing titles still can be projected through the new apertures, the only difference being that there will be a dark blank space on the bottom of the screen (the blank frame-line) which need not be masked out.

"From an audience viewpoint, the changeover to this new method will be distinctly gratifying. Titles will appear clearly, concisely and uniformly. They will always be seen in the same accustomed space below the picture and the letters will always be of the same standard size and the same unvarying brightness. There will be no cause for complaint that the sub-titles are blurry or occasionally illegible or 'jumpy,'" says the company announcement.

Not Patented

"The benefits are especially notable in the case of Technicolor productions, such as the Selznick International film, 'A Star Is Born,' the first picture in which the new United Artists technique is being applied. Heretofore audiences complained that the title-across-the-picture was not only interrupting the smooth flow or composition of the colors but that it was ruining the sense of reality in the new Technicolor process.

"No cause for such complaint now remains, and it is believed that the new system not only has solved a difficult problem but has set a new technical standard.

"The new method is not patentable, and as a consequence it is expected that within a few months every other producer will be utilizing the 'frame-line' method."

Jacksonville Council

The Jacksonville, Fla., Motion Picture Council elected Mrs. L. R. Andrews president this week. Other officers chosen to serve for the year were Mrs. Leslie C. Jones and J. F. Marron, vice-presidents; Mrs. Mary I. Baker, recording secretary; Mrs. Alford, corresponding secretary, and Harwood Rosser, treasurer.

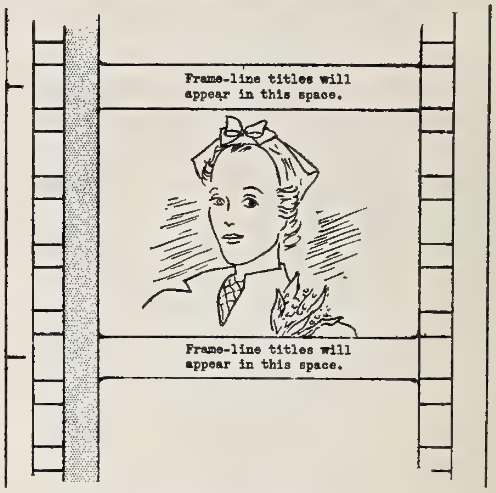
Luncheon for Schaefer

Gus J. Schaefer, manager of Paramount's Central European foreign territory, who recently resigned to become general foreign manager for Universal, was honored with a luncheon in New York Monday at the Hotel Astor by his Paramount associates. Among those present were F. Mohrhardt, W. B. Cokell, E. A. Brown, M. Simpson, J. McDermott, R. Clement, T. X. Jones,. G Weltner, F. LeRoy, M. Kusell, J. J. Unger, A. Deane and C. Gartner.

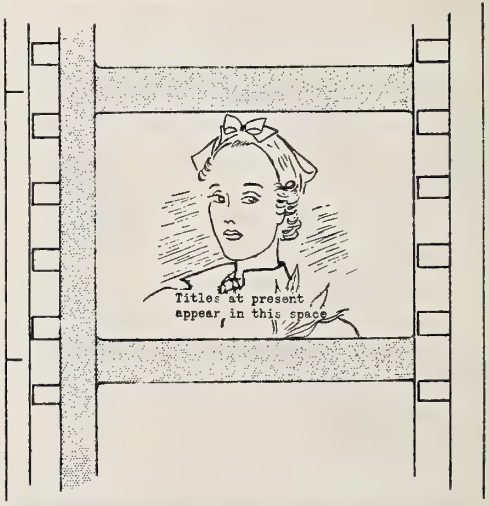
Judell Names Goldman

Sol Goldman, formerly in the sales department, has been placed in charge of the B. F. Judell exchange in Chicago to take the place of Carl Harthill, who resigned to take over the office of Capitol-Monogram in Indianapolis.

New and Old in Title Placement


Frame-line titles will appear in this space.
Frame-line titles will appear in this space.

UNDER UNITED ARTISTS' plan for improving the presentation of foreign language pictures in this country, the superimposed titles henceforth will be printed on the bottom of the "frame-line," as shown in the upper sketch, instead of within the main action-frame, as at present (lower sketch).



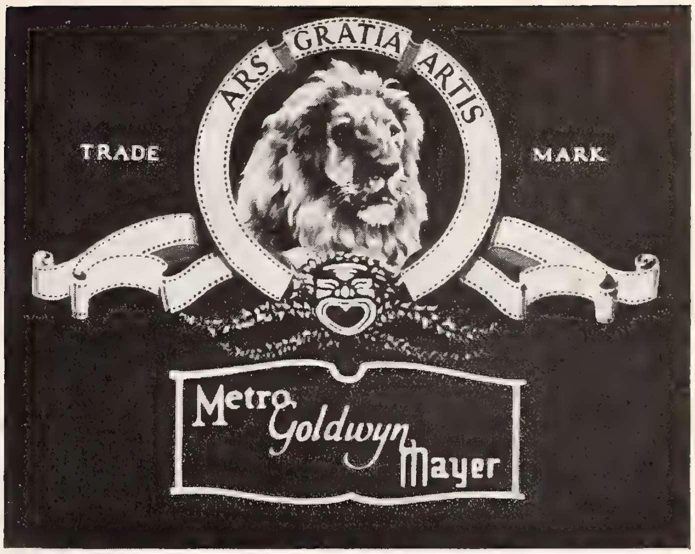
Dr. Joachim to Engineers

Dr. H. E. A. Joachim, director of the research department of Zeiss-Ikon A. G., Dresden, Germany, arrives on the Bremen this week en route to Hollywood to attend the convention of the Society of Motion Picture Engineers, which he will address. Eric W. Schumacher of the Noris Carbon Company will accompany Dr. Joachim to Hollywood.

20th-Fox Increasing Space

Construction work on a three-story addition to the Twentieth Century-Fox Studio at 53rd Street and 10th Avenue in New York will be started in about two weeks. The new addition will face 53rd Street and will be in two sections, one having studio facilities and the other additional office space.

THE BRITISH LION
TRAFALGAR SQUARE


ARS GRATIA ARTIS
TRADE
MARK
Metro Goldwyn Mayer

THE LION'S ROAR HEARD 'ROUND THE WORLD!

And every day throughout the globe the public says: "Leo the Lion is the Leader of the Amusement World!"

THE ROYAL FAMILY OF FILMS START THEIR REIGN OF 1937-38 WITH GREATEST LINE-UP OF HISTORY!

(Ask the M-G-M Boys returning from the Big Convention!)

FUTURE OF INDUSTRY IN AUSTRALIA HANGS ON HOYTS-UNION DECISION

Kent and Hutchinson Will Participate in Discussions in September on Renewal of Five-Year Contract

by CLIFF HOLT
in Melbourne

Of vital moment to the entire industry in Australasia and of equal importance to every distributor servicing this market, the future of General Theatres Corporation, the operating company for the city interests of Hoyts and Greater Union Theatres, Australia's biggest and most important circuits, is in the balance.

The five-year "working agreement" into which Hoyts and Greater Union Theatres entered on Dec. 31, 1932, terminates on December 31st of this year, and it is expected that the decision as to whether the agreement will be renewed, or the two companies will dissolve partnership and again enter into active competition, will be reached next September.

To play a leading part in the discussions between the directors of the interested organizations, Sidney R. Kent, president of Twentieth Century-Fox, which owns a controlling interest in Hoyts, and Walter J. Hutchinson, general foreign manager, will arrive in Sydney the first week in September. They will be here only two weeks, but in that time it is probable that settlement will be made of the most momentous issue in which the industry in this country has yet been involved.

Under the terms of the original agreement, both Hoyts and Greater Union Theatres were required to give 12-months notice of withdrawal from GTC, and both—Hoyts and Stuart F. Doyle for Greater Union—have said that the necessary notice has been given. This in itself, however, is not of great moment. The real point at stake is whether the parties to the agreement can arrange satisfactory terms for a lengthy renewal. Opinion is divided as to the outcome of this possibility, but indicative of how obscure are the true prospects is the statement made to the writer on the highest authority that the directors of both Hoyts and Greater Union "are completely in the dark."

Remember Experiences

It seems clear that each company would have several good reasons for wishing to dissolve partnership, but fresh in the mind of both directorates, no doubt, are their experiences before the partnership was created. In the boom period both were paying high prices for film and proceeding with extravagant theatre building programs, and while attendances were maintained these huge expenditures seemed justified. Then the world slump came.

Holding heavy overdrafts for both concerns, the E. S. & A. bank intervened. Then followed the amalgamation of the Hoyts and Greater Union city theatre interests into General Theatres Corporation. By buying film as one company and not as competitors GTC was able to get film from the majority of distributors at lower prices.

With the return of improved industrial and economic conditions, and a subsequent improvement in receipts, GTC began to emerge from the red and Hoyts and Greater Union were able to put their house in order. Both companies are now stabilized and their profits are consistent. But if the dissolution of GTC is brought about at the end of the year, what then?

One thing is certain. Competition will be hotter than ever. Of major importance will be film supply, and if one company shows a tendency to pay high prices, it will provide the lever for the distributors to force prices up all around. Stuart F. Doyle, managing director of Greater Union, has said that in 1938 his company will build or acquire 200 suburban or country theatres to establish his rural circuit on a basis comparable with its metropolitan holdings. Since the total number of theatres in the Commonwealth is little more than 1,400, he proposes apparently to increase the number bv 14 per cent, and he should know best where he is going to put them. On the other hand, Hoyts, for the last year or so, has gradually been enlarging its neighborhood circuit and bringing existing houses up to date.

In the event of dissolution, one doubts where the theatre-building "war" of seven, eight and nine years ago will be started anew, but one easily sees that the distributors, eager for a dissolution, will be in a position to make the circuits dance a tune that would be merry for them, but singularly lacking in jocularity for the theatre companies, should one try to beat the other to contracts.

Meanwhile, American companies, vitally interested, will be watching the proceedings keenly and closely; and until a decision one way or the other is reached, a welter of rumor and propaganda will complicate what promises to be the most dramatic company story in Australia's film history.

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Williamson Appeal Dropped

By a majority of three judges to one, the Full Court of the High Court of Australia dismissed an appeal by J. C. Williamson, Ltd., from a decision of the Full Court of Victoria that the exclusion of motion picture rights from the company's rights to perform the musical play, "Rose Marie," included the rights of the play.

The effect of this is that Metro-Goldwyn-Mayer is now at liberty to distribute and have exhibited in Australia the sound film, "Rose Marie," without an infringement of Williamson's rights.

The plaintiff, seeking to enjoin the defendants, Metro-Goldwyn-Mayer Theatres and Metro-Goldwyn-Mayer, Ltd., from exhibiting the talking picture version of "Rose Marie," said that in 1924 it obtained from an American company a grant of all performing rights of the play in Australia, with the exception of "moving picture film rights." It contended that that reservation extended only to moving pictures as understood by those words in 1924, and not to a sound version.

In a joint statement dismissing the appeal, the three judges said that the intention of the agreement appeared to be to reserve to the grantor of the rights so much of the exclusive performing rights as would allow the exploitation of the commercial exhibition of the moving picture as practiced at the time, and as it might be improved or developed during the life of the copyright.

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Broadcasting Deal

One of the biggest deals in the history of the commercial radio industry in Australia has been closed by the Commonwealth Broadcasting Company, which for three years has been operating 2UW, Sydney. Owned by Greater Union Theatres, Ltd., and the Albert family, wealthy Australian music publishers, CBC has now either purchased outright, gained control, or formed an association with a chain of 12 leading "B"-class stations in New South Wales, Victoria and Queensland, giving the company a radio coverage of almost 80 per cent of the Commonwealth.

Williamson Loses Appeal from Victoria Court's Decision That Showing of 'Rose Marie' Does Not Violate Agreement

One of the directors of CBC is Stuart F. Doyle.

A plan will be submitted soon to shareholders for amalgamation of four picture theatre companies, Greater J. D. Williams, Ltd., Spencers, Wests and Amalgamated Pictures. The proposal is that shareholders surrender their holdings in return for shares in the operating company, Greater Union Theatres, Ltd. The total subscribed capital of the four companies is $5,733,760 and the paid-up capital of Greater Union is $2,000,000. Under the plan shareholders will have a direct voice in election of the directors of the operating company, whereas at present they have only an indirect influence as the board is elected by the directors of the holding companies. It is believed that the ultimate distribution of stock to shareholders will be at below the par value of their present holding. The actual distribution in each case will vary according to the interest of each company in the operating company.

Greater Union Theatres, Ltd., does not issue a balance-sheet, but if the scheme is agreed to, a balance-sheet will be issued to shareholders.

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Queensland Contract Issue

At the annual conference of the Queensland Exhibitors Association members discussed standardization of contracts and decided to place under consideration a suggestion of approaching the State Government on the matter. It also was decided to approach the Arbitration Court for variations and rulings to clear up the anomalies that exist in the Theatrical Employees' Award, the opinion being that in its present form the Award would ruin country exhibitors and jeopardize even suburban theatre owners.

The resignation of Arthur Powell, president for the last three years, was reluctantly accepted, and John F. Rogers was elected president, with Marshall Palmer, vice-president.

New South Wales Quota

The Sydney *Sunday Sun* publishes an Open Letter to Phil Reisman (but its message in reality is directed to all distributors) in which the RKO executive is called upon to cooperate with local producing units and observe the provisions of the New South Wales Quota Act by including Australian films on RKO's annual program. The letter says:

"The law requires the inclusion of Australian films on your annual programs. Go one better, Mr. Reisman. Cooperate. Send us your stars to work for us. Let the names of your great companies and our growing ones appear in alliance on the screen. Let us forget talk of penalties and substitute plans for progress."

Added significance is given the letter by reason of the fact that talk of forcing distributors here to produce a certain number of Australian films each year, in proportion to their releases, is again being heard from Governmental quarters.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Black Torrent"	Original, Ralph Graves. Screen play, Charles Francis Royal, Paul Franklin. Director: Ernest Schoedsack.	Jack Holt, Mae Clarke, Ray Walker, James Bush, Harold Huber, Grace Lem.	Shooting
"Professional Juror"	Original, Harold Shumate. Screen play, Fred Niblo, Jr., Grace Neville. Director: John Brahm.	Otto Kruger, Douglass Montgomery, Jacqueline Wells, Nana Bryant, Thurston Hall, Marc Lawrence.	Shooting
GRAND NATIONAL			
"Sweetheart of the Navy"	Original, Garrett Graham, Jay Straus. Screen play, Carroll Graham. Director: Duncan Mansfield.	Cecilia Parker, Eric Linden, Roger Imhof, Bernadene Hayes, Cully Richards, Henry Rocquemore.	Shooting
"Riders of the Rockies"	Original, Lindsley Parsons. Screen play, Robert Emmett. Director: R. N. Bradbury.	Tex Ritter, Louis Stanley, Charles King, Snub Pollard, Horace Murphy, Heeber Snow.	Shooting
"The Shadow"	Original, Al Martin. Director: Lynn Shores.	Rod La Rocque, Lynn Anders, Norman Ainsley, Kenneth Harlan, Walter McGrail, Cy Kendall, James Morton.	Shooting
METRO-GOLDWYN-MAYER			
"You'll Be Married By Noon"	Original, Harry Ruskin. Screen play, George Oppenheimer, Everett K. Freeman. Director: Edwin L. Marin.	Robert Young, Florence Rice, Barnett Parker, Hugh Marlow, Irene Franklin, Warren Hymer, Tom Kennedy, Joe Caitz, Jack Norton.	Shooting
"Saratoga"	Original screen play, Anita Loos, Robert Hopkins. Director: Jack Conway.	Clark Gable, Jean Harlow, Lionel Barrymore, Una Merkel, Cliff Edwards, John Eldredge, Jonathan Hale, Frankie Darro.	Shooting
PARAMOUNT			
"Artists and Models"	Original, Sig Herzig, Eugene Thackerey. Director: Raoul Walsh.	Jack Benny, Gail Patrick, Richard Arlen, Ida Lupino, Ben Blue, Judy Canova, Donald Meek, Yacht Club Boys, Cecil Cunningham, Jane Weir.	Shooting
"Exclusive"	Story, John C. Moffitt. Screen play, John C. Moffitt, Sidney Salkow, Rian James. Director: Alexander Hall.	Frances Farmer, Fred MacMurray, Charles Ruggles, Lloyd Nolan, Fay Holden, Ralph Morgan, Irving Bacon.	Shooting
"Forlorn River"	Original, Zane Grey. Screen play, Stuart Anthony, Robert Yost. Director: Charles Barton.	Larry Crabbe, June Martel, John Patterson, Lucien Littlefield.	Shooting
"Wild Money"	Original, Paul Gallico. Director: Louis King.	Edward Everett Horton, Louise Campbell, Lynne Overman, Porter Hall, Lucien Littlefield, Esther Dale, Colin Tapley, Benny Baker, James Sheriff.	Shooting
"Double or Nothing"	Original, M. Coates Webster. Adaptation, Charles Lederer, Irwin Gelsey. Screen play, John C. Moffitt, Duke Atteberry. Director: Theodore Reed.	Bing Crosby, Mary Carlisle, Martha Raye, William Frawley, Benny Baker, Andy Devine, Samuel Hinds, Fay Holden.	Shooting
"Let's Talk of Love"	Original, James Edward Grant. Screen play, George Bruce, Frank Partos. Director: Charles Vidor.	Ann Dvorak, John Trent.	Shooting
RKO RADIO			
"Super Sleuth"	Original story, Harry Segall. Director: Ben Stoloff.	Jack Oakie, Ann Sothern, Eduardo Ciannelli, Edgar Kennedy, Joan Woodbury, Alan Bruce, Willie Best.	Shooting
"Easy Going"	Original, Avery Hopwood. Screen play, Nat Perrin. Director: Edward Cline.	Wheeler and Woolsey, Esther Muir, Marjorie Lord, Russell Hicks, George Meeker, Patricia Wilder, Maxine Jennings, Kitty McHugh.	Editing
TWENTIETH CENT.-FOX			
"Armored Taxi"	Original, Jack Andrews. Director: Mal St. Clair.	Rochelle Hudson, Brian Donlevy, Barton MacLane, Robert Kent, Pauline Moore, Chick Chandler.	Shooting
"You Can't Have Everything"	Original, Gregory Ratoff. Screen play, Harry Tugend, Jack Yellen, Karl Tunberg. Director: Norman Taurog.	Alice Faye, Ritz Brothers, Don Ameche, Gypsy Rose Lee, Charles Winninger, Rubinoff, Anthony Martin, Joan Davis, Frances Drake, Arthur Treacher, Tip, Tap and Toe.	Editing
UNITED ARTISTS			
"Stella Dallas"	From the novel by Olive Higgins Prouty. Play, Harry Wagstaff Gribble, Gertrude Purcell. Screen play, Victor Heerman, Sarah Y. Mason. Director: King Vidor.	Barbara Stanwyck, John Boles, Anne Shirley, Alan Hale, Barbara O'Neil, Tim Holt, George Walcott, Marjorie Main, Edmund Elton, Anne Shoemaker, Winifred Harris, Al Shean, Hattie McDaniels.	Shooting
"Hurricane"	Original, Charles Nordhoff, James Norman Hall. Screen play, Dudley Nichols. Director: John Ford.	Dorothy Lamour, Raymond Massey, Barbara O'Neil, C. Aubrey Smith, Thomas Mitchell, Jerome Cowan, Kuleii De Clercq, Mamo Clark, Movita.	Shooting
UNIVERSAL			
"Love in a Bungalow"	Original, Eleanor Griffin, William Rankin. Director: Ray McCarey.	Nan Grey, Kent Taylor, Dorothea Kent, Jack Smart, Hobart Cavanaugh, Louise Beavers, David Oliver.	Shooting
"West Coast Limited"	Original screen play, Maurice Geraghty, Ford Beebe. Director: Ford Beebe.	Lyle Talbot, Polly Rowles, Henry Hunter, Henry Brandon, Frank Reicher.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Angle Shooter"	Story, Adela Rogers St. John. Screen play, Warren Duff. Director: Ray Enright.	Pat O'Brien, Joan Blondell, Margaret Lindsay, Ricardo Cortez, John Litel, Ben Welden.	
"It's Love I'm After"	Original, Maurice Hanline. Screen play, Casey Robinson. Director: Archie Mayo.	Leslie Howard, Olivia de Havilland, Eric Blore, Spring Byington, Bonita Granville, Georgia Kane, George Barbier, Patric Knowles, Mary Treen, E. E. Clive.	Shooting
"Varsity Show"	Original, Sig Herzig, Warren Duff. Screen play, Sig Herzig, Warren Duff, Jerry Wald, Richard Macaulay. Director: William Keighley.	Dick Powell, Lee Dixon, Fred Waring, Rosemary Lane, Priscilla Lane, Scotty Bates, Johnny Davis, Polly McClintock, George MacFarlane, Ferne Buckner.	Shooting
"Mr. Dodd Takes the Air"	Original, Clarence Budington Kelland. Screen play, William Wister Haines, Elaine Ryan. Director: Alfred E. Green.	Kenny Baker, Jane Wyman, Gertrude Michael, Alice Brady, Frank McHugh, Henry O'Neil.	Shooting
"First Lady"	Original, Katherine Dayton, George S. Kaufman. Screen play, Rowland Leigh. Director: Stanley Logan.	Kay Francis, Preston Foster, Veree Teasdale, Walter Connolly, Anita Louise, Victor Jory, Marjorie Gateson, Louise Fazenda, Marjorie Rambeau, Eric Stanley, Henry O'Neil, Sara Haden.	Shooting

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JOINT REPORT MAY 26 ON NEW BRITISH QUOTA

Board of Trade Secretary Calls for Film Leaders' Suggestions; GB Inquiry Demanded

by BRUCE ALLAN

in London

Dr. Leslie Burgin, Parliamentary secretary of the Board of Trade, has told the three trade organizations—the Cinematograph Exhibitors Association, the Kinematograph Renters Society and the Film Group of the Federation of British Industries—that he will receive their representatives on May 26th to learn their recommendations on the report of the socalled Moyne Committee on the Quota.

The councils of the CEA and KRS will receive the reports of their own committees on May 19th and a joint meeting with the FBI Group will follow, to approve a statement to be presented to Dr. Burgin.

The conferees of the KRS and Film Group have indorsed the minimum cost principle as the determining factor in application of the Quota, but the CEA favors the Quality Clause as recommended in the Moyne Report.

While the three groups have agreed upon most of the major points, including compulsory arbitration, the report of the joint conferences is expected to leave many minor differences for the Board of Trade to decide.

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Seek Study of GB Finances

The provisional shareholders' committee of Gaumont British is planning to make application under the Companies Act to the Board of Trade for an investigation of the company's finances. The committee has asked shareholders for one penny per share to meet the expenses of the action.

In a circular, the committee declared that the deficit of £507,742 shown in the company's consolidated balance sheet would be £1,594,582 except for the writing up of properties. It is asserted by the group that the deficiency of the GB investment in Denman Trust amounts to £1,000,000.

It is further claimed that the closing down of the GB studios and distribution implies heavy capital losses, but that GB Distributors appears in the assets at £510,000 and the Lime Grove Studios at £450,000. Heavy losses also are alleged in Gainsborough, Baird and British Acoustic, all GB subsidiaries. It is claimed that all the GB companies are showing trading losses.

The Board of Trade must act on the petition of 10 per cent of the shareholdings, which means 250,000 ordinary shares. It is generally believed that 1,000,000 shares are held outside the Ostrer group, although the actual figure is uncertain. It is pointed out that the committee has used facts and figures in its statement which were inadmissible in the recent court case concerning the preference dividend, including the position of subsidiaries.

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Technicians Threaten Strike

Possibilities of a strike of laboratory workers were indicated in an official statement from the Association of Cine Technicians which commented severely on the attitude of 14 laboratory companies which had refused to recognize the association.

APPEAL FROM BRITISH CENSOR STILL DENIED

Geoffrey Lloyd, Under-Secretary for the Home Office in London, who announced to the House of Commons recently that an advisory committee would soon be drawn up to consider amendment of the Cinematograph Act, said last week, in reply to a question, that the Home Secretary was not prepared to consider amending the act to give motion picture producers the right to appeal from the decisions of the British Board of Censors to the Home Office.

At present there is a right of appeal to local licensing authorities, entailing separate action in each district. The Cinematograph Act should not be confused with the Films Act, which was passed in 1927. It is concerned with the licensing of theatres from the point of view of public safety, and incidentally confers the right of censorship on local authorities, who delegate it to the British Board of Film Censors, but are compelled by law to hear appeals from the board's decisions.

Proposals for a conference to discuss an agreement on working conditions and wages were made to the companies by the association last November. M. Neville Kearney, acting personally for the companies, replied that the draft proposals were unacceptable.

Recently district meetings of laboratory members of the association have passed resolutions endorsing any action, including withdrawal of labor, which the council may take in order to obtain recognition and an agreement. Reporting this fact, the association said, "The association will not hesitate to enforce any mandate from its members."

The association demands included:

A 44-hour working week, with special overtime and night work rates;

Adequate meal breaks and a limitation of continuous hours worked.

Traveling expenses for work after regular transit services have ceased.

A wage scale in which the average basic wage is £3:10 a week and a maximum in which £6:10 is exceeded in only two classes of employment. (£3:10 is approximately $17.50; £6:10 approximately $37.50).

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"Horrific" Films

The London County Council has received a recommendation, in the annual report of its licensing committee, in favor of establishment of a third film category, over and above the "A" (Adult) and "U" (Universal) certification of the British Board of Film Censors. To be classed as "H" (Horrific) would be films regarded as likely to be frightening to children, and only patrons over 16 years of age would be admitted to view them.

A "Horrific" classification was, in fact, once adopted by the BBFC, for films of the type of "Dracula," but became obsolete and was not dropped because there were no subjects to which it could be justly applied. Adoption of the LCC recommendation would therefore make little practical difference to BBFC procedure.

British Colour Issue

Dufay-Chromex, Ltd., which controls world rights in the Dufaycolor and Cinecolor processes, has made an offer of shares in the London market.

The company is capitalized at £1,000,000 in 180,000 6 per cent cumulative participating preference shares of £1,100,000 6 per cent redeemable non-cumulative second preference, 6 per cent, of £1 and 2,880,000 ordinary shares of 5/- value. Offered for sale were the whole of the 180,000 first preference shares and 360,000 of the ordinary shares, each at par; total £270,000.

Dufaycolor film previously was marketed in the British Empire by Ilford, Ltd., which will merge its interests in the company and carry out an intensive selling campaign of the film to amateurs.

The chairman of the company is Lord Mottistone, and directors of Spicers, the printers, are associated. The company claims 312 patents and pending patents.

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Dixey Company Issue

The British Independent Exhibitors' Distributing Co., headed by Capt. A. C. N. Dixey, on Monday issued 1,100,000 two-shilling ordinary shares. The company will engage in operations on the sale of shares totaling £50,000. This amount has been guaranteed, including £35,000 in ordinary shares subscribed for by the Rock Studios.

The company's contract with Rock for floor space at the plant calls for payment of £16,250 for the first year, rising to £32,500 annually in four years. Four films already have been bought. A total of 300 exhibitor franchise holders will absorb 100,000 franchise shares to a value of £10,000.

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New Tax and Americans

The new tax on increased profits discussed by Neville Chamberlain, Chancellor of the Exchequer, in his budget statement, may affect American film companies operating here. The tax will be levied in one of two forms, at the option of the company. Standard profit is estimated from an average of the returns for the years 1933, '34 and '35.

On an increase of six per cent over this figure no tax will be levied. On an increase of six to 10 per cent, 20 per cent tax will be levied; on 10 to 15 per cent, 25 per cent; over 15 per cent, 33⅓ per cent. Alternately the tax may be levied on the amount by which profits exceed six per cent on the total issued capital of the company. It is believed that the British subsidiaries of many American concerns are today making much bigger profits than in the three "standard years."

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Odeon Buys E & G Control

Odeon Theatres has acquired a controlling interest in Entertainments and General Investments Corp., Ltd., which controls the County Cinema Circuit. Several of the E. & G. directors have resigned and Oscar Deutsch has joined the board.

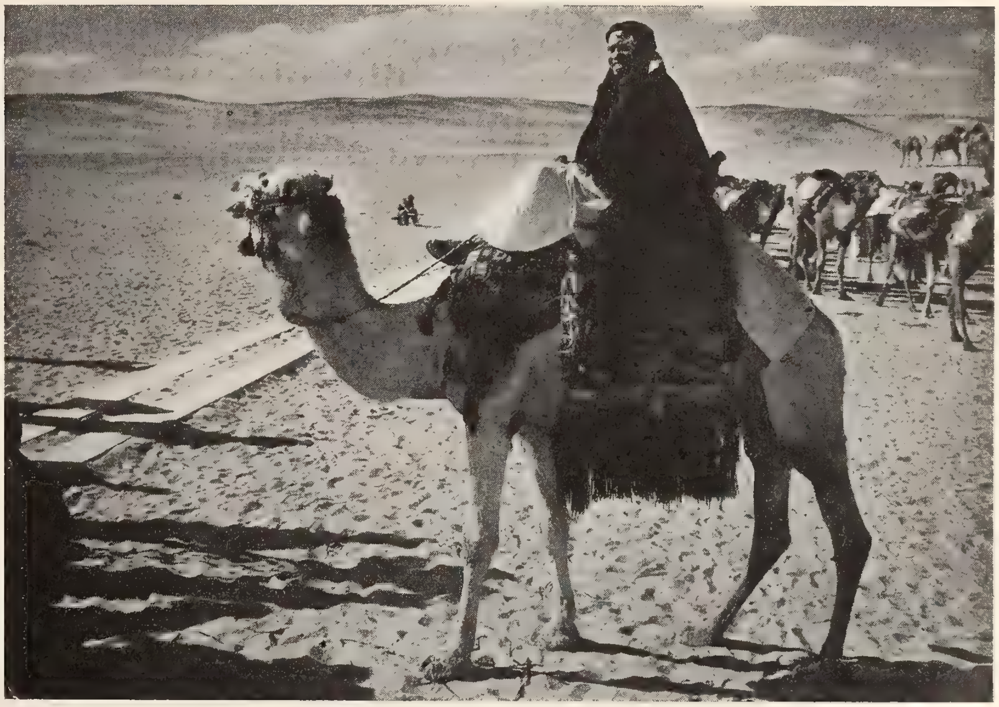
The deal creates a circuit of more than 250 theatres, for the most part in non-competitive situations. The majority were built the last three years.

C. J. Donada has received a new long-term contract as managing director of the County Circuit, and and Ralph S. Bromhead is under long contract as general manager.

It is believed that Maurice Silverstone, United Artists head here, had much to do with consummation of the arrangement, which was first planned with a United Artists tieup two years ago. The deal creates a circuit which is definitely in competition with the theatre holdings of Gaumont British and John Maxwell.

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London



THE CAMELS ARE COMING, with Paul Robeson up. The picture was taken on the Sahara where the star was on location for Walter Futter's production, "Jericho", for Capitol. Princess Kouka, Soudanese, is leading woman. Henry Wilcoxon and Wallace Ford are other stars of the film.

Royal Journey

An interesting piece of historical reconstruction was done by Herbert Wilcox for his Anna Neagle-Anton Walbrook special for Coronation release, "Victoria the Great."

Scheduled was a scene picturing the first railway journey ever made by the young Queen and her Consort, an enterprise sanctioned with much trepidation by the statesmen responsible for the safety of the Royal Person. Illustrating the exact status of mechanical transport in those days, also, is the fact that the Queen's coachman is shown giving the iron horse the expert once-over before he consented to step down in its favor.

Wilcox used in these scenes the famous hundred-year-old locomotive, the "Lion," which ordinarily stands as a museum piece in Lime Street depot, Liverpool. Taken to the engineshops of the L. M. S. Railway, the engines were found to be in a complete state of efficiency. A few days later, smoke pouring from its "chimney pot" funnel, it was running merrily up and down a siding especially laid down off the Watford St. Albans track.

Besides Anna Neagle as the young Queen and Walbrook as her Consort, these scenes introduced H. B. Warner (Lord Melbourne), Walter Rilla, Charles Carson, O. B. Clarence and Moore Marriot. A second picturesque historical touch was the appearance of a force of "Peelers," the very first British police-officers, named after their inventor, Sir Robert Peel, who is yet another figure to be seen in the Wilcox film.

Earlier studio scenes for "Victoria the Great," following on the opening shot of the young girl, in her night-dress, receiving news of her accession, have covered the arrival in England of Prince Albert matrimonially inspired, and have used some big sets, picturing the Court at Buckingham Palace, and a large number of brilliant, and authentic, costumes and uniforms of the period. The picture is well up to its production schedule.

Court Scene, Denham

One of the most important sequences at Denham in the Victor Saville production, "Action for Slander," is that picturing a *cause celebre* in the King's Bench court, Clive Brook figuring as the man who brings an action to defend himself against an accusation of cheating at cards. The most original feature of the scene is a reconstruction of the game in court, with Morton Selden playing a dominating part as the Judge and all the principals of the film appearing in this one scene. They include Ann Todd, Margaretta Scott, Allen Jeayes, Percy Marmont, Ronald Squire, Arthur Margetson, Kate Cutler and Enid Stamp-Taylor.

Tim Whelan, directing, has spent eight days on this sequence after two days of intensive rehearsal. A studio spectator was Frank Capra, on the eve of leaving London for Russia and, trade rumor says, for Italy and, possibly, the discussion of a picture in Mussolini's studios.

Ann Todd, as soon as her part opposite Brook is finished, will play in "The Speaker," with Edmund Lowe. She has taken over at short notice the part originally assigned to Elizabeth Allan. William K. Howard, directing, has been working on a set in which the outstanding feature is a reproduction of Battersea Bridge in fog, with the Chelsea Power station, a famous London landmark, in the background.

Basil Dean's "The First and the Last" next week will bring the subjects in production at Denham up to four.

—

Robert T. Kane has stopped production upon "Lawrence of Arabia," the official film life of the famous hero of the Arab Revolt, which he recently took over from Alexander Korda of London Films, on whose schedule the picture has been for more than a year. There is a denial of stories that the British Government objected to the project. Whatever the real reason, "Lawrence of Arabia" has cost a considerable amount already. Some time ago Zoltan Korda took a photographic unit to Arabia, and recently it was announced that Harold Schuster, for New World, the Kane unit, would spend three months in the desert with James Wong Howe as his cameraman.

Robert T. Kane also took over from Mr. Korda the rights of "Cyrano de Bergerac," and he made, as a New World picture, "Four Dark Hours," originally planned as the first of a series of Denham "B" pictures.

Finishing "Jericho"

"Jericho," Capitol Films feature produced by Walter Futter, directed by Thornton Freeland, and featuring three American stars, Paul Robeson, Henry Wilcoxon and Wallace Ford, is near the windup. Pinewood studio is being used for the interiors of the picture, but its big selling value is likely to be the impressiveness of the Saharan exteriors.

Sponsored by Max Schach, "Jericho" will definitely reach the American market, with Mr. Futter probably taking an active share in its exploitation there.

Pendleton - Matthews

Nat Pendleton started on his scenes for "Gangway" at Pinewood this week. The film is one of the Jessie Matthews vehicles which are being made by Gaumont-British and General Film Distributors in partnership, for distribution by GFD. Barry Mackay is opposite Miss Matthews and Noel Maddison is another cast feature. A further American value is the special music of Goodhart, Lerner and Homan.

Pendleton has a gangster role and his first day's work, in the veranda bar of a superliner, was played with Alistair Sim, a comedy detective, as a foil.

Robert Hale, father of Sonnie Hale, the director of "Gangway" and husband of Jessie Matthews, plays a small part. He happened along when a bit player was missing.

In preparation at G-B's Gainsborough studio is "Dr. Syn," from the Russell Thorndike book. Roy Neill is directing George Arliss, John Loder and Margaret Lockwood. The original assignment gave direction to Herbert Mason, but the illness of his wife compelled him to relinquish it.

G-B has in the cutting room "Non-Stop New York," "King Solomon's Mines" and ". . . Said O'Reilly to Macnab" (Gainsborough).

Five Named for 'Red' Film 'War'

The American Legion, Veterans of Foreign Wars, Benevolent and Protective Order of Elks, Legion of Valor and the Knights of Columbus are among the patriotic American organizations, all national in character, participating in the campaign against "subversive" motion pictures, according to the New York *American*, which, with other Hearst newspapers, is conducting a "war" against "Red" motion pictures imported from the Soviet.

The organizations mentioned have a membership alone approximating some 2,500,000, and with their families have an influence on some 10,000,000 persons. The American Legion has 949,542 members, the Elks 500,000; Legion of Valor, 1,000; Knight of Columbus, 439,183.

The *American* said editorially this week that the "anti-red" film fight "is wisely centered in Los Angeles, the heart of the motion picture world."

Commander George Radcliffe of the W. F. W. announced his group has joined the K. of C. attack on the showing of Russian films in Chicago.

A new political fight on American entertainment media was started this week by the Non-Sectarian Anti-Nazi League to Champion Human Rights. Headed by Samuel Untermeyer, New York attorney, and League president, a nationwide campaign was started "to cleanse the air of all Nazi-financed and pro-Nazi radio broadcasts over American stations."

American Films Dutch Leaders

During 1936 a total of 290 feature productions were imported into Holland from the United States, as compared to 240 in 1935 and 265 in 1934, according to the annual report of the Dutch board of censorship in Amsterdam.

The dominant position of American product in the Dutch market is indicated by the fact that the nearest competitor in point of quantity of import, Germany, imported 84 features in 1936, the same number in 1935 and 91 in 1934. All other countries combined imported for three years, 154 features, 145 and 126 respectively.

A total of 20 features were banned by the censor in 1936, of which 13 were American, three French and one each from Germany, Austria, Belgium and Russia.

Ohio Censor Reports

The Ohio censors, at Columbus, reviewed a total of 605 reels in April from which 36 eliminations were ordered. This compares with 699 reels reviewed and 38 eliminations ordered in March. In April, last year, there were 31 eliminations in 605 reels reviewed.

A troupe from Minerva Tonfilm, a German company, arrived in New York late last week to shoot scenes for "Heimweh." The group is headed by Juergen E. K. Von Alten and Albert Heubsch.

Sophie Tucker Heads Actors' Federation

The American Federation of Actors, at their annual meeting in New York Monday, chose regular and honorary officers for the next three years and named eight councilmen to serve for four years. The officers, most of whom were incumbent, are Rudy Vallee, honorary president; Sophie Tucker, president; Joe Laurie, Jr., first vice-president; Ben Bernie, second vice-president; Chick York, third vice-president; Harry Richman, fourth vice-president; Ralph Whitehead, executive secretary, and Charles S. Mosconi, treasurer. The councilmen chosen were Mr. Richman, chairman; Mr. Laurie, El Brendel, Eddie Garr, Dan Healy, Guy Maglen, Matt Shelvey and Louis J. Pope.

Stage Shows May Yield to Doubles

by WILLIAM F. CROUCH

in Chicago

Balaban & Katz is understood to be considering elimination of stage shows in its Chicago and Oriental theatres and introduction of a double feature policy instead, following the general decline of attendance the last few weeks. The stage shows, elaborate as they are, have not proved a sufficient attraction to offset the strong pull the neighborhood theatres have with duals at a lower admission rate.

Business in all theatres in this territory has declined sharply. Exhibitors blame daylight saving time as a chief factor. With double features the evening shows start earlier than with a single feature program, but with the extra hour of daylight patrons wait until after sundown, and then find the show lasting past midnight.

Another element cited is the $90,000,000 increase in general rental in apartments and homes this spring. Other factors blamed are the call of the out-of-doors and the elimination of the so-called chance games.

Young Reviewers Hold Conference

The Young Reviewers and affiliated 4-Star Clubs of the National Board of Review of Motion Pictures are holding their spring Conference in New York on Saturday, May 15. The Young Reviewers are boys and girls from 8 to 16 years who were organized in 1931 by the National Board to find out from children themselves "just what they were most interested in and most affected by in the motion pictures they saw." The program of these clubs usually consists of four units, appreciation, projection, production, and community activities.

Saturday's curriculum will consist of the awarding and showing the winning entries of the first annual 4-Star "Make Your Own Movies" contest at the 8th Street Playhouse which will be followed by a luncheon at New York University and an address by Mr. Robert Porterfield. The afternoon session will be an open forum. Delegates from New Jersey, New York, Connecticut, Massachusetts and Pennsylvania will attend.

Second Offer to RKO Creditors

Federal Judge William Bondy in New York on Monday denied the petition of Class A and common stockholders of RKO for permission to intervene in the reorganization proceedings of the company. The objections filed by the stockholders, however, were referred to Speciail Master Alger.

The reorganization plan of RKO was amended on Wednesday before Special Master George W. Alger in New York to provide that unsecured creditors will be offered one share of new preferred and one share of common stock for each $100 in claims instead of the previous offer of three quarters of a share of preferred and one and one-half shares of common in the original plan. This change was suggested by the Atlas Corporation, proponent of the reorganization plan.

It was also proposed that the preferred will be convertible into four shares of new common stock for each share of preferred instead of three and one-third shares as formerly. Under the amended plan the proposed distribution of securities will be as follows: debentures, $12,718,500; new preferred stock, $8,000,000; new common stock, 2,123,148 shares of which 1,288,800 would be issued for old common.

Bank Discloses Fox Stock Sales

The Chase National Bank in New York officially disclosed for the first time that a portion of its holdings in Twentieth Century-Fox Film Corporation stock had been sold in the open market. It disposed of 2,500 shares of common stock and 1,200 shares of preferred during the month of March from its regular holdings of the securities and 3,204 shares of preferred and 1,602 shares of common in escrow under the terms of the General Theatres Equipment Corporation reorganization agreement.

In discussing the sales, the bank said that it "has during the last two months sold a few thousand shares of Twentieth Century-Fox Film Corporation stock in the open market.

"As occasion offers, the bank may in the future sell additional shares of stock in the open market or otherwise. Such sales, as and when made, will be in the pursuit of its settled policy to gradually accomplish a liquidation of stock holdings which, under normal conditions, it is not permitted legally to retain indefinitely."

Apart from a small block held in escrow under the terms of the General Theatres Equipment reorganization agreement, the bank's holdings of the motion picture stocks March 1, last, consisted of 680,378 shares of preferred and 340,189 shares of common. The remaining stocks still held under the escrow agreement on March 31 amounted to 20,235½ shares of preferred and 10,117¾ shares of common.

Samuel Goldwyn this week signed Lady Sybil Colfax, British literary figure, as London story editor.

IT'S A

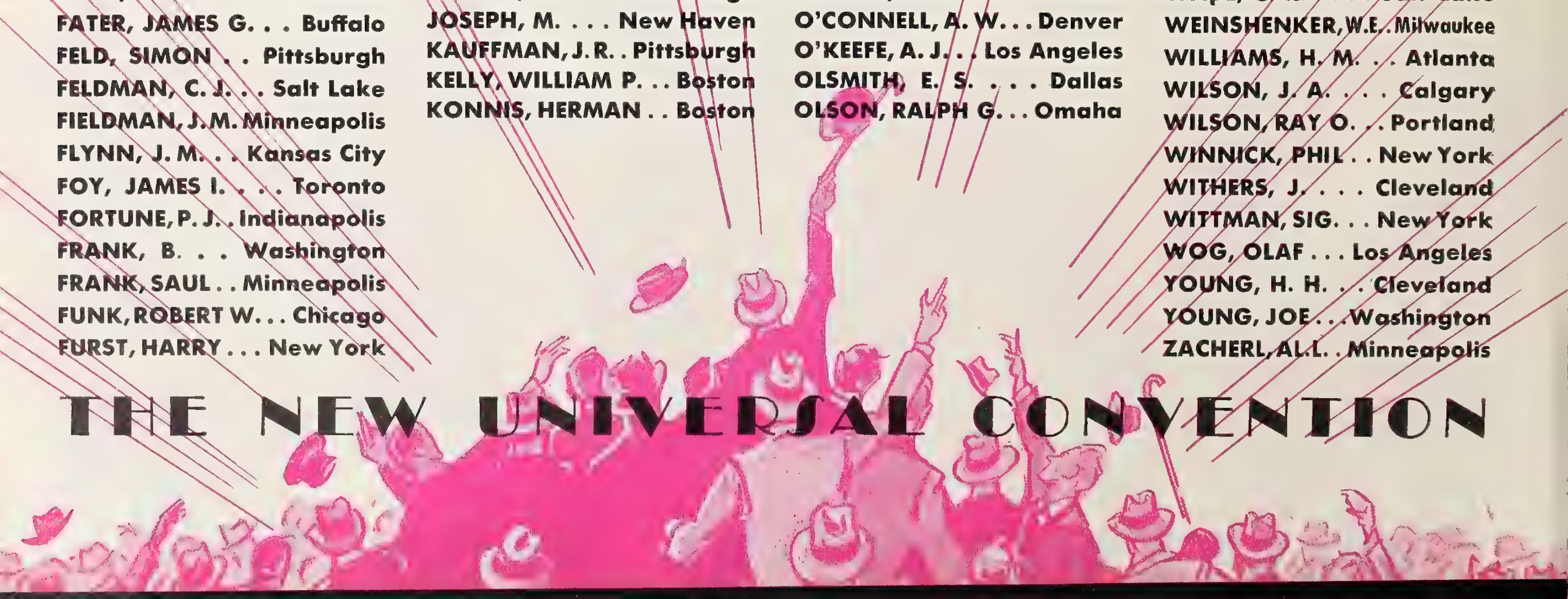
DATE!

HOLLYWOOD MAY 17TH

WE'RE COMING, DEANNA!

We're the boys who sell the stuff—and we can't wait to hear about your "100 MEN and A GIRL" and all the other swell pictures that will make the theatre boys back home stand up and cheer! Hold everything! We're on our way!

ABRAMS, LEO . . . New York
ADAMS, W.W. . . Minneapolis
APARTON, M. . . San Francisco
BAKER, WILLIAM . . . Chicago
BARNHOLTZ, D. . . Pittsburgh
BARON, P. . . . Philadelphia
BASSETT, R. J. . . Milwaukee
BENJAMIN, W. . Kansas City
BLOCK, E. M. . . Kansas City
BLOOM, AL. . . . . . Seattle
BRINT, SAM . . . . . Toronto
BROWN, F. . . . Indianapolis
BUTLER, C. G. . . Indianapolis
CAMP, JOHN F. . . Milwaukee
COHEN, MAX . . . New York
COX, EUGENE F. . . Atlanta
CRADDOCK, G.C. . . Portland
CURRAN, JOHN H. . . Boston
DANA, PETE . . . . Albany
DAVIS, W. . . Washington
DERVIN, FRANCIS P. . . Boston
DOYLE, W. J. . . Philadelphia
DUFFY, FRED . . . . Albany
ELLIOTT, R. . . . . Atlanta
ENGEL, JACK . . Philadelphia
ENGEL, JOS. . . Philadelphia
EWING, J. C. . . . . Seattle
EZELL, JOHN . . . Atlanta
FATER, JAMES G. . . Buffalo
FELD, SIMON . . Pittsburgh
FELDMAN, C. J. . . Salt Lake
FIELDMAN, J.M. Minneapolis
FLYNN, J. M. . . Kansas City
FOY, JAMES I. . . . Toronto
FORTUNE, P. J. . Indianapolis
FRANK, B. . . Washington
FRANK, SAUL . . Minneapolis
FUNK, ROBERT W. . . Chicago
FURST, HARRY . . . New York
GARRISON, JOE E. . St. Louis
GAVIN, E. . . . Milwaukee
GIBSON, BYRON C. . . Dallas
GODSHAW, M. . . Chicago
GOLDBERG, NAT. . New York
GOMERSALL, E. T. . . Chicago
GOMERSALL, G.B. . Cincinnati
GOOD, R. T. . . . Charlotte
GOTTLIEB, M. M. . . Detroit
GRAHAM, H. D. . . Atlanta
HABER, SAM . . . Cincinnati
HAGUE, CLAIR . . . Toronto
HAGUE, RAY C. . . Toronto
HEIBER, EDDIE . . Washington
HEINEMAN, W.J. Los Angeles
HENSLER, L. C. . . . Omaha
HERBEL, H. M. . . . Chicago
HERMAN, A. J. . . . Boston
HESS, LOU . . . Pittsburgh
HICKEY, W.T. . New Orleans
HOBBS, JAMES . . Charlotte
HOLSTEIN, M. M. . Oklahoma City
HOMMEL, J. S. . . . Denver
HOSS, LON E. . . Los Angeles
HYNES, HARRY . . . St. Louis
JACKSON, G. E. . . Portland
JORDAN, C. T. . . . Atlanta
JOSEPH, I. . . . . . Chicago
JOSEPH, M. . . . New Haven
KAUFFMAN, J.R. . Pittsburgh
KELLY, WILLIAM P. . . Boston
KONNIS, HERMAN . . Boston
KRENITZ, JOE . . . Cleveland
KRIEGER, PAUL . . Cincinnati
LACHNIT, AL. . Indianapolis
LANGAN, JACK . . . Denver
LEARY, A. G. . Oklahoma City
LEDUC, D. . . . . Montreal
LEFTON, JACK . . . Cleveland
LEON, J. . . . Philadelphia
LEONARD, A. G. . . Oklahoma City
LEVY, G. L. . . Indianapolis
LeVENE, JR., N. . . Cincinnati
LIESER, L. J. . . . . Albany
LIGGETT, JULES E. . New York
LITTMAN, C. A. . . Cincinnati
LUTZER, J. H. . . . . Dallas
LUTZER, L. D. . . . . Dallas
MANSFIELD, H. I. . . Memphis
MANTZKE, F. . . Minneapolis
MARCUS, NAT. . . . Buffalo
MASTERMAN, R.H. . Charlotte
MESHBESHER, B. J. . Minneapolis
MEYERS, TED G. . . Chicago
MILLER, DAVE . . . Cleveland
MILLER, L. J. . . . Omaha
MORROW, R. A. . Kansas City
McGINLEY, L. J. . . Seattle
McMILLIN, C.S. . New Orleans
NESBITT, HUGH S. . . St. Louis
O'CONNELL, A. W. . . Denver
O'KEEFE, A. J. . . Los Angeles
OLSMITH, E. S. . . . Dallas
OLSON, RALPH G. . . Omaha
PACE, CECIL E. . . Los Angeles
PITTENGER, W. R. . . Dallas
PRICE, BEN . . . . New York
QUADE, W.S. . . Oklahoma City
ROSE, B. . . . San Francisco
ROSEFIELD, LOU . . Montreal
ROSIAN, P. F. . . Washington
SARFATY, JOE H . . . St. Louis
SAUBER, NATE . . . Buffalo
SAULT, W. A. . . . St. John
SCHILDS, HERB R. . . Detroit
SCOTT, R. A. . . . Vancouver
SHIFFMAN, IRVING . . Boston
SIEGEL, OTTO A. . . . Buffalo
SIPE, WILLIAM E. . . Memphis
SMITH, JOE . . . Des Moines
SMYTH, E. H. . . . Salt Lake
SPANDAU, J. J. . Des Moines
STEWART, JACK . . . Detroit
TESSIER, P. . . New Orleans
THOMPSON, R.R. Kansas City
TIGHE, BERT G. . . . Detroit
TITUS, AL L. . . New Haven
TRIMBLE, K. . . San Francisco
TWIGG, T. H. . . Pittsburgh
VAN HORN, C. M. . Salt Lake
VAUGHAN, F. L. . . Winnipeg
WADE, C. R. . . . Salt Lake
WEINSHENKER, W.E. Milwaukee
WILLIAMS, H. M. . . Atlanta
WILSON, J. A. . . . Calgary
WILSON, RAY O. . Portland
WINNICK, PHIL . . New York
WITHERS, J. . . . Cleveland
WITTMAN, SIG. . . New York
WOG, OLAF . . . Los Angeles
YOUNG, H. H. . . Cleveland
YOUNG, JOE . . . Washington
ZACHERL, AL L. . Minneapolis



THE NEW UNIVERSAL CONVENTION

MPTOA TRADE PRACTICE PROGRAM IS DELAYED, BUT ITOA DEMANDS BOARD

National Exhibitors' Ten Point Plan Awaits Decision on Government's Legislative Program; New York Arbitration Urged

Ohioans Protest Paramount's Sales Policies; Allied Plans Nationwide Survey; U. S. Studies Adherence to St. Louis Decision

While studio production leaders and home office distribution executives are describing new product to sales crews assembled from the field in annual convention, the readjustment of certain of the trade practices governing dealings between exchanges and exhibitors in the buying and playing of product is occupying the attention of organized exhibition, the courts, and, indirectly, the government.

Developments of the week included the following:

The campaign of the Motion Picture Theatre Owners of America for enactment of a ten-point trade practice program was halted temporarily pending determination of the Government's new legislative policy for industry.

New York independents started planning a local "arbitration" board for self-regulation, to eliminate any threatening Government trade intervention.

Ohio exhibitors expressed objection to certain practices of Paramount in selling its product.

Kansas City, Kan., distributors and exhibitors continued their conversations to effect new clearance as demanded by independent owners.

Allied States Association was preparing a nationwide survey to determine buying habits of exhibitors and their trade practice relations with exchanges.

The Department of Justice was reported checking in New York on fulfillments of distributors' stipulations in the St. Louis anti-trust case of last summer.

Federal court in Boston dismissed an anti-trust suit involving trade practices of exhibitors in that territory.

That further efforts of the MPTOA to bring about adoption by distributors of its trade practice program will be suspended was made known by Ed Kuykendall, president, on his arrival in New York from Washington. The possibility that the Administration's forthcoming industrial legislation will encompass fair trade practices which would supersede the exhibitor group's trade program, in the event the organization were successful in bringing about its adoption, makes further campaigning on behalf of the program inadvisable for the time being, Mr. Kuykendall said. This was regarded as being particularly true of the efforts to establish local conciliation boards through which the MPTOA expected to realize seven of its ten proposals. Any industrial legislation enacted at Washington is expected to make provision for administrative boards with enforcement powers within industries.

The Administration's industrial program is expected to be made known as soon as President Roosevelt's proposal for court changes is acted on, and enactment of the new industrial legislation is regarded as likely at this session.

MUSEUM PRESENTS 150 YEARS IN THE THEATRE

The Museum of the City of New York last week opened its exhibition tracing the chronology of a number of families that have made history in the legitimate theatre during the past 150 years. The exhibition is called "Fathers and Sons of the New York Stage".

The exhibition traces the history of 78 families that have achieved prominence on the New York stage in the last century and a half and is showing photographs, engravings, paintings and posters of many actors who have been Broadway stars. Among the familiar faces to be seen are the Drews, Barrymores, Booths, Nugents, O'Neills, Davenports, and Jeffersons. To another era belong the Keans, Salvinis, Bonifaces, and Mathews. The modern generation includes Ed Wynn and his son; George M. Cohan and his father; the Hulls, the Thomases, the Lonergans, and the Duncans.

Harry Brandt, president of the Independent Theatre Owners Association, this week emphasized the need of closer industry cooperation and said that the first step necessary would be to set up a local arbitration board for the New York area. Mr. Brandt pointed out that in a recent case the New York court of appeals could not make a ruling because it did not understand the language involved.

"This local arbitration board," Mr. Brandt said, "if successful, could be the basis for establishment of an industry NRA and could be expanded so that its scope would be national. Here is an opportunity for Will H. Hays to show evidence of good faith by approving this plan and allowing the industry to regulate itself."

"The success of this plan," Mr. Brandt continued, "means a happy and smooth association between producers and theatre operators and will obviate the threat of Government regulation."

Resolutions have been passed by the Cleveland Motion Picture Exhibitors Association "condemning" Paramount for transferring certain features from the 1935-36 list to the 1936-37 list, "thereby disregarding the moral rights of the 1936-'37 contract holders."

Copies of the resolution were being sent to Adolph Zukor, Neil F. Agnew and regional and state exhibitor organizations affiliated with Allied. The matter is to be one of the topics for the Allied States Convention in Milwaukee May 26 to 28.

Conferences between Kansas City, Kan., exhibitors and individual distributors on the showmen's demands for first-run clearance were continuing this week. The Kansas City *Kansan* continued to use the influence of its front page to arouse Kansas City Kansans to the importance of getting distributors to cease considering their town a suburb of Kansas City, Mo., in releasing pictures. In a two-column front page story the *Kansan* quoted from a news article that appeared in MOTION PICTURE HERALD last week.

Not more than 22 of approximately 400 theatre operators canvassed by Allied States have bought product to an extent approaching their requirements, it was claimed by Allied in a report on a preliminary tabulation of a questionnaire it had sent out to 29 exchange centers. At the Milwaukee convention a study will be made of certain trade practice relations such as whether exchanges force one exhibitor to take more short subjects and more percentage pictures than another and whether there is a "standard" national policy among distributors on preferred playdates.

Although Russell Hardy of the Department of Justice denied last week that his trip had anything to do with the St. Louis anti-trust case which was settled out-of-court last summer, it was learned this week that he has been checking up with various litigants involved on the fulfillment of stipulations filed in the New York federal court. Mr. Hardy was in New York two days and visited executives of Warner Bros., Paramount, RKO and Fanchon and Marco. Attorneys for the distributors, it was said, had assured the Department of Justice counsel that the stipulations agreed to will be lived up to in due course.

In Boston, two anti-trust actions filed by Nashua Theatres, Inc., and Commonwealth, operators of the Park and Colonial theatres at Nashua, N. H., against Colonial Theatres, which has the Tremont and State, were dismissed by Federal Judge George Sweeney. The first two companies are controlled by Moss and Rotheberg and Colonial Theatres is owned by Mort A. Shea. Although the conspiracy actions against the exhibitor have been marked off the calendar, eight large distributors, defendants in the suits, have yet to file answers.

When Moss and Rotheberg first instituted suit, it was claimed that the distributors and the Shea company had conspired to keep product away from Nashua Theatres, Inc. Attorneys for the respondent contended that Colonial Theatres was not doing business in Boston and that it was a New Hampshire company.

National Decency Legion Classifies 11 New Films

Of 11 pictures reviewed and classified by the National Legion of Decency during the past week nine were approved for general patronage and two were noted as unobjectionable for adult patronage. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Dance, Charlie, Dance," "The Man in Blue," "Michael O'Halloran," "Midshipman Easy," "Rootin' Tootin' Rhythm," "Shall We Dance," "Tough to Handle," "Turn Off the Moon," "Wings Over Honolulu." Class A-2, Unobjectionable for Adults: "The Thirteenth Chair," "Jaeger von Fall."

Schulte Forms Company

Radio City Theatres, Inc., has been formed in Detroit by William J. Schulte, circuit operator of southeastern Michigan, as the operating company for the Radio City theatre which was just opened by the circuit at Ferndale, just north of Detroit.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 8, 1937, from 107 theatres in 18 major cities of the country was $1,098,702, a decrease of $121,989 from the total for the preceding week ended May 1, 1937, when 111 theatres in 18 large cities aggregated $1,220,691.

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(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Boston

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Boston	3,246	35c-75c	$17,700	"The Outcasts of Poker Flat" (Radio) and "The Hit Parade" (Republic) (25c-65c)	16,000	"Breezing Home" (Univ.) (plus stage show)	18,800
Fenway	1,382	30c-50c	5,300	"Fifty Roads to Town" (20th Cent.-Fox) and "Silent Barriers" (GB)	4,000	"King of Gamblers" (Para.) and "Melody for Two" (W.B.)	4,000
RKO Memorial	2,907	25c-65c	13,600	"The Woman I Love" (Radio) and "We Have Our Moments" (Univ.) (4 days-2nd week)	7,800	"The Woman I Love" (Radio) and "We Have Our Moments" (Univ.) (1st week)	18,000
Loew's Orpheum	2,970	35c-65c	14,500	"Romeo and Juliet" (MGM)	12,000	"Personal Property" (MGM) and "Devil's Playground" (Col.) (2nd week)	13,600
Loew's State	3,537	35c-65c	13,100	"Romeo and Juliet" (MGM)	11,500	"Personal Property" (MGM) and "Devil's Playground" (Col.) (2nd week)	11,000
Metropolitan	4,332	35c-75c	26,200	"Mountain Justice" (F.N.) (on stage: Fuzzy Knight)	16,500	"Wake Up and Live" (20th Cent.-Fox) (plus stage show)	29,000
Paramount	1,793	25c-50c	8,000	"Fifty Roads to Town" (20th Cent.-Fox) and "Silent Barriers" (GB)	7,600	"King of Gamblers" (Para.) and "Melody for Two" (W.B.)	7,200
Shubert	1,590	55c-$1.65	....	"Lost Horizon" (Col.) (3rd week)	7,400	"Lost Horizon" (Col.) (2nd week)	9,000

Buffalo

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Buffalo	3,489	30c-50c	14,000	"History Is Made at Night" (U.A.)	11,400	"Wake Up and Live" (20th Cent.-Fox)	17,500
Century	3,000	25c	7,000	"Murder Goes to College" (Para.) and "Park Avenue Logger" (Radio)	6,900	"Woman-Wise" (20th Cent.-Fox) and "The Crime Nobody Saw" (Para.)	6,100
Great Lakes	3,000	25c-40c	10,100	"Romeo and Juliet" (MGM)	8,400	"The Woman I Love" (Radio)	8,100
Hippodrome	2,500	25c-40c	9,000	"Wake Up and Live" (20th Cent.-Fox)	7,300	"The Soldier and the Lady" (Radio) and "The Plot Thickens" (Radio)	4,600
Lafayette	3,300	25c	8,300	"Silent Barriers" (GB) and "Happy Go Lucky" (Republic)	5,150	"I Promise to Pay" (Col.) and "Let's Get Married" (Col.)	8,600

Chicago

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Apollo	1,400	35c-75c	7,100	"The King and the Chorus Girl" (W.B.)	6,000	"Seventh Heaven" (20th Cent.-Fox) (2nd week)	6,700
Chicago	4,000	35c-75c	35,500	"Call It a Day" (W.B.) (plus stage show)	32,300	"Internes Can't Take Money" (Para.) (plus stage show)	27,600
Garrick	900	35c-75c	6,800	"Waikiki Wedding" (Para.) (3rd week)	6,000	"Waikiki Wedding" (Para.) (2nd week)	7,500
Oriental	3,490	35c-55c	17,500	"Thunder in the City" (Col.) (plus stage show)	15,600	"Fifty Roads to Town" (20th Cent.-Fox) (plus stage show)	16,500
Palace	2,509	35c-75c	19,900	"Shall We Dance" (Radio) (plus stage show)	30,300	"When Love Is Young" (Univ.) (on stage: Eddie Garr and Revue)	14,000
Roosevelt	1,591	35c-75c	13,000	"Wake Up and Live" (20th Cent.-Fox) (3rd week)	12,500	"Wake Up and Live" (20th Cent.-Fox) (2nd week)	18,000
State-Lake	2,776	20c-40c	14,800	"Espionage" (MGM) (plus stage show)	13,600	"A Doctor's Diary" (Para.) (plus stage show)	14,500
United Artists	1,700	35c-75c	17,500	"Maytime" (MGM) (6th week)	11,500	"Maytime" (MGM) (5th week)	12,800

Cleveland

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Allen	3,300	30c-42c	5,700	"I Promise to Pay" (Col.)	7,500	"Marked Woman" (F.N.)	8,000
Hanna	1,500	50c-$1.65	10,000	"Lost Horizon" (Col.)	10,000	....	
Hippodrome	3,800	30c-42c	12,700	"Wake Up and Live" (20th Cent.-Fox)	18,000	"The Woman I Love" (Radio)	11,000
RKO Palace	3,100	30c-60c	17,800	"When Love Is Young" (Univ.) (on stage: Wini Shaw and vaudeville)	16,000	"Call It a Day" (W.B.) (plus stage show)	16,000
State	3,400	30c-42c	17,200	"Romeo and Juliet" (MGM)	10,500	"The Hit Parade" (Republic) (on stage: Ted Lewis and Band) (30c-60c)	22,500
Stillman	1,900	30c-42c	5,200	"Her Husband Lies" (Para.)	3,000	"Men Are Not Gods" (U.A.)	4,200

Denver

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Aladdin	1,500	25c-50c	3,400	"The Hit Parade" (Republic)	4,000	"Fifty Roads to Town" (20th Cent.-Fox)	5,000
Broadway	1,500	50c-$1.50	2,300	"Fifty Roads to Town" (20th Cent.-Fox) (25c-40c)	3,000	"The Good Earth" (MGM) (2nd week)	6,500
Denham	1,500	25c-40c	6,700	"Love from a Stranger" (U.A.)	6,500	"Internes Can't Take Money" (Para.)	5,000
Denver	2,500	25c-50c	9,600	"Wake Up and Live" (20th Cent.-Fox) (on stage: Fifi D'Orsay)	16,000	"Ready, Willing and Able" (W.B.) (on stage: Major Bowes' Revue)	17,000
Orpheum	2,500	25c-40c	7,300	"Night Must Fall" (MGM) and "Way Out West" (MGM)	7,000	"The Woman I Love" (Radio) and "The Song of the City" (MGM)	6,000
Paramount	2,000	25c-40c	3,400	"Silent Barriers" (GB) and "Step Lively, Jeeves" (20th Cent.-Fox)	2,500	"Head Over Heels in Love" (GB) and "That I May Live" (20th Cent.-Fox)	2,000

ACHIEVEMENT

EASTMAN announces two new super-duplicating materials...*Eastman Fine-Grain Duplicating Negative and Positive Films.* They lead to duplicates actually indistinguishable from originals, and at last provide the industry with the complete answer to a highly important photographic problem. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

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DUPLICATING FILMS

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	eats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM)	13,814	"A Star Is Born" (U.A.)	14,945
Pantages	3,000	30c-65c	8,100	"The Woman I Love" (Radio) and "Too Many Wives" (Radio)	6,700	"23½ Hours Leave" (G.N.) and "Girl Loves Boy" (G.N.)	4,100
W. B. Hollywood	3,000	30c-65c	10,400	"Woman Chases Man" (U.A.) and "Men in Exile" (F.N.)	8,300	"Call It a Day" (W.B.) and "Penrod and Sam" (F.N.)	11,500
Indianapolis							
Apollo	1,100	25c-40c	4,400	"Wake Up and Live" (20th Cent.-Fox) (2nd week)	5,200	"Wake Up and Live" (20th Cent.-Fox) (1st week)	8,000
Circle	2,800	25c-40c	6,300	"The Woman I Love" (Radio) and "Her Husband Lies" (Para.)	5,000	"You're in the Army Now" (GB) and "Internes Can't Take Money" (Para.)	3,500
Loew's	2,800	25c-40c	8,200	"Good Old Soak" (MGM) and "Elephant Boy" (U.A.)	8,200	"Romeo and Juliet" (MGM)	6,000
Lyric	2,000	25c-40c	9,300	"Night Key" (Univ.) (on stage: Fats Waller and Orch.)	9,700	"Mountain Justice" (F.N.) (plus stage show)	9,600
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"The Woman I Love" (Radio)	7,300	"Internes Can't Take Money" (Para.) (on stage: Olsen and Johnson) (25c-55c)	12,300
Midland	4,000	25c-40c	12,000	"Romeo and Juliet" (MGM)	8,700	"Good Old Soak" (MGM) and "Song of the City" (MGM)	7,900
Newman	1,900	25c-40c	7,300	"Internes Can't Take Money" (Para.) and "Melody for Two" (W.B.)	5,200	"No Man of Her Own" (Para.) and "The Crime Nobody Saw" (Para.)	6,500
Tower	2,000	25c-40c	7,400	"Fifty Roads to Town" (20th Cent.-Fox) (plus stage show)	14,500	"Wake Up and Live" (20th Cent.-Fox) (plus stage show)	13,500
Uptown	2,000	25c-40c	4,500	"Wake Up and Live" (20th Cent.-Fox) (8 days-2nd week)	4,700	"Wake Up and Live" (20th Cent.-Fox) (1st week)	4,500
Los Angeles							
Four Star	900	50c-$1.50	4,000	"Lost Horizon" (Col.) (8th week)	8,800	"Lost Horizon" (Col.) (7th week)	8,400
Hillstreet	2,700	30c-65c	8,000	"The Woman I Love" (Radio) and "Too Many Wives" (Radio)	7,300	"23½ Hours Leave" (G.N.) and "Girl Loves Boy" (G.N.)	4,100
Loew's State	2,500	30c-55c	14,700	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM)	16,438	"A Star Is Born" (U.A.)	17,146
Paramount	3,595	30c-55c	18,400	"Racketeers in Exile" (Col.) (on stage: Buddy Rogers and Orch.)	15,500	"Waikiki Wedding" (Para.) (plus stage show) (3rd week)	15,500
W. B. Downtown	3,400	30c-65c	10,700	"Woman Chases Man" (U.A.) and "Men in Exile" (F.N.)	7,500	"Call It a Day" (W.B.) and "Penrod and Sam" (F.N.)	9,000
Minneapolis							
Century	1,600	25c-40c	5,200	"Call It a Day" (W.B.)	4,000	"Internes Can't Take Money" (Para.)	4,000
Minnesota	4,000	25c-55c	12,200	"Wake Up and Live" (20th Cent.-Fox)	12,000	"Personal Property" (MGM)	9,000
RKO Orpheum	2,900	25c-40c	7,200	"History Is Made at Night" (U.A.)	4,000	"The Woman I Love" (Radio)	5,000
State	2,400	25c-40c	5,600	"Crack-Up" (20th Cent.-Fox) and "Nobody's Baby" (MGM)	3,500	"John Meade's Woman" (Para.) and "No Man of Her Own" (Para.)	4,500
World	400	25c-35c	2,700	"Nine Days a Queen" (GB) (10 days)	1,100	"The Man Who Could Work Miracles" (U.A.)	1,800
Montreal							
Capitol	2,547	25c-60c	9,300	"Way Out West" (MGM) and "Song of the City" (MGM)	8,500	"You Only Live Once" (U.A.) and "Nobody's Baby" (MGM)	8,500
His Majesty's	1,700	25c-50c	5,600	"The Good Earth" (MGM) (50c-$1.50)	6,500	"Head Over Heels in Love" (GB) and "The Man Who Lived Again" (G.B.) (2nd week)	3,000
Loew's	3,115	25c-60c	11,000	"Melody for Two" (W.B.) and "Penrod and Sam" (F.N.) (on stage: Cab Calloway and Orch.)	11,000	"Men in Exile" (F.N.) and "Too Many Wives" (Radio) (on stage: Sally Rand and Revue)	9,500
Palace	2,600	25c-65c	10,500	"Wake Up and Live" (20th Cent.-Fox)	9,500	"Romance in Paris" (W.B.)	11,500
Princess	2,272	25c-65c	7,600	"Man of Affairs" (GB) and "When Love Is Young" (Univ.)	5,500	"Sea Devils" (Radio) and "We Have Our Moments" (Univ.)	8,000
New York							
Astor	1,142	55c-$2.20	15,600	"The Good Earth" (MGM) (8 days-4th week)	10,100	"The Good Earth" (MGM) (13th week)	9,900
Capitol	4,700	25c-85c	33,400	"Night Must Fall" (MGM)	25,000	"Good Old Soak" (MGM)	15,000
Criterion	1,700	55c-$2.20	12,000	"Thunder in the City" (Col.) (9 days-2nd week)	9,000	"Thunder in the City" (Col.) (1st week)	15,000
Globe	1,274	55c-$2.20	17,800	"Lost Horizon" (Col.) (10th week)	8,000	"Lost Horizon" (Col.) (9th week)	9,500
Paramount	3,700	25c-99c	36,100	"Swing High, Swing Low" (Para.) (stage: L. Armstrong's Orch.) (3rd week)	22,000	"Swing High, Swing Low" (Para.) (stage: L. Armstrong's Orch.) (2nd week)	38,000
Rialto	594	25c-55c	7,700	"Way Out West" (MGM) (9 days)	11,000	"Outcasts of Poker Flat" (Radio)	7,000
Rivoli	2,200	25c-99c	23,100	"Cafe Metropole" (20th Cent.-Fox) (2nd week)	21,000	"Cafe Metropole" (20th Cent.-Fox) (1st week)	30,000
RKO Music Hall	5,954	40c-$1.65	79,000	"A Star Is Born" (U.A.) (plus stage show) (2nd week)	90,000	"A Star Is Born" (U.A.) (plus stage show) (1st week)	101,000
Roxy	6,200	25c-75c	35,400	"Wake Up and Live" (20th Cent.-Fox) (plus stage show) (2nd week)	47,000	"Wake Up and Live" (20th Cent.-Fox) (plus stage show) (1st week)	62,500
Strand	3,000	40c-99c	20,800	"Marked Woman" (F.N.) (5 days-4th week)	9,000	"Marked Woman" (F.N.) (3rd week)	12,000

[THEATRE RECEIPTS--CONT'D]

(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Oklahoma City							
Criterion	1,700	10c-55c	5,300	"The Woman I Love" (Radio)	3,000	"Internes Can't Take Money" (Para.) (5 days)	2,800
Liberty	1,500	10c-35c	2,900	"Transatlantic Merry-Go-Round" (U.A.) and "Two Wise Maids" (Republic)	2,800	"We Have Our Moments" (Univ.) and "Her Husband's Secretary" (F.N.)	2,100
Midwest	1,500	10c-55c	4,300	"Romeo and Juliet" (MGM)	3,600	"Wake Up and Live" (20th Cent.-Fox)	5,900
Omaha							
Brandeis	1,200	25c-40c	4,900	"Lost Horizon" (Col.) (55c-$1.65)	6,500	"The Woman I Love" (Radio) and "Too Many Wives" (Radio)	4,600
Omaha	2,200	25c-40c	6,900	"Call It a Day" (W.B.) and "Way Out West" (MGM)	8,100	"No Man of Her Own" (Para.) and "Wings of the Morning" (20th Cent.-Fox)	8,400
Orpheum	3,000	25c-40c	9,200	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM)	11,500	"Top of the Town" (Univ.) and "Time Out for Romance" (20th Cent.-Fox)	8,600
Philadelphia							
Aldine	1,400	40c-65c	9,200	"A Star Is Born" (U.A.)	17,500	"Love from a Stranger" (U.A.) (2nd week)	6,500
Boyd	2,400	40c-55c	14,800	"The Woman I Love" (20th Cent.-Fox)	11,000	"Call It a Day" (W.B.)	10,000
Earle	2,000	25c-55c	14,400	"Fifty Roads to Town" (20th Cent.-Fox) (stage: Milt Britton's Band)	13,000	"When's Your Birthday?" (Radio) (on stage: Roger Pryor and band)	14,500
Fox	3,000	40c-65c	17,000	"The Hit Parade" (Republic) (stage: Dave Apollon Revue)	12,500	"Quality Street" (Radio) (plus stage show)	14,000
Karlton	1,000	25c-40c	2,700	"Time Out for Romance" (20th Cent.-Fox)	2,000	"Top of the Town" (Univ.)	2,500
Keith's	2,000	30c-50c	2,800	"Personal Property" (MGM)	3,100	"Marked Woman" (F.N.)	3,200
Locust	1,300	55c-$1.71	13,300	"Captains Courageous" (MGM) (3rd week)	7,500	"Captains Courageous" (MGM) (2nd week)	11,000
Stanley	3,700	40c-55c	15,700	"Wake Up and Live" (20th Cent.-Fox) (2nd week)	13,000	"Wake Up and Live" (20th Cent.-Fox) (1st week)	17,000
Stanton	1,700	30c-50c	6,400	"Silent Barriers" (GB)	5,000	"Her Husband Lies" (Para.)	5,200
Portland							
Blue Mouse	1,700	30c-40c	2,100	"Waikiki Wedding" (Para.) and "Time Out for Romance" (20th Cent.-Fox) (2nd week)	2,000	"Waikiki Wedding" (Para.) and "Time Out for Romance" (20th Cent.-Fox) (1st week)	2,000
Broadway	1,912	30c-40c	6,400	"The Prince and the Pauper" (W.B.) and "Way Out West" (MGM)	7,000	"Good Old Soak" (MGM) and "Song of the City" (MGM)	7,900
Mayfair	1,700	30c-40c	4,800	"When Love Is Young" (Univ.) and "Trouble in Morocco" (Col.)	4,000	"Outcasts of Poker Flat" (Radio) and "Two Wise Maids" (Republic)	4,900
Orpheum	1,700	30c-40c	6,900	"Fifty Roads to Town" (20th Cent.-Fox) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	7,200	"Seventh Heaven" (20th Cent.-Fox) and "Off to the Races" (20th Cent.-Fox)	7,500
Paramount	3,008	30c-40c	7,700	"The King and the Chorus Girl" (W.B.) and "Outcast" (Para.)	6,900	"The King and the Chorus Girl" (W.B.) "The Man Who Found Himself" (Radio)	9,200
United Artists	945	30c-40c	6,900	"Mountain Justice" (F. N.)	7,200	"Night Must Fall" (MGM)	9,000
San Francisco							
Embassy	1,400	10c-40c	3,800	"Tundra" (Burroughs-Tarzan) and "Follow Your Heart" (Republic)	3,400	"Call of the Wild" (U.A.) and "Transatlantic Merry-Go-Round" (U.A.)	3,400
Fox	5,651	15c-75c	11,000	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM) (2nd week)	16,800	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM) (1st week)	18,600
Geary	1,400	55c-$1.65	10,000	"Lost Horizon" (Col.) (9th week)	8,200	"Lost Horizon" (Col.) (8th week)	8,600
Golden Gate	2,850	15c-55c	16,600	"The Woman I Love" (Radio) (2nd week)	12,000	"The Woman I Love" (Radio) (plus vaudeville) (1st week)	18,300
Orpheum	2,440	15c-55c	8,200	"Let's Get Married" (Col.) and "Night Key" (Univ.)	7,200	"Thunder in the City" (Col.) and "California Straight Ahead" (Univ.)	8,500
Paramount	2,670	15c-75c	13,300	"The Hit Parade" (Republic) and "That I May Live" (20th Cent.-Fox)	13,400	"Good Old Soak" (MGM) and "A Doctor's Diary" (Para.)	14,800
St. Francis	1,470	15c-55c	6,900	"Good Old Soak" (MGM) and "A Doctor's Diary" (Para.)	7,200	"Marked Woman" (F.N.) and "A Family Affair" (MGM) (2nd week)	5,800
Warfield	2,680	15c-75c	15,300	"Call It a Day" (W.B.) and "Midnight Taxi" (20th Cent.-Fox)	14,400	"Internes Can't Take Money" (Para.) and "Way Out West" (MGM) (1st week)	13,700
Seattle							
Blue Mouse	950	30c-55c	3,700	"Wake Up and Live" (20th Cent.-Fox) and "Murder Goes to College" (Para.)	4,200	"Waikiki Wedding" (Para.) (2nd week)	3,400
Fifth Avenue	2,500	30c-55c	7,700	"The Woman I Love" (Radio) and "That Man's Here Again" (F.N.)	6,400	"Wake Up and Live" (20th Cent.-Fox) and "The Man Who Found Himself" (Radio)	8,600
Liberty	1,800	15c-55c	5,400	"Accused" (U.A.) and "I Promise to Pay" (Col.)	3,400	"History Is Made at Night" (U.A.) and "Let's Get Married" (Col.) (5th week)	3,600
Metropolitan	1,200	50c-$1.50	....	"The Good Earth" (MGM) (2nd week)	4,700	"The Good Earth" (MGM) (1st week)	8,500
Music Box	950	30c-55c	3,500	"Marked Woman" (F.N.) and "Time Out for Romance" (20th Cent.-Fox)	3,600	"Maytime" (MGM) (3rd week)	3,700
Orpheum	2,450	30c-55c	6,000	"Mountain Justice" (F.N.) and "Way Out West" (MGM)	5,100	"Marked Woman" (F.N.) and "Time Out for Romance" (20th Cent.-Fox)	7,350
Palomar	1,500	15c-35c	4,700	"Circus Girl" (Republic) (plus vaudeville)	4,100	"Jim Hanvey, Detective" (Republic) (plus vaudeville)	3,900
Paramount	3,050	30c-55c	5,200	"Night Must Fall" (MGM) and "When Love Is Young" (Univ.)	5,900	"Good Old Soak" (MGM) and "Her Husband's Secretary" (F.N.)	5,450

IN COURTS

Defer Questioning in Fox Receivership

Resumption of the questioning of witnesses in the William Fox receivership, scheduled for Monday in Atlantic City, was postponed one week. Federal Referee Robert E. Steedle said that the postponement was requested for Mrs. Fox, for whom they are preparing an appeal from her conviction for contempt of court.

Federal Judge John Avis, in Camden, upheld Mr. Steedle's contempt citations against both Mrs. Fox and Herbert Leitsteen, family bookkeeper, for refusing to answer questions. Mrs. Fox could purge herself of the contempt citation by submitting to questioning, but she has chosen to fight further, it has been learned. In Mr. Leitsteen's case the offense was described as a criminal degree of contempt, so that by testifying now he could obtain only a lessening of the sentence, it was pointed out by Mr. Steedle. Mr. Leitsteen will have that opportunity on Monday.

Delay Trans Lux Suit

Trial of the patent suit of the Trans Lux Movie Ticker Corporation and the News Projection Company against Frederick A. Morny, Bethel Morny and David Witherspoon has been adjourned to June 4 by Federal Judge John C. Knox in New York.

Kaplan Suit Dismissed

Federal Judge Robert C. Patterson in New York has dismissed the copyright infringement suit brought by Fay Kaplan against Twentieth Century-Fox.

Hear Universal's Plea

A motion by Universal Pictures for a bill of particulars will be heard by Justice Alfred Frankenthaler in New York supreme court this week. The B. F. Moss Broadway Theatres, Inc., is suing Universal for $130,752 damages arising out of the alleged breach of a lease made in September, 1927, for the B. F. Moss Colony theatre. The alleged lease was made for 260 weeks but was terminated by consent on May 31, 1930. The plaintiffs claim that Universal failed to keep the theatre in good condition and that injuries to the high standard, good name, and reputation of the Colony resulted. The damages asked include renovation cost.

File Goldwyn Particulars

Mort Eisman, Clara Dellas and Robert L. Shayon on Monday filed a bill of particulars in the federal court at New York in their plagiarism action against Samuel Goldwyn, Samuel Goldwyn, Inc., United Artists and Eddie Cantor. The action is based upon an alleged infringement of the plaintiff's script, "Oh, Shah," in the picture "Roman Scandals."

Frenke Sues Universal

Dr. Eugene Frenke has filed suit in the supreme court at Los Angeles against Universal Pictures for $153,424 charging breach of contract. The complaint charges violation of a contract signed May 12, 1934, in which Dr. Frenke agreed to share the expense of a film called "Life Begins," and also to share in the profits. The contracts called for distribution through Universal channels, but Dr. Frenke said he was forced to handle the picture himself through his limited outlets. He asks $100,000 which he estimates the picture would make on Universal release, also an additional $45,000 which he claims was spent on the film and $8,000 salary.

Gazette Sues Paramount

The National Police Gazette Corporation has filed suit in the federal court at New York against Paramount claiming the defendant's picture, "Klondike Annie" contains scenes showing Mae West reading the *Police Gazette* and that by reason of the defendant's allegedly illegal and unlawful act in showing the magazine the company's property is being rapidly destroyed. An injunction and an accounting on profits was asked.

Postpone Lowell Suit

Trial of the $250,000 personal injury suit brought by Joan Lowell against Van Beuren has been postponed in the federal court at New York, which said it was postponing the case for the last time and would dismiss it unless the plaintiff was ready to proceed. Miss Lowell alleges that she sustained injuries in Central America during the filming of "Adventure Girl" and is now unable to work. Miss Lowell is at present in Brazil.

Marx Suit Settled

A civil infringement suit against Groucho and Chico Marx has been settled out of court in Los Angeles. It was brought by Garrett and Carroll Graham, writers, and was predicated on the asserted unlawful use of a radio skit by the comedians.

Postpone Korda Trial

Federal Judge John W. Clancy in New York has ordered the trial of the action against Alexander Korda, London Film Productions, United Artists Corporation, by Francis Hackett, be postponed until January, 1938. The order was made on consent of both sides to allow testimony to be taken by deposition outside the state.

Bennett Papers Filed

Papers in a $62,500 damage action brought by Constance Bennett against Ben Hecht and Charles MacArthur have been served in New York, it is said. Miss Bennett claims she entered into an agreement with the writers whereby they were to furnish her with a script for an independent production but that they failed to do so thus causing her monetary losses.

Goulden Sells Interests

Louis B. Goulden, for the last 10 years president of Fountain Square Theatre Company at Indianapolis, has disposed of his interests in the organization and tendered his resignation as president and director. He is still head of General Theatres Corporation there, however, as well as of the Stanley Theatres, which operates houses in small towns in Indiana.

Judgments Awarded

Twentieth Century-Fox, RKO, and Van Beuren Corporation were awarded judgments by default in the federal court at New York Monday against Amusement Parkway, Inc., Isidor Liebman and Edward Siegal for playing pictures without a contract in violation of copyright.

OBITUARIES

Harry Linsley Cort, Producer, Is Dead

Harry Linsley Cort, legitimate theatre producer and musical comedy writer, died unexpectedly of a heart attack at his home in New York last Thursday. He was in his 48th year. Surviving are his widow, Mrs. Margretta Cort; two daughters, Suzanne and Patricia, and a son, John. Funeral services were held Sunday.

A son of the late John Cort, he came to New York two decades ago and assumed the management of the Standard theatre and later Daly's 63rd Street. In collaboration with George E. Stoddard, Mr. Cort wrote several musical comedies including "Listen Lester" and "Just a Minute."

O. E. Schmidt

O. E. Schmidt, 55, pioneer theatre operator in the northwest, died last Friday at Salem, Ore., where he had come from Twin Falls, Idaho, seven years ago and purchased the Grand theatre which he had operated as an independent exhibitor. While in Twin Falls he also operated the Rigby and before that he had three houses in Bozeman, Mont.

James L. Carhart

James L. Carhart, 93, retired actor, is dead at Port Washington, New York, of pneumonia. In his long stage career he appeared in support of such stars as E. L. Davenport, John Drew and Laura Keene.

Sam Franko

Funeral services were held Sunday for Samuel Franko, 80, veteran violinist and conductor who died at Roosevelt Hospital in New York last Thursday night from the effects of a fall he sustained a few hours earlier. Interment was in Ferncliff Cemetery, Hartsdale, N. Y.

John Gilroy

Funeral services were held Tuesday in New York at St. Malachy's Church off Broadway for John Gilroy, 65, vaudeville actor and song writer who died Sunday after a heart attack. His wife, Ethel Gilroy, survives.

Edward Bimberg

Edward Bimberg, veteran vaudeville actor, died Sunday at his home in New York following a brief illness. He was 49.

Wilhelm Henie

Wilhelm Henie, father of Sonja Henie, died in Hollywood last Sunday after an illness of a week. He was 65. Mrs. Henie, his daughter and Tyrone Power, Jr., were at his bedside when he passed away. His body will be sent to Norway for burial.

Mr. Henie, who trained his daughter as an ice-skater, left his prosperous fur business in his native country to manage her when she turned professional.

Balaban and Katz has acquired an interest in State Amusement Company, operators of the Grand and New State in Gary, Ind. Peter M. Kalleres is president of State Amusement Company.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ADVENTURE IN MANHATTAN: Jean Arthur, Joel McCrea, Reginald Owen—A very good picture that made film rental. Did no business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

DEVIL'S PLAYGROUND: Richard Dix, Chester Morris, Dolores Del Rio—This story has been told so many times it becomes dull in the retelling. A grand cast tries hard but to no avail beyond what measure of satisfaction your audience can get in seeing them go through routine situations. Played March 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LADY FROM NOWHERE: Mary Astor, Charles Quigley—A very entertaining little picture that pleased our patrons very much. Mary Astor, as lovely as ever, gives a splendid performance and Charles Quigley, a newcomer to the screen, ably supports her. There is quite a bit of comedy, action and thrills to round out a good production. Running time, 58 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

MAN WHO LIVED TWICE, THE: Ralph Bellamy, Marian Marsh—A very splendid production and Ralph Bellamy should certainly take a bow. This is, to my estimation the best performance to date given by Bellamy and it certainly is a credit to him. The rest of the cast does well and I would like to see more of this type of picture soon. Running time, 71 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

MAN WHO LIVED TWICE, THE: Isabel Jewell, Ralph Bellamy—Good. Is different. Liked by all. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

THEY MET IN A TAXI: Chester Morris, Fay Wray, Lionel Stander—A good programer aided by the splendid comedy action of Lionel Stander. He certainly has risen very rapidly and certainly does add to the entertainment of the picture. Chester Morris and Fay Wray also do well in this picture. Running time, 65 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

WHEN YOU'RE IN LOVE: Grace Moore, Cary Grant—As a warning to you fellow exhibitors, do not give this your best playing time if your customers do not like opera singing because that is what Grace Moore does. We made the mistake in giving this Sunday opening and they would not take it. I am telling the truth and nothing but the truth, one walkout after another.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WOMEN OF GLAMOUR: Virginia Bruce, Melvyn Douglas—One of the most marvelous love stories of the screen in a long time and if it never does anything but bring Virginia Bruce to the front it was worth the effort. This Virginia Bruce appeals to me as the greatest emotional movie star of all time. The picture failed to attract any attention in my theatre.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Crescent

GLORY TRAIL, THE: Tom Keene, Joan Barclay—A well produced western play. Sound is excellent and should please even non-western fans. Played March 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell, Glenda Farrell, Victor Moore—This latest Gold Diggers is far superior to any that have gone before. Dick Powell was never better and with the assistance of Glenda Farrell and Joan Blondell the picture went forward in a gale of laughter, song and comedy. The final production number is tops in dance staging. In our estimation, however, Victor Moore stole the whole picture. His characterization of J. J. Hobart was a "wow" and well worth the price of admission to any theatre but ours. All in all it's good entertainment and you can't go wrong. Running time, 100 minutes. Played April 24.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

ONCE A DOCTOR: Jean Muir, Donald Woods—Good programer. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

SING ME A LOVE SONG: James Melton, Patricia Ellis—Very agreeably surprised with this picture. Had a little of everything and was excellent program entertainment. Running time, 79 minutes. Played April 21-22.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Grand National

23½ HOURS LEAVE: James Ellison, Terry Walker—This has a very poor start in the beginning and ends the same way.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Metro-Goldwyn-Mayer

CAMILLE: Greta Garbo, Robert Taylor—This one is not a small town picture. May be good for cities but not for us. Business poor. Our people do not want to see Garbo and they say so. Running time, 108 minutes. Played April 29-May 1.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and rural patronage.

CAMILLE: Greta Garbo, Robert Taylor—Brilliant performance and a beautiful production but, oh, what a sick box office the second night. Garbo should go modern. Played March 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker—Hardly got by. Running time, 67 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

THREE LIVE GHOSTS: Richard Arlen, Beryl Mercer, Cecilia Parker—Very poor program picture that shouldn't have come from Metro.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WIFE VERSUS SECRETARY: Clark Gable, Jean Harlow, Myrna Loy, May Robson—Just a fair program picture. Three good stars almost wasted on a very poor story. If other people would play this story, the exhibitor would not care to face the outcoming customers, but the stars saved the story and the exhibitor from being mobbed. Running time, 9 reels. Played April 11-12.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Paramount

ACCUSING FINGER, THE: Paul Kelly, Marsha Hunt—A great melodrama. Played March 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ALONG CAME LOVE: Irene Hervey, Charles Starrett—Frothy but clever and seemed to please. Played April 21-22.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ARIZONA MAHONEY: Larry Crabbe, Joe Cook—Why do they do it? Why do producers make such a low quality picture? Why do small town fans fall for them? It was very ordinary quality and the fans sure did fall for it. "Champagne Waltz" the following evening couldn't gross one-half and what a difference in the quality of programs. Running time, 58 minutes. Played April 23-24.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ARIZONA RAIDERS, THE: Larry Crabbe, Raymond Hatton, Marsha Hunt—A fine western with touches that set it apart from the usual kind. Humor that was most enjoyable and the smart little dog, Tuffy, trained and raised in our own part of the country.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

CALL OF THE PRAIRIE: William Boyd, Jimmy Ellison—A splendid western picture and that is what I can say for the entire Hopalong Cassidy series. This type of picture is appealing to almost any audience and if this production caliber is held up, westerns will certainly gain in popularity. Running time, 64 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

CHAMPAGNE WALTZ: Gladys Swarthout, Fred MacMurray—Thoroughly satisfactory to all patrons and paid out, although we could use only on a Monday account of April Blizzard that disrupted local light service.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

CHAMPAGNE WALTZ: Gladys Swarthout, Fred MacMurray—Indeed we were surprised. This was a much better picture than we had anticipated. Maybe it was on account of the "waltz" title and Vienna setting. But the comedy strain was just enough and the mixture of jazz and "The Blue Danube" just about right. Running time, 85 minutes. Played April 25-26.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DESIRE: Marlene Dietrich, Gary Cooper—A very, very fine picture and it certainly did surprise me. It seems that Paramount really made an error in titling this picture and would have had something big if the name were more appealing to the public. For once we got them in, they all went home satisfied. Running time, 93 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—Good stuff, but too draggy. Not a business getter, for so many dark scenes, you don't see very much of the picture; looks all black. The night scenes should be cut to a shorter time and make 'em guess at that night stuff. Running time, 10 reels. Played April 23-24.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GO WEST, YOUNG MAN: Mae West, Randolph Scott—It's about time Paramount got wise to themselves and stopped making any more Mae West pictures if they cannot do any better than the last attempt. I believe it is an insult to the intelligence of the audience to show pictures of this caliber. Let's hope we don't get any more like this one. Running time, 77 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GO WEST, YOUNG MAN: Mae West—Entertaining and seemed to please fairly well. Good business.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

HIDEAWAY GIRL: Shirley Ross, Martha Raye, Robert Cummings—We do not care for Martha Raye in roles of this type. She does not sing nearly so well when she yells as when she actually tries to sing. Liked her best in "College Holiday." Shirley Ross really held up this show. Running time, 72 minutes. Played April 16-17.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JUNGLE PRINCESS, THE: Dorothy Lamour, Ray Milland—A very splendid program picture that seemed to please all. The cast did exceptionally well and the direction by Wm. Thiele was superb. Running time, 81 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

LADY, BE CAREFUL: Lew Ayres, Mary Carlisle—A dandy program picture. Plenty of comedy situations and lots of fun. Good for any night. Running time, 8 reels. Played April 27-28.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MOON'S OUR HOME, THE: Margaret Sullavan, Henry Fonda, Charles Butterworth—Everyone liked this picture. I was surprised at the whole-hearted laughter wafting my way to the box office.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

MURDER GOES TO COLLEGE: Roscoe Karns, Marsha Hunt—Fair programer. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

MURDER WITH PICTURES: Lew Ayres, Gail Patrick, Paul Kelly, Benny Baker—A well done mystery drama, aided by light comedy, brings this production above the program classification. The entire cast does very well and the suspense of the mystery is capably handled. Running time, 65 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—A grand small town picture; 100 per cent above the average western. The best of its kind since "The Virginian." Business good. Running time, 113 minutes. Played April 19-21.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and rural patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker, Jack Oakie—Very good Friday and Saturday program. Poor business on Friday, but Saturday good. We never know how they will go over or flop, but this one deserves better patronage at any time. Don't be afraid of it; step on the gas. Running time, 10 reels. Played April 16-17.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jack Oakie, Jean Parker—One of the finest westerns we have been privileged to play. The box office echoes the comments of the fans. Played April 24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker, Jack Oakie—Little old, but reputation gave this real good business. Swell production any place.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

WAIKIKI WEDDING: Bing Crosby, Bob Burns, Martha Raye, Shirley Ross—Good in any spot. Everyone thought it a good show. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Republic

BEWARE OF THE LADIES: Donald Cook, Judith Allen—Just a general programer with very little to get excited about. Running time, 61 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

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BOLD CABALLERO, THE: Robert Livingston, Heather Angel—A good action picture with color bringing it out of the program class. This picture pleased generally. Running time, 68 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

COUNTRY GENTLEMEN: Olsen and Johnson, Joyce Compton—This production was certainly very dull. These supposedly good comedians don't seem to do very well in pictures and if it hadn't been for the acting of Joyce Compton this picture would have been a terrific flop. Did not please. Running time, 68 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

HAPPY GO LUCKY: Phil Regan, Evelyn Venable—An entertaining picture with capable acting by Phil Regan and Evelyn Venable. The poor sound recording does not do Regan's voice a bit of good and Republic should really give him and also the exhibitors a break by improving their sound recording. Running time, 68 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

JOIN THE MARINES: June Travis, Paul Kelly, Warren Hymer—A well done action picture with Warren Hymer's performance really standing out. Republic should really give this star a more featured role for he certainly does have audience appeal. Pleased generally. Running time, 67 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

MANDARIN MYSTERY, THE: Eddie Quillan, Charlotte Henry—Just a mediocre production with Republic sound, as usual, very poor. This picture just squeezed by. Running time, 62 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

OLD CORRAL, THE: Gene Autry, Smiley Burnette—Gene Autry westerns have good drawing power and seem to please the public generally. Nevertheless, these productions could be improved upon and Republic should surely make every effort to make these pictues the tops in their field.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

RKO Radio

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur, Eric Blore—This was another perfect picture that failed us at the box office. It's been many a day since we've had a picture to do us business from RKO. Didn't make film rental on this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PLOT THICKENS, THE: James Gleason, Zazu Pitts—Average programmer. Played March 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLOUGH AND THE STARS, THE: Barbara Stanwyck, Preston Foster—Nothing to it. Will disappoint all except the fine arts patronage. Played March 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THAT GIRL FROM PARIS: Lily Pons, Gene Raymond, Jack Oakie—Lots of good entertainment here but it's hard to get folks in as they suspect another shower of grand opera. The trailer doesn't help any. Played March 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWO IN REVOLT: John Arledge, Louis Latimer—A story of a dog and a horse that is worth playing. Get behind this one. If you can get them in, you'll make customers on this. Business fine on this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WE WHO ARE ABOUT TO DIE: John Beal, Preston Foster, Ann Dvorak—Nothing out of the ordinary in prison dramas here. The whole is rather disheartening and certainly won't put your audience in a cheerful frame of mind. Played March 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WITHOUT ORDERS: Sally Eilers, Robert Armstrong—Dandy picture. Good acting and lots of action. No one to see it and why? It must be the title. That don't mean anything as the picture is all there and should please all that see it. Not many saw it here. Running time, 7 reels. Played April 20-21.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WITHOUT ORDERS: Sally Eilers, Robert Armstrong—An excellent performance, particularly interesting to aviation enthusiasts. About normal business. Played April 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Twentieth Century-Fox

CAN THIS BE DIXIE?: Jane Withers, Slim Summerville—Excellent drawing card. Pleased all. Very good business. Good old Fox, the small town picture giver.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

CRACK-UP: Brian Donlevy, Peter Lorre—An unusual picture play that will please some and displease others. Fair amount of action. Played March 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DIMPLES: Shirley Temple, Frank Morgan—Good from any angle you look at it. Shirley is a nice little actress, but she will soon be growing up. The producers better be looking for another little star that can take Shirley's place in about two years. Running time, 8 reels. Played April 18-19.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DIMPLES: Shirley Temple, Frank Morgan—Our patrons are always satisfied with Shirley. Some of them feel she is over-rated, but most of them like her very well. Good business due to special matinee for children. Played April 16-17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FAIR WARNING: J. Edward Bromberg, Betty Furness—It was stormy weather as far as this house was concerned on this one. There is no quality to it all, no star value and Fox's yen for a precocious kid that was an amateur detective that was strictly a pain where it does the most harm. So preposterous. The director must have suffered from brain fag. One picture in support and Fox thinks that they are ready for stardom, that means J. Edward Bromberg. How wrong they are is shown by the thumbs down by the audience on this one.—A. E. Hancock, Columbus Theatre, Columbia City, Ind. General patronage.

HOLY TERROR, THE: Jane Withers, Anthony Martin—Okay Withers opus. Will entertain generally. Played March 27.—L. I. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LLOYDS OF LONDON: Freddie Bartholomew, Madeleine Carroll, Tyrone Power—Superb photoplay that played to less than average business. Played March 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NANCY STEELE IS MISSING: Victor McLaglen, Peter Lorre, Walter Connolly, June Lang—Not supported, although the picture is okay. But take a look at what we have played or dated, murder, ganster, kidnapping: "Nancy Steele Is Missing," "Parole Racket," "Racketeers in Exile," "I Promise to Pay," "Fair Warning," "Under Cover of Night," "Black Legion." Not to mention the westerns that kill them off wholesale. Fully forty per cent of the pictures that we have played this year have been of the above type. Is it any wonder that business is slacking off to some extent. The above are just a few that come in recently, but the start of the season had their full quota. It is getting so that if the title does not indicate what the picture is they call up and ask if it is a gangster picture. You can draw your own conclusions what happens if it is one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OFF TO THE RACES: Jed Prouty, Shirley Deane—Tale of the Jones at the County Fair. Pleased. Played April 23-24.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SECRET VALLEY: Richard Arlen, Virginia Gray—A fair sort of western. Arlen okay in the part, but why isn't he given more suitable material. Played March 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR FOR A NIGHT: Claire Trevor, Jane Darwell, Arline Judge, Evelyn Venable—Here is a picture as good as a lot of the specials that Fox puts out, but business poor because there isn't any popular star in it, but we still say it's a better class picture. O. K. Boys step on the gas. Running time, 8 reels. Played April 13-14.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

ACCUSED: Douglas Fairbanks, Jr., Dolores Del Rio—We liked this picture and think our audiences enjoyed it. A murder mystery made with suspense, fine actors and the fine quality that we always find in pictures from this distributor.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

BELOVED ENEMY: Merle Oberon, Brian Aherne—A truly great picture with just average drawing power. Entire cast performs splendidly and direction is the tops. Running time, 88 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

BELOVED ENEMY: Merle Oberon, Brian Aherns—Grand picture. Something to it. But where was the crowd? We did a terrible business, the worst in months. Running time, 88 minutes. Played April 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COME AND GET IT: Edward Arnold, Frances Farmer, Walter Brennan, Joel McCrea—A great production. Cast, acting, direction is all that anyone would ask for in a picture. It is too bad that pictures of this type do not have more drawing power. For I am sure that every person that saw this picture is amply satisfied. A credit to United Artists. Running time, 95 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor—Great! And that certainly does describe this production. This production is more appealing to the class element. Running time, 98 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GAY DESPERADO, THE: Nino Martini, Leo Carrillo, Ida Lupino—An average production with Martini's singing outstanding. He certainly has a beautiful voice. Leo Carrillo's comedy relief is of great assistance to this production. It seemed to satisfy. Running time, 85 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

HISTORY IS MADE AT NIGHT: Charles Boyer, Jean Arthur, Leo Carrillo—The tempo is just a little slow at the start, but it picks up and is a very good picture that will please the majority of the patrons. The crash of the ship into the iceberg are great shots and the reaction of the passengers is something to see and remember.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes, Henry Wilcoxon, Bruce Cabot, Heather Angel—A very good historical picture with plenty of action and thrills. Seemed to please generally. Running time, 90 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

THESE THREE: Miriam Hopkins, Merle Oberon, Joel McCrea—A fair program. For us it is a killer. Sunday poor and Monday worse. Had better stayed closed. Stars very good, but no business. Running time, 10 reels. Played April 25-26.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THESE THREE: Miriam Hopkins, Merle Oberon, Joel McCrea—Here is a picture that goes fine any place and anywhere. Not only a good, interesting story, but beautifully produced. A picture that has quality you cannot help recognizing and appreciating. —Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

Universal

FIGHTING YOUTH: Charles Farrell, June Martel, Andy Devine—Our less than normal number of patrons enjoyed this screen production very much. Played April 3.—C. W. Miles, Arcade Theatre, Sodus, N. Y. Family patronage.

MAGNIFICENT BRUTE, THE: Victor McLaglen, Vinnie Barnes—Had many compliments on this picture. People spoke of it many days after it was shown, telling us how much they enjoyed it.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

MY MAN GODFREY: William Powell, Carole Lombard—Here is a good picture in the comedy line that really drew. Just the thing for the tired business man who wants to forget his worries.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

NOBODY'S FOOL: Edward Everett Horton, Glenda Farrell, Cesar Romero—A fine comedy from beginning to end. You cannot go wrong on this one.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

RIDE 'EM, COWBOY: Buck Jones—A fine western. Drew mediumly well, but all were pleased.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

Warner Brothers

BENGAL TIGER, THE: Barton MacLane, June Travis—A good circus story that has good drawing appeal. The acting of the leads and also the animals in this production were certainly great for the kids and the general audience appeal. Running time, 60 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

BLACK LEGION: Humphrey Bogart, Erin O'Brien-Moore, Dick Foran—This is a splendid production from Warner Bros., typical of their dynamic type of picture. The entire cast does very well and the picture moves along rapidly at all times. General appeal. Running time, 80 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—This is a natural for the small town and the business good. Coloring fine. Running time, 85 minutes. Played April 1-3.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and rural patronage.

MIDSUMMER NIGHT'S DREAM, A: All Star Cast—In our estimation, this is the poorest picture ever produced. Did not please five per cent of those who saw it. A lot of good comedians in this and all they did was to act pathetically silly. Our patrons will not forgive us for a long time. Business fair. Running time, 117 minutes. Played April 5-7.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and rural patronage.

ONE WAY PASSAGE: Kay Francis, William Powell—If you haven't played this picture, by all means play it. And if you have, you can certainly repeat same. A good story, splendid acting and very good direction makes this production appealing. Splendid drawing power. Running time, 66 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

ONE WAY PASSAGE: Kay Francis, William Powell, Aline MacMahon—This was a play-back and one that was successful. Fine acting, good story and the cast right in their roles all the time. All did outstanding work in this one and glory be, there was no killings. But as the title indicated the stars went the one way passage, he to prison, she to succumb to the malady and the borrowed time on which Kay Francis was living.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SMART BLONDE: Glenda Farrell, Barton MacLane—A very good newspaper yarn with action, thrills and romance throughout. The wise cracking of Glenda Farrell and the ruggedness of MacLane stood out in this picture. Pleased generally. Running time, 56 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

Short Features

Columbia

CHAMP'S A CHUMP, THE: All Star—Here is a grand short subject if your people like fun. Our folks were convulsed. Running time, 16 minutes.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

FALSE ALARMS: Three Stooges—Hilarious comedy that will suit where the Stooges are liked.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE COMES TO MOONEYVILLE: Andy Clyde—Break your arm to get this one; it's a real laugh.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.—General patronage.

SCRAPPY'S BIG MOMENT: Scrappy Cartoon—Very good; worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCREEN SNAPSHOTS, NO. 2: Very good; always enjoyed here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TWO LAZY CROWS: Color Rhapsodies—Excellent color cartoon—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

ALPINE RENDEZVOUS: Song and Comedy Hits—Some good yodeling in this one. Otherwise only fair. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

AMUSE YOURSELF: Two-reel Comedies—Won't cause any flurries of praise.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FARMER AL FALFA'S TWENTIETH ANNIVERSARY: Terry - Toons — Discouragingly poor. Twenty years and still no really clever cartoon gags or characters.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUST THE TYPE: Two-reel Comedies—This company's average, not good, not bad.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MIXED MAGIC: Buster Keaton—A dandy comedy. Pleased.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

RAH, RAH, RHYTHM: Herman Timberg, Jr., Pat Rooney, Jr.—Well, we really need two-reel comedies as the one-reelers are only good with a 10 or 12-reel show, but a short feature needs a two-reel comedy like this one. It's good and we hope to have more like it. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WACKY FAMILY, THE: Tim and Irene—Good comedy for a filler. Irene sure can put on the stuff, and makes 'em laugh. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

DEXTERITY: Pete Smith Specialties—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ORIENTAL PARADISE: FitzPatrick Travel Talk —Beautiful and educational, yet interesting from purely entertainment purposes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPOOKY HOOKY: Our Gang—Very satisfactory comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOP FLAT: Patsy Kelly Comedies—Little fun to this one and Patsy always puts pep into any subject. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Paramount

CLEAN SHAVEN MAN, A: Popeye the Sailor—A fair Popeye cartoon that tickled the kids.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

HAWAIIAN BIRDS: Color Classics—Excellent colors; of the best—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

I FEEL LIKE A FEATHER IN THE BREEZE: Jack Denny and Orchestra—A good Screen Song.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

I'M IN THE ARMY NOW: Popeye the Sailor—Good as usual.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSIC IN THE MORGAN MANNER: Russ Morgan and Orchestra—Good musical headliner, swell music and good singing. It's a dandy. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NEPTUNE'S SCHOLARS: Grantland Rice Spotlights—Somewhat of a novelty and some swell underwater scenes. The waves make you somewhat dizzy, but who cares? Good one-reeler.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NEVER KICK A WOMAN: Popeye the Sailor—A good cartoon with a wallop to it. This time it's the skinnibone girl that eats the spinach and cleans up on the rival girl. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NEVER SHOULD HAVE TOLD YOU: Screen Songs—Think this is an excellent series, as it does not give you too much of any one thing. Orchestra music with the bouncing ball and a small new cartoon subject mix just enough to keep from being boresome.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PARAMOUNT PICTORIAL, NO. 5: Of fair interest to some.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SHORTY AT CONEY ISLAND: Paramount Varieties—Picture of the antics of a monkey trained in a variety of tricks.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

SONG HITS ON PARADE: Headliners—Excellent. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TRAINING PIGEONS: Betty Boop Cartoon—Good

(*Continued on following page*)

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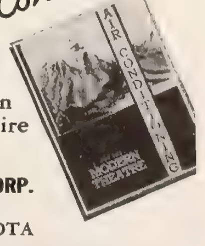

(*Continued from preceding page*)

cartoon with Pudgy the pooch.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

WESTERN SKETCHES: Musical Romance Series—Beautiful scenes; in fact, we never saw finer colored photography. But what a dull subject. No pep, nothing but scenery and that gets tiresome.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RKO Radio

DAY WITH THE DIONNE QUINTUPLETS, A: Special—An entertaining two-reeler with the Quints and Doctor Dafoe. Hardly worth the money asked us for it, however. Running time, 18 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

HILLBILLY GOAT: Edgar Kennedy Comedies—A funny comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IT'S A GREEK LIFE: Rainbow Parade Cartoons—Don't play this, or your people will wonder if you have gone crazy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PARDON MY SPRAY: Sports with Bill Corum—This Bill Corum dialogued sports reel is entertaining.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VOCALIZING: Edgar Kennedy Comedies—Just fair; some laughs now and then and all ends well. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

WATER BABIES: Silly Symphony—A novelty cartoon in color and good all the way through. Very good, clear photography. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

BENEATH THE SEA: Pepper Pot—Okay for those who like natural history.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BLACK NETWORK, THE: Nina Mae McKinney—Very poor material. No real Negro talent is used where it might be easily have been.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CITY'S SLICKER, THE: Dawn O'Day, Radio Rubes—A very good subject on the whole.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ECHO MOUNTAIN: Broadway Brevities—This color short is very colorful and contains some good singing. Not a musical comedy, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EMIL COLEMAN AND HIS ORCHESTRA: Melody Masters—This outfit plays real music and, for those tired of "swings," Coleman will come as a welcome relief. The short features the "Nightingales," three girl singers, and a dance team. Very good. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

JIMMIE LUNCEFORD AND HIS ORCHESTRA: Melody Masters—A good band act with lots of "hotcha" in the Lunceford manner. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

MELODY MASTERS SERIES: Unless producers do something to build up these band reels with something more than just orchestra music, we are not going to be interested. Good snappy vaudeville numbers, one or two with each reel, would help a lot.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RAMON RAMOS AND HIS ORCHESTRA: Melody Masters—A good band act.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SUNDAY GO TO MEETIN' TOWN: Merrie Melodies—Okay color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOY TOWN HALL: Merrie Melodies—Excellent color cartoon, though a bit short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Serial

Republic

DICK TRACY: Ralph Byrd, Smiley Burnette, Kay Hughes—This is without doubt the best serial to come from Republic to date. The popularity of the newspaper strip and its good production qualities certainly aids in making this the tops in serials. A credit to Republic.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

THEATRE ACCOUNTING

by WILLIAM F. MORRIS
[Certified Public Accountant]

Tells all the facts about your business each week

- Payroll data for Social Security Taxes.
- Profit at a glance—Daily or Weekly.
- All expenses deducted — Including Rent, Taxes and Depreciation.
- Complete record of advance bookings.
- Itemized Schedule of All Assets and Equipment with Table of Depreciation Rates.
- Does not require a bookkeeper to handle it.

$3 ENOUGH FOR A FULL YEAR'S BOOKKEEPING

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

Industry Plans Own Memorial Services

Endorsement by industry executives in New York and Hollywood was given this week to the proposal for an annual memorial service in tribute to deceased members of the film industry, and a large number of leaders on both coasts have consented to serve on the sponsoring committees.

Hollywood and New York are to be linked in a coast-to-coast radio broadcast of the services.

It is hoped that definite plans for the service will be concluded by the fall.

Praises Chinese Market

T. J. Holt, exhibitor in China and representative of that government's Minister of Industries, pictured China as the next great market for American produced motion pictures as he arrived in Hollywood this week to make a detailed report of activities for the Chinese industry. Mr. Holt said that China has over 400,000,000 people and only 250 theatres.

ASC Honors Brulatour

Jules E. Brulatour, head of Jules E. Brulatour, Inc., distributors of Eastman Kodak raw stock to motion picture companies, was made an honorary member of the American Society of Cinematographers in Hollywood this week.

Indiana Houses Grouped

The Rivoli, Wysor, Grand, Strand, Hoosier and Uptown in Muncie, Ind., have come under cooperative management by joining Theatrical Managers, Inc. Leonard S. Sowar will be city manager in charge of all the houses.

Change Fox Unit Title

Fox Green Bay Theatre Corporation has changed its name with the secretary of state at Dover, Del., to Fox Variety Corporation.

THE EXHIBITOR CALLS HIS SHOTS

(1) *Ralph Cokain of the Indiana Theatre, Marion, Ind., in "What the Picture Did for Me," issue of March 20:*

"Perhaps Annabella is under contractual obligations on the Continent, but if she ever becomes available, Darryl Zanuck, Louis B. Mayer and a few others should see who could get her to America first. I'll wager Zanuck would win if he can see the possibilities in this girl that others see."

(2) *From a news resume of 1937-38 production plans of Twentieth Century-Fox, Motion Picture Herald issue of May 1:*

"Sidney R. Kent, president, in Paris announced the signing of Annabella, Continental and British stage and screen star. She will make two for Fox next season, one in Hollywood, one at the New World studios, at Denham."

"Wings of the Morning," on which Mr. Cokain was reporting, and "Under the Red Robe" were both made by Robert T. Kane and New World and are both 20th Century-Fox releases.

Jolson and Grauman Win in Gold Mine Suit

Judge Joseph W. Zickers in the supreme court at Los Angeles this week denied the damages and declaratory relief asked by H. H. Stowell in his suit against Sid Grauman and Al Jolson for $100,000. Mr. Stowell charged that the failure of the defendants to complete exploration for gold on several pieces of mining property after he had leased it to them endangered his title to the property.

Variety Club Party May 22

The Cincinnati Variety Club will hold its annual supper dance May 22 at the Pavilion Caprice, Netherland Plaza Hotel. Allan Moritz is in charge of the tickets, Arthur Frudenfeld the floor show, Ralph Kinsler reservations, Joseph Goetz publicity and Elmer Shard decorations. The party is for the benefit of the Variety Charity Fund.

National Screen Office Opens

Formal opening of the National Screen Service's new branch office at Kansas City was held this week under C. E. Gregory. The new branch is at 1706 Wyandotte, and will handle all orders for western Missouri and Kansas which were formerly filled in Chicago. B. W. Chipman, formerly in the Chicago office, is the new Kansas City manager.

Gomez to Santiago

Max Gomez, manager of RKO's exchange in San Paulo, Brazil, has been appointed head of the Chilean office at Santiago, succeeding Walter Reich, resigned. Pedro Esperanza, former assistant to Mr. Gomez at San Paulo, is now in charge of the office.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ANOTHER CREDIT

Of course it is a fine thing that Lew Chatham and Sid Holland had so enjoyable a visit to Hollywood; that the studios threw open wide the gates in welcome to the 1936 Quigley Grand Awards winners as the boys themselves tell in their own story. But also to be noted and emphatically is the high place given theatre showmanship by the speakers at the Awards presentations which is indicated importantly in the following from the address by Cecil B. DeMille:

"The inspiration that these men (the winners) provide is of inestimable value to the entire industry because Hollywood must become conscious of the fact that it is dependent upon the men to whom it turns over its product."

The Quigley Awards are credited with many accomplishments. But far from the least is that the Hollywood presentations are bringing to the theatreman a long-delayed recognition of his importance from those who make the pictures he sells.

▽ ▽ ▽

THE HAPPY COMBINATION

There is no reason why theatres should not go along in advancing the progress of meritorious civic projects when the occasion calls for such participation. But how far the theatre is expected to go and how far it can afford to go has always been a question to be settled of course by the manager's good judgment. The ideal arrangement naturally is one where the box office benefits while the theatreman does his share of the work, but unfortunately this happy combination is not always easy to arrive at. When it occurs, wise is the showman who gets behind the tiein with everything he has.

The very neat job done by Manager John J. Baker in offering the Fox, in Hackensack, N. J., to be utilized for the civic Sportsman Show put on by his Deputy Wardens Association, is a case in point. The purpose of the show, illustrated by one of the exhibits reproduced in last week's issue, was to give the public a better idea of the sort of game and fish released for their recreation. Transforming the lobby into an outdoors setting and obtaining wide publicity not only brought throngs to the theatre from all over the state but in addition a benefit conducted by the Association brought in a heap of extra revenue.

In fact, according to Baker, a goodly amount of the patronage during the week of the show was due solely to the exhibition. And that, in the final analysis, gentlemen, is the correct answer to what a tieup is intended to accomplish.

JUST A LITTLE IMAGINATION

The ads in themselves are well done but that isn't the most important thing to discuss as has to do with the displays created by Tom Olsen and reproduced on a following page. It's what Tom has to say about the ads, where he dug them up, and how the theatreman can give his advertising a shot in the arm by using the old beano. The layouts under discussion were obtained from the newspaper mat service for advertisers and suggested by mats meant originally for savings banks and building and loan companies. Further says Olsen:

"New mats come to the papers monthly and a fellow with a little imagination can revise or devise and work out something away from the rut theatre advertising. Too many of us are content to continue using the straight picture mats and letting it go at that. And right in front of our noses there are newspaper mat services oozing with usable stuff. Of course I don't recommend this too often but at those times when you feel that your ads are losing their punch."

This is a business of intangibles, and obstacles are many in the way of keeping advertising up to par and above. Through such devices as the above managers seeking about for something different can adapt to their own purposes ideas other businesses have found fruitful in engaging the attention of the same sort of folks the theatre aims to get.

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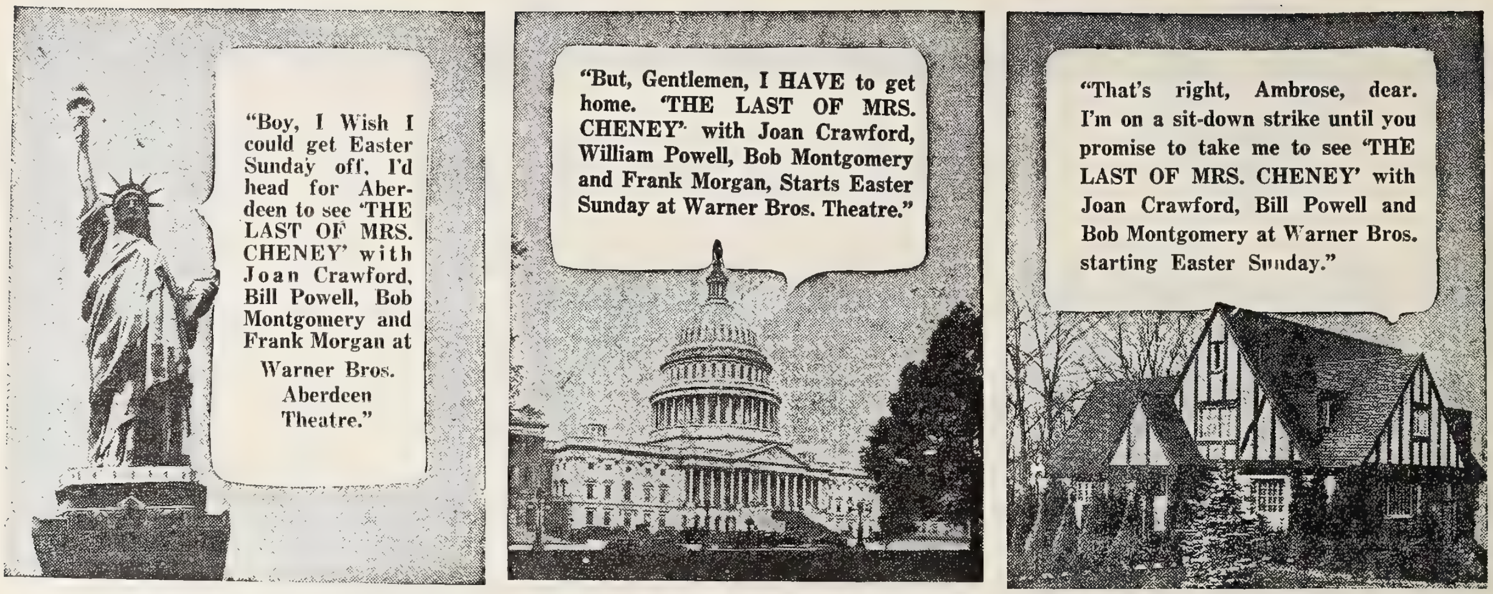
ALWAYS IN CHARACTER

The average male confined to a sick bed isn't concerned with much more than getting well and out. But not Walter Davis, that nimble skipper of the Capitol, Regina, up in the Canadian Saskatchewan. Davis recently put in a stretch at a local hospital and while there discovered a couple of hundred kid patients with time on their hands. So he got Kiwanis to help put on a party for the youngsters which wound up gloriously by the distribution of Shirley Temple photos autographed with the name of the theatre and the thanks of the combined hospital staffs.

All of which goes to prove of course that a showman on his feet or flat on his back is always in character.

A-Mike Vogel


"Boy, I Wish I could get Easter Sunday off, I'd head for Aberdeen to see 'THE LAST OF MRS. CHENEY' with Joan Crawford, Bill Powell, Bob Montgomery and Frank Morgan at Warner Bros. Aberdeen Theatre."
"But, Gentlemen, I HAVE to get home. 'THE LAST OF MRS. CHENEY' with Joan Crawford, William Powell, Bob Montgomery and Frank Morgan, Starts Easter Sunday at Warner Bros. Theatre."
"That's right, Ambrose, dear. I'm on a sit-down strike until you promise to take me to see 'THE LAST OF MRS. CHENEY' with Joan Crawford, Bill Powell and Bob Montgomery at Warner Bros. starting Easter Sunday."

Getting away from the usual theatre advertising on behalf of "Last of Mrs. Cheyney," Manager Tom Olsen, Warners' Aberdeen, Aberdeen, Wash., was able to inject a refreshing note by using the above three ads. Originally they were meant for savings banks and secured by Olsen from his paper's free mat service for advertisers, the manager supplying his own ingenious copy.

McBride and Tucker Win Quigley Plaques for April

The Quigley Silver Award for the month of April goes to Ed McBride, of Syracuse, N. Y.; the Bronze to John Tucker, Park, Roselle Park, N. J. McBride, who manages Loew's State Theatre, won his Award on MGM's "Maytime" and Tucker on Grand National's "Great Guy". Both men hit the plaque column for the first time, with Ed landing among the Honorable Mentions list several times during the life of the competitions. Tucker had also entered two previous campaigns on which he received his certificates. Following close behind come the two First Mentions, with the usual repeaters and newcomers rating Honorables. Who, what and where are set down as follows:

First Mentions

ARLIE CRITES, Manager, Washita, Chickasha, Okla. "Romeo and Juliet"
DAVID MARTIN, Manager, Liberty, Sydney, Australia. "Show Boat"

Honorable Mentions

IVAN ACKERY, Manager, Orpheum, Vancouver, B. C. "Silent Barriers"
HAROLD A. BISHOP, Manager, Capitol, Winnipeg, Can. "Silent Barriers"
DAVID DALLAS, Manager, Grand, Holdenville, Okla. "Waikiki Wedding"
WALTER DAVIS, Manager, Capitol, Regina, Can. "Wings of the Morning"
DOC ELLIOTT, Manager, Ohio, Canton, O. "Top of the Town"
SAM GILMAN, Manager, Loew's, Harrisburg, Pa. "Maytime"
HERBIE HAYWARD, Dir. Pub., State, VICTOR HOBLER, Dir. Pub., RKO Theatres, Sydney, Australia. "Swing Time"
RENE LEBRETON, Manager, ANDRE AGRAMON, Advt. Mgr., Paramount, Paris, France. "Champagne Waltz"
JIMMY REDMOND, Pub., Bonham, Fairbury, Neb. "Waikiki Wedding"
MATT SAUNDERS, Manager, Poli, Bridgeport, Conn. "Maytime"
SONNY SHEPHERD, Manager, Lincoln, Miami Beach, Fla. "Wake Up and Live"
C. T. SPENCER, Manager, Capitol, Hamilton, Can. "Waikiki Wedding"
ERIC WAHLQUIST, Advt. Mgr., Capitol, Melbourne, Australia. "Champagne Waltz"

Arresting Sign For "Courageous"

Created by Howard Dietz, MGM advertising, publicity and exploitation director, an unusual sign was erected at the Astor for the "Captains Courageous" premiere. The sign consists of a giant electric-studded reproduction of a Gloucester schooner with complete equipment, canvas sails and rope rigging, which rides on four rollers. There is a spray of real water at the bow and stern, with a ripple machine providing a continuous wave effect. A blower keeps the sails in motion on quiet days.

The title letters are eight feet high. The boat was designed by a wellknown shipyard and an unusual lobby display featured marine backgrounds and bright water colors.

Premiere was broadcast from the theatre lobby over station WHN with Colonel J. C. Flippen, master of ceremonies, and Radie Harris and Jimmy Jermail, inquiring reporter from the New York *News*, introducing theatrical and social celebrities.

"Tell Us What You Did"

MOTION PICTURE HERALD

HERALD SERVICE. For the enjoyment of his waiting patrons, Walter F. Davis, Capitol Theatre, Regina, Sask., places copy of Motion Picture Herald on table in mezzanine.

QUIGLEY GRAND AWARD WINNERS DESCRIBE VISIT TO HOLLYWOOD

PARTY STRUNG OUT ACROSS COUNTRY

Not the least exciting part of the Quigley Award journey to the Coast was the job of finding the rest of the party as the Skylounge zipped across country. Sid Holland was due to join up in Chicago, and as the airport was crowded with folks watching the planes come in there was a bit of searching about and rescue by Bill Crouch, able Herald correspondent in the Windy City, who directed us to the Holland party. Sid was just getting over a lot of entertainment sponsored in his honor by bossman Alex Manta, who was at the airport to see Holland off, as were others of the Illinois-Indiana circuit.

At the Cheyenne airport, Lew Chatham was on hand and recently arrived from Omaha by local plane as instructed by wire. Connections made and Chatham on board with us, relieved, we set off into the night. Came the dawn, came the Boulder Dam, came Los Angeles, and that ended all the rest any of the party was to receive for an entire week, and which is herewith described on this page by the boys themselves.

All in all, it was a grand seven days and highly enjoyable on every count. To all the folks in Studioland who rallied round to make the party a memorable one, our heartfelt thanks.

A-MIKE VOGEL

Oklahoman Tells What Was Seen and Done During Trip by Visiting Theatremen; Meet Many Stars and Directors

by L. A. CHATHAM

Sooner Theatre, Norman, Okla.

The seven fastest moving days and nights that ever happened in my life occurred in Hollywood as guest of MOTION PICTURE HERALD. Being the recipient of a Quigley Grand Award is apparently the magic key to the studios.

Starting the first day with a visit to the Quigley Hollywood offices every moment of the day was occupied, with dinner at the Brown Derby and then to the Cathay Circle to a screening of MGM's "They Gave Him a Gun." Many of the stars and directors were present. Next morning we started the day at Paramount for pictures and lunch at the Commissary (they are all called commissaries in the studios). At lunch around us and passing our table were stars, near and great. Some stopped for a chat. After lunch we were photoed with a number of the players and then visited the sets of "Artists and Models," "Exclusive" and "Double or Nothing." After the Paramount visit, we were taken to United Artists for other photos and while there took a look at the sets for "Hurricane," "Dead End" and "Stella Dallas." In the evening we had dinner at Coconut Grove as guests of Columbia.

Wednesday of course was the day of days with the presentation to Sid Holland and myself of the Quigley Grand Awards at a big party attended by studio executives and players. Jesse Lasky presided as toastmaster and Cecil B. DeMille presented our plaques. In the evening we were at the Hal Roach ranch to attend a barbecue supper and big vaudeville show and entertainment.

Winners Make Studio Rounds

Thursday was another full day with the morning and lunch at the RKO Radio studios. Here more shots with the players and then to visit the "New Faces" stage where a lot of extras were taking part in a theatre scene. In the afternoon to Warner Bros. lot, to meet Mervyn LeRoy, producer of "Anthony Adverse" on which I won my Plaque. Mr. LeRoy posed with us and had pictures taken with us. We also looked in on some other sets and paid a visit to the Warner five-acre crafts building. This building was certainly worth while seeing as under one roof there were machine, carpenter, ladder, plaster, paint, wall paper shops and about every other kind of a shop to turn out properties for the Warner pictures. The plant covered acres of ground and is as well equipped and kept as the finest kind of industrial building. We did enjoy going through it.

The day wound up by another elaborate entertainment, the dinner dance and show at the MGM studios attended by over 1,000.

On Friday we were guests of Twentieth Century-Fox for lunch to meet Darryl Zanuck and after photos with some of the stars spent some time on the sets. Then Saturday morning to MGM to watch shooting on "Saratoga" and "The Firefly" and lunch at the studio commissary. Sunday was set aside for sight-seeing and on Monday we were scheduled to leave for a flight to San Francisco to spend the day and again by United Air Lines to head back East.

It is hardly possible to keep track of all the stars and featured players we met, but among those who posed with us or stopped to say hello, as best as I recall, were: Jean Harlow, Robert Young, Bing Crosby, Joan Crawford, Marlene Dietrich, Fred MacMurray, Martha Raye, Joan Blondell, Dorothy Lamour, Charles Ruggles, Mary Carlisle, Humphrey Bogart, Jon Hall, Allan Mowbray, Esther Muir, Bert Wheeler, Bob Woolsley, Joe Penner, Parkyakarkus, Milton Berle, Eleanor Powell, Bob Montgomery, Franchot Tone, Sonja Henie, Jane Withers, Tyrone Power, Simone Simone, Alice Faye, among others.

The Quigley Awards trip will ever remain in my heart and soul as the event of a lifetime.

Indianan Impressed with Care and Great Detail Necessary in Production of Pictures Observed at Major Studios

by SID HOLLAND

Elco Theatre, Elkhart, Ind.

From the moment we came down at the airport until the last minute of our stay in Hollywood we were welcomed royally. I pay meager tribute to a colony of people who have contributed to one of the most treasured weeks of my life.

I seem to have been whisked as if by magic carpet from one studio to another; on and on, one miracle after another seemed to be unfolded to us. I will not go into detail as to the actual schedule of events arranged for our pleasure as my friend, Lew Chatham, has covered the history of our stay in this mecca of make-believe.

The layman has no conception of the thought and effort that goes into the making of a picture. We sat in at the shooting of a number of sequences and it is hard to realize that it is possible to produce a full-length attraction in so perfect detail within the time allotted. When we consider the average length of features should we not marvel at the organized genius which gives us the finished product?

A shot that will consume some 30 seconds of running time might necessitate many "takes" before the director is satisfied that our patrons will get the significance of every word and gesture. I recall one sequence in the picture "Double or Nothing" where an entrance to a room by Bing Crosby required a number of takes. And after each the director would constructively suggest changes in gesture or voice intonation until at last the take was satisfactory. Much time, indeed, and money is expended to insure the finished product.

One would think that with the tremendous strain under which the players create the roles they are called upon to portray, their dispositions would suffer and they would sing a sour note if called upon for anything outside of their actual duties. But this was not the case. We called upon numerous stars and featured players to pose for publicity shots and in every instance they were gracious and accommodating.

At this time, too, it is fitting that a word of appreciation be voiced for the publicity heads at the different studios who saw to it that our visits would be most enjoyable. On behalf of both Chatham and myself, I would like to say thank-you to Chris Dunphy of Paramount; Howard Strickling, MGM; Howard Benedict, RKO Radio; Harry Brand, Twentieth Century-Fox; Ed Selzer of Warner Bros., and Bill Thomas of Columbia. They all were patient and cooperative.

The seven days spent in Hollywood were a revelation to me. After this close-up I shall always be grateful for the opportunity of seeing what makes the wheels go round.

United Artists Awards Cash Prizes on "Night"

Awards for the best major city exploitation campaigns on "History Is Made At Night" were announced by United Artists. Richard Harrity won $100, first prize for his campaign at Keith's, Washington, D. C., and Lew Maren of United Artists Theatre, San Francisco took the $50 second prize.

Highlights of Harrity's campaign were publication of the story by the Washington Herald as full length novel tabloid insert, a great names contest and recipe contest in Herald tying in with leading hotel chefs and a foot race of waiters with full trays.

Maren's drive was concentrated on co-op page ads, also a recipe contest and tieup with largest department store in city with the theatre selecting a "Miss Jean Arthur of San Francisco."

"Tell Us What You Did"

Student Radio Interview On "Pennies from Heaven"

R. E. Russell at Poli's at New Haven, Conn., for "Pennies from Heaven" arranged a special broadcast over station WELI during which students from local high school were interviewed on the picture. Attractive window displays were planted about town and special cast of characters was illuminated in lobby frame.

Rolls of ten pennies were given out with change at the boxoffice, orchestrations of all song hits were played at night clubs, bannered sound trucks on streets two days ahead played picture tunes and millinery shop featured new modes with stills of Madge Evans in latest styles.

"Tell Us What You Did"

Writes Schools On Short

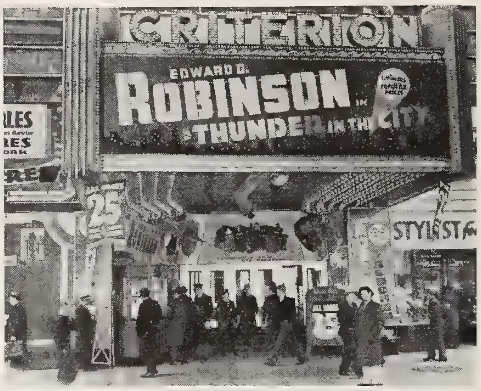
For date at the Capitol, Salt Lake, on "Servant of the People," MGM's two-reeler on the story of the Constitution, Charley Pincus addressed a series of letters to the heads of all local P.T.A. units, to principals and leading educators in various schools. Letter described the short and stressed that its timeliness would "help bring about a better understanding of the principles and purposes of the Constitution."

"Tell Us What You Did"

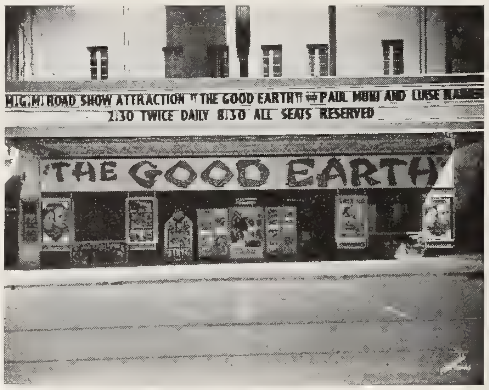
Patrons Sign Names For "Three Smart Girls"

Oversized red wooden heart with copy on outside reading "To Miss Deanna Durbin. You've captured our heart; here it is," was constructed by Roscoe Hopkins, Chief Theatre, Gallup, New Mexico, for "Three Smart Girls." Heart was planted in lobby and guests were invited to sign their names on sheets provided, girl was later sent on streets to get signatures of pedestrians (see photo) and later heart was carried to Mayor Milosevich for his perusal when he was presented with pass to see the picture.

Another highlight of Hopkins' campaign was tieup with local department store which featured a fashion show of latest spring styles on stage of the Chief. Beauty parlor also cooperated by dressing hair of models in revue, both merchants carried mention of show in their ads, stories also running in papers.



New York Criterion Dressed for "Thunder"


MGM ROAD SHOW ATTRACTION "THE GOOD EARTH" with PAUL MUNI AND LUISE RAINER
2:30 TWICE DAILY 8:30 ALL SEATS RESERVED
THE GOOD EARTH

Charninsky's "Good Earth" Front

Hopkins' "Girls" Signature Gag

MEET US AT THE CAPITOL
TO-NIGHT AT THE CAPITOL
37

Singapore "Gold Diggers" Street Bally

For lobby display, three cutout heads of the girls in the picture were used; first had her hands over her eyes, second over her mouth and third over her ears. Copy over all read "They see nothing, they say nothing, they hear nothing of . . . Love but know everything." Title was done in red lined with blue and a line of silver metallics.

Robinson Makes Personal For "Thunder" Opening

For the opening of "Thunder in the City," at the New York Criterion, Phil Lauffer and the Columbia exploitation department arranged for the personal appearance of Edward G. Robinson, and parade of fife and drum corps down Broadway carrying banners welcoming the star. As a bally stunt in front of the house, a double of Robinson was used, doing a few shows a day. After impersonating other film stars, the climax of the act was impersonation of the star of the picture.

For the front, shadow box scene depicted toppling buildings (see photo) which were illuminated from the sides and base in color. Torn paper effect gave impression of buildings crashing through the background. Enlargements of Robinson were set against this with four radio towers and a red light flashing on top of each tower in code effect. Helium filled balloons in shape of blimp were strung above and below marquee and imprinted blimps were distributed to patrons.

"Tell Us What You Did"

Goetz Arranges "Power Night"

Because Tyrone Power, Twentieth Century-Fox star is a Cincinnati boy and received much of his earlier education there, Joe Goetz, manager of the RKO Paramount, found good enough reason to put on a "Power Night," featuring the presence of the star's grandmother, his cousin and principal of the school attended by Power. Goetz had the visitors up on the stage to answer questions about the star and his early life, interview taking place before a mike hooked to a loud speaker.

"Tell Us What You Did"

Pearlstein's Billboard Stunt

Five-column illustrated feature story for "Top of the Town" at the Hippodrome, Cleveland, was planted by Manny Pearlstein, of the Warner district publicity office, who promoted the *Press* to have one of the paper's by-liners paste up a 24-sheet on the date and write a yarn on his experiences. Sufficient fuss was made to attract crowds and a local cop wangled to threaten arrest for blocking traffic.

"Tell Us What You Did"

New Front Constructed On "Earth" by Louie

Accompanying photo shows how Louie Charninsky, Capital Theatre, Dallas, Tex., converted his front for the opening of "The Good Earth" setpieces with scene stills were flanked on either side of boxoffice.

Western Union cooperated by distributed jumbo wires from Muni with playdates and scene from production. Local dailies all carried reviews and stories on the picture with art work.

"Tell Us What You Did"

Singapore Street Bally

Accompanying photo shows street bally used by the Capitol Theatre in Singapore, S. S., for the engagement of "Gold Diggers." Attractive girls with picks and shovels were driven about town in open car distributing promoted gold coins made by local candy company. Merchants ad on other side of the coins covered cost of stunt, which is reported to have attracted plenty of attention.

Nanking Called Well Served With Motion Picture Theatres

Capitol City of Chinese Republic Supports Four Modern First-Run Cinemas

by J. P. KOEHLER
in Shanghai

With this interesting article on the status of the showbusiness and local conditions as affect the situation in Nanking, China, your Round Table continues the Showman's Travelogue series which for some time has been a feature of these pages. From what our correspondent, J. P. Koehler, writes, interest in the motion picture in the capitol city of the Chinese Republic is mounting, indicated by the recent construction of new houses and the modernization of first-run cinemas. The series carries on in a forthcoming issue when the Travelogue will deal with Buenos Aires.

Nanking, the capital city of the Chinese Republic, and an open port with direct outlet to the sea on the Yangtse Kiang, represents from a cinematographical point of view the now second best exhibition town in Central China—Shanghai coming first. The city, with its now million population, lies both within and without the 33-mile-long wall which surrounds the greater portion of the old and new development. Until about 10 years ago, Nanking was the usual type of interior Chinese city, with narrow crooked streets and native architecture and lack of sanitation, water supply and electric power supply. The city is located on the south bank of the Yangtse River, and is the cross roads of the railway traffic to north China. Gradually, yet swiftly, transformation has taken place in both the architecture, and the life of its inhabitants. Today, a fine railway station comparable to any in the world greets the visitor, with a broad plaza, taxi stands and orderly ricksha and excellent fast bus connections to all parts of the city. A large airport, with both regular and express air passenger and mail express service radiates from Nanking east, west, north and south daily. By express plane, the one hundred and forty miles to Shanghai, ordinarily taking seven hours by train and one day by river boat is covered in one hour and twenty minutes at a fare of Yuan 25.00 (the Yuan in U. S. money is approximately 30 cents). Incidentally, the air-service comes in handy at times for rush picture service though it is rather expensive.

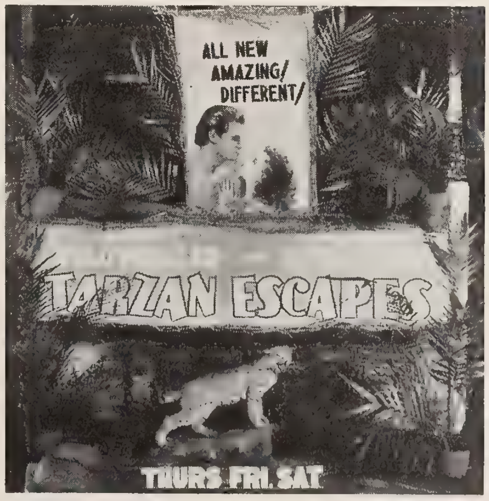
Wide, new avenues have been cut through the maze of huts and lanes, the fine governmental structures have arisen over the ruins of ancient hovels and swamplands and farms, a beautiful memorial has been reared to the memory of the Republic's revered founder, Dr. Sun Yat Sun.

Picture Exhibition Policy Liberal

Broad acres and hills have been developed into athletic fields, a great stadium and swimming pool, track and field sports grounds have been made, an excellent golf course, tennis courts, and large and peaceful public park—all have become realities with the past few years. Nanking is now the home of thousands of highly educated Chinese men and women—graduates of both native and foreign universities, men and women who have brought back with them the experience of the western world and the experience of the western cinemas.

Nanking is the heart of China's motion picture policies. As such it would be expected that, with the government striving for the cultural development of its citizens, the theatres would be carefully restricted in the matter of the type of films shown. As it stands, however, Nanking is as liberal in its exhibition of foreign motion picture exhibition as any city in China, since any film once passed by the Censor Committee in Nanking for showing throughout China may be exhibited in Nanking provided playdates can be arranged in one of the several theatres located here. Here are located the bureaux controlling the production, censorship, advertising and exhibition of both native and foreign films. Here are issued all the permits for the taking of motion picture throughout China. Here is the publicity Council of the Central Kuo Min Tang, the political party in power, the Ministry of Education, the Bureau of Film Industry and the Central Film Censor Committee. Here are also located the Central News Photo Service, a service sponsored by the government and the Central Studios, a semi-governmental studio devoted to the production of propaganda, educational and entertainment films.

"Tell Us What You Did"



TARZAN STUFF. Ten days ahead of opening of "Tarzan Escapes," Manager N. R. Lynn, World Theatre, Kearney, Neb., created this lobby display which was executed by artist Elton Benson.

Nanking is a city of great distances. From one gate of the city wall, across the city via the new Chungshan Road, it is really a fine wide paved boulevard, takes about 20 minutes by taxi at good speed. Along this magnificent highway have arisen and are now rising new governmental structures which are assuming grand proportions with their modern utilitarian architecture relieved by the Chinese curving roofs and colorful tiles. Two grand highways separate the city in roughly four quarters and where these highways cross there is a large plaza. Grouped around this central plaza are the new commercial and banking structures rising to many stories, the new modern business section with its shops and restaurants and offices, and the cinema center of the city with the two, modern theatres both constructed within the past year. A fast, modern bus service is maintained through its section, connecting with all parts of the city. The busses are of medium size, but comfortable and streamlined in their green and white colors. The ricksha and taxi are the other main means of transportation to the cinemas. Private motor cars, while numerous, do not as yet find common use among the residents of Nanking. There is, therefore, no parking problem to speak of.

Modern Equipment Widely Used

Nanking is well served with motion picture theatres, having now four first-run cinemas seating over 6,500, equal to Shanghai, the oldest first-run theatre having been constructed since the advent of the new development. One first-run house seating about 1,200 is located in the older business section and about 20 minutes ricksha run from the central plaza. Another is about 10 minutes walk from the central plaza, but is of much more modern type and was constructed about five years ago. These two houses are the Capitol and National Theatre respectively, the National seating about 1,400. The Capitol is equipped with Western Electric Sound and Simplex projectors and has recently undergone renovation and installation of Wide-Range equipment. The house is not air cooled, the circulation of air being by means of wall and ceiling fans. Summer business naturally is effected under such conditions.

The National Theatre is equipped with R. C. A. sound on Simplex projectors and is now installing high-fidelity equipment and also undergoing renovation. This theatre is also not air-conditioned, but it is believed plans are under way for such improvements. Located on a wide business street in a busy sector, not too far from the city's center, this house maintains a good patronage for foreign film exhibition combined with certain native productions. In fact, with little exception, the first run theatres of Nanking now run a foreign pic-

(*Continued on following page*)

MORE ABOUT NANKING

(Continued from preceding page)

ture policy combined with a certain minimum of native product sponsored for educational purposes.

Admission prices in these two cinemas run from yuan 0.30 and 0.50 for matinees and yuan 0.40 to 0.80 for evenings. Performances are given three times daily usually at 2:30, 5:30 and 8:30 P. M. Children are admitted at half price and also at yuan 0.10. Both the above theatres are well above the average in construction and appointments and, considered in the light of the usual provincial theatre, even though they are in the nation's capital city, are equal to any in roominess and cleanliness. Until the advent of the New Capitol Theatre, the National was Nanking's best house.

The New Capitol Theatre, a picture and description of which was given in a recent number of *Better Theatres,* represents one of the best in Chinese theatre construction. Seating 1,605, with admission prices from yuan 0.40 to yuan 1.00 and with three performances daily, this cinema is a fine, comfortable modern house, tastefully decorated, with scarcely a touch of Chinese in design and decoration. Its interior is more on European lines. Acoustically treated throughout, equipped with Western Electric No. 3/1936 Simplex projectors and H. I. lamps, sound and screen presentation are excellent. The theatre is air conditioned and cooled. Power supply is both from public service and with a standby private emergency power plant. The location is within 300 yards of the central plaza, on the main Chungshan Road. There is no parking problem nor, even should traffic increase greatly, would there be any to speak of since the space available is ample.

City Boasts Fine Theatres

The latest addition to Nanking's cinemas is the 1,800-seat State. No finer house is found in the Far East, and it is quite up to the standard of modern motion picture theatres. Located on the main Chungshan Road scarcely 500 yards away from the New Capitol, this cinema is also well served by all the various transportation systems. As yet no tram-lines serve this section of Nanking, and it is not believed that street cars will ever enter into Nanking's local transportation system except the line which has been operating for many years in the older sections and outlying districts.

The State Theatre is a beautiful motion picture theatre, with comfortable seating, excellent layout, modern lounges and foyer, a magnificent lobby and broad, low, modernistic exterior of dignified simplicity.

It has all the requirements of a modern house air-cooling, air-conditioning, W. E. Wide Range Sound, indirect lighting, decorative schemes, comfortable to the eye and pleasing to the senses, rest-rooms, restaurant, excellent screen presentation through projectors of German manufacture with H. I. lamps. The house is one in which no expense or thought has been spared to give the effect of roominess.

Prices of admission range from C. $0.40 to $1.00 with three shows daily. Foreign pictures are shown exclusively, but, being in Nanking and a Chinese owned theatre, policy may require at times a certain percentage of native product to be shown.

There are several smaller cinemas in Nanking running second and third run, but they are all old, and cater to the poorer classes as is natural.

Competition to first runs lies mainly in a few native opera theatres, and in a few small cinemas given over to native product.

No Night Life But Cinemas

Nanking has no night clubs, no cabarets, and no recognized evening entertainments except the cinema and private clubs both foreign and native. Outdoor activities competitive in nature are few, mainly the usual athletic games, golf, swimming, tennis and hiking, together with visits to memorial or historical structures. Being the center of the Chinese Government, great stress is laid on cultural and moral uplift. However, all foreign films passed by the Nanking censors are permitted to show in Nanking.

The population has been greatly augmented by the modern trained youth from both foreign and native universities. The consequence is that the cinema receives much of its patronage from this class, and with the comfortable new theatres, patronage of sophisticated films has increased.

The foreign element in Nanking, as regards cinema patronage, is negligible, being comparatively few in number, and confined to diplomatic and consular agents and manufacturers' representatives. Therefore, patronage is overwhelmingly native, and foreign film must, in general, meet the needs of such patronage.

The gradual increase of industrial plants has led to the employment and better spending power of the lower classes, who, however, still find their amusement in the cheaper cinema and native opera houses.

There is no question, however, that, in a few years more, Nanking will rank as one of the premier show cities in China, though by that time, native product will undoubtedly expand to take over most of the playing time.

"Tell Us What You Did"

STREET CAR BALLY. To exploit "Show Boat" at the Queens Theatre, Hong Kong, Norman Westwood, formerly general manager Universal Pictures, China, bannered trolley car to cover streets.

School Supervisor Endorses Jenner's Student Matinees

The possibilities of closer cooperation with local schools on special student matinees have recently been exploited and found advantageous by Bill Jenner, of the California, San Bernardino, Cal. So well has the idea worked out that with the endorsement of the supervisor of schools, the special event is now being held weekly. The details of the Student Matinee as reported by Jenner to Dean Hyskell, Fox West Coast ad head and published in the circuit's managers' publication are set down as follows:

"Our first contacts were made with two school supervisors in charge of elementary and secondary courses in city schools; also the supervisor of music, who has charge of all the city's school work in that department. With this group of three, we laid out a campaign; then called in five other teachers of English, History, Physics, Drama and Motion Picture Appreciation. To this entire group we presented a list of available pictures suitable for revival. Meanwhile, the Supervisor of the City Schools had been contacted and received the plan with favor and okayed our list of pictures.

Teachers Advised of Attractions

"Each week the three original supervisors advise all teachers throughout the entire City School District of the attraction to be shown at the coming Wednesday (4 p. m.) Students' Matinee, and recommends that each school principal make weekly announcements of the attractions to be shown as well as the suggestion that the principal try and attend the Matinee since most of the subjects embrace travel, history, music, the classics—as well as entertainment.

"Following the third Matinee (late in January), we issued cards to all City School students. These cards listed the four attractions for February, and advised students that if they would bring the card each week and have it punched at the door—thus showing they had attended each previous matinee—they would be presented with a guest ticket to our Mickey Mouse Matinee the following Saturday. Student Matinees are run at 4 o'clock each Wednesday, following our regular matinee.

"Aside from the satisfactory increased revenue coming from these Student Matinees, we have been enabled to 'crash' every school in the city on regular program announcements. Moreover, the policy is spreading good-will for the theatre. It also enables us to get trailers on coming attractions before the juvenile theatre-goers and, as a result, is building our regular patronage from this group."

"Tell Us What You Did"

Kane Resigns Post

Tom Kane, who has been manager of the Sequoia Theatre, Redwood City, Cal., for Fox West Coast Theatres since its opening twelve years ago has resigned that post. His plans are at the present indefinite except that he intends taking a vacation. His successor has not been announced.

STUNTS, FRONTS AND DISPLAYS

HISTORY
IS MADE
AT NITE

She's Telling the Folks About "History"

(Left). For date on "History Is Made At Night" at the Criterion, Oklahoma City, GEORGE HENGER conceived the idea of the bathing-suited girl at a switchboard in window of prominent store to phone local members about the attraction. Background displayed large theatre banner.

(Right). Led by three smartly dressed girls carrying the tiein banner was the parade of the famed high school band arranged as a buildup for his date on "Three Smart Girls," by Manager BUD IRWIN, at the Capitol, Hazelton, Pa.

HAZLETON HIGH SCHOOL BAND
ENROUTE TO
CAPITOL THEATRE
TO SEE
"3 SMART GIRLS"

Irwin's Street Parade Led by "Smart Girls"

▽ ▽ ▽

Parisien Atmosphere Sells "King" Window Display

(Left). As a plug for the picture and also for the coming Paris Exposition, Broadway clothiers were tied to date on "King and Chorus Girl" with this effective window display for the date at the New York Strand. Tiein was made by IRV WINDISCH under supervision of DINTY MOORE.

(Right) Palm trees, grass mats and costumed Arab were just a few of the atmospheric decorations on "Trouble In Morocco" put together for his lobby display by LOUIE CHARNINSKY, at the Capitol, Dallas, Tex., to sell the picture.

TROUBLE
IN MOROCCO
JACK HOLT
NEWS

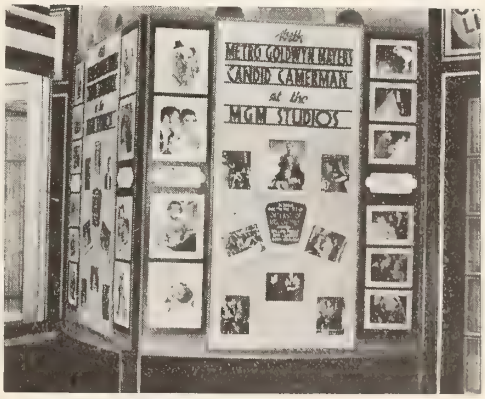
A Charninsky Creation with Palm Trees

▽ ▽ ▽

Lee's Horse and Buggy Ride 'Round Brooklyn

(Left). In addition to his characteristic newspaper ads on "Murder In the Red Barn" at the Brooklyn Paramount, JOE LEE also dug up horse-drawn four seater with four people in costume. Bally made the downtown section for five days ahead.

(Right). Two-panel display in the outer lobby of the Strand, Wichita Falls, Tex., with candid camera shots from the studios on coming M-G-M attractions is found highly effective by Manager LEW WAID. Exhibit reproduced is on "Last of Mrs. Cheyney."


METRO GOLDWYN MAYER
CANDID CAMERMAN
at the
MGM STUDIOS

The Candid Camera Goes to Texas

▽ ▽ ▽

At Last!
HARRISBURG
IS GETTING THE
GOOD
EARTH

Not Only Good Earth, But Also Fresh

(Left). Excavation out front of the theatre gave CARL ROGERS, assistant at Loew's Regent, Harrisburg, Pa., the idea for illustrated quick-thinking tieup for "Good Earth." Sign up for three days ahead was duly commented upon by the crowds passing the theatre daily.

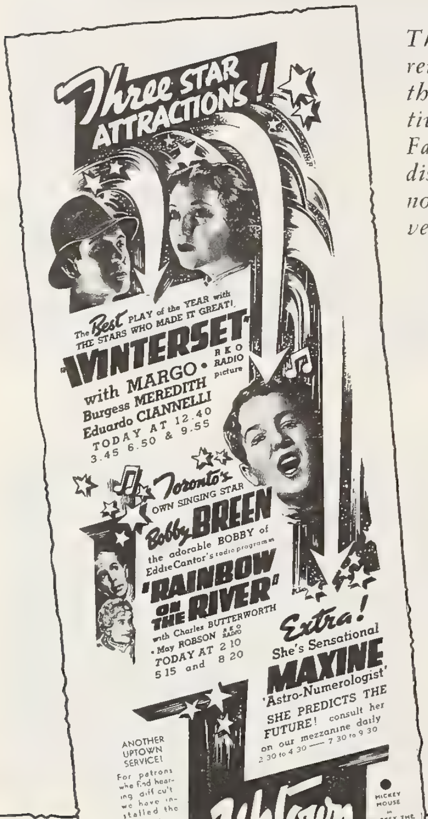
(Right). Leading department store in Miami Beach thought well enough of the tiein possibilities of "Waikiki Wedding" at the Colony, to work with JONAS PERLBERG, Paramount Miami sector publicist, on the picture to plug Hawaiian costumes. Prominence was given display on date in window background.

BING CROSBY
SHIRLEY ROSS
MARTHA RAYE
WAIKIKI
WEDDING

"Wedding" Window Sells Hawaiian Costumes

SOME CANADIAN THEATRE ADS

The listing of individual ad men's pages now current in the Round Table extends over the border this week with the inclusion of some representative displays created in Toronto by James Nairn, Famous Players Canadian ad head. The Nairn displays include different types and to be especially noted is the effective sweep and rhythm he conveys in the larger advertisements.



Three STAR ATTRACTIONS!

The Best PLAY of the YEAR with THE STARS WHO MADE IT GREAT!

"WINTERSET"

with MARGO • Burgess MEREDITH Eduardo CIANNELLI

RKO RADIO picture

TODAY AT 12.40 3.45 6.50 & 9.55

Toronto's OWN SINGING STAR Bobby BREEN the adorable BOBBY of Eddie Cantor's radio programs

'RAINBOW ON THE RIVER'

with Charles BUTTERWORTH • May ROBSON RKO RADIO

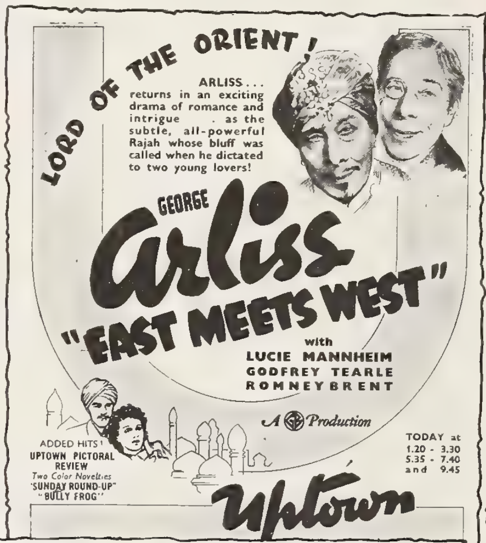
TODAY AT 2.10 5.15 and 8.20

Extra! She's Sensational MAXINE 'Astro-Numerologist' SHE PREDICTS THE FUTURE! consult her on our mezzanine daily 2.30 to 4.30 — 7.30 to 9.30

ANOTHER UPTOWN SERVICE! For patrons who find hearing difficult we have installed the newest in ACOUSTICAL DEVICES Ask the Usher

Uptown

MICKEY MOUSE in MICKEY THE MAGICIAN



LORD OF THE ORIENT!

ARLISS . . . returns in an exciting drama of romance and intrigue . . as the subtle, all-powerful Rajah whose bluff was called when he dictated to two young lovers!

GEORGE Arliss "EAST MEETS WEST"

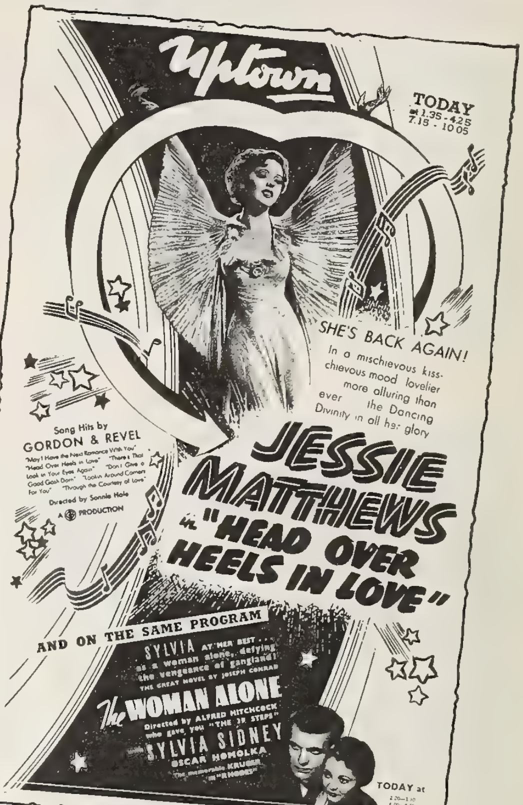
with LUCIE MANNHEIM GODFREY TEARLE ROMNEY BRENT

A GB Production

ADDED HITS! UPTOWN PICTORAL REVIEW Two Color Novelties "SUNDAY ROUND-UP" "BULLY FROG"

TODAY at 1.20 - 3.30 5.35 - 7.40 and 9.45

Uptown



Uptown

TODAY at 1.35 - 4.25 7.15 - 10.05

SHE'S BACK AGAIN! In a mischievous kiss-chievous mood lovelier more alluring than ever the Dancing Divinity in all her glory

JESSIE MATTHEWS in "HEAD OVER HEELS IN LOVE"

Song Hits by GORDON & REVEL "May I Have the Next Romance With You" "There's That Look in Your Eyes Again" "Head Over Heels in Love" "Don't Give a Good Gosh Darn" "Lookin Around Corners For You" "Through the Courtesy of Love"

Directed by Sonnie Hale

A GB PRODUCTION

AND ON THE SAME PROGRAM

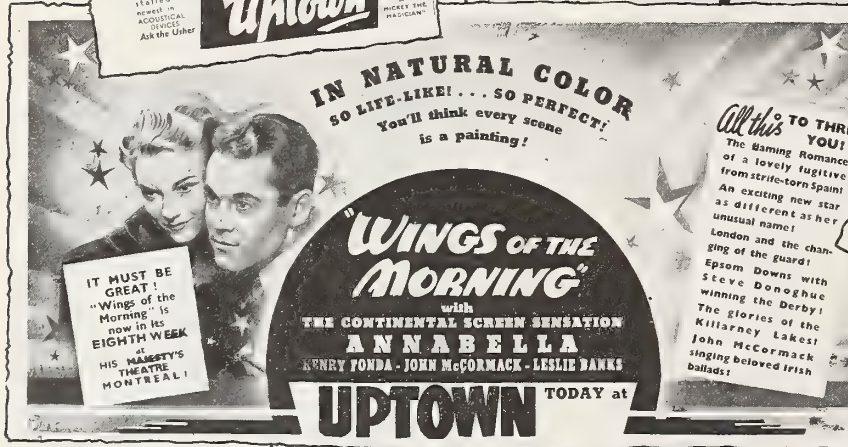
SYLVIA AT HER BEST . . . as a woman alone, defying the vengeance of gangland! THE GREAT NOVEL BY JOSEPH CONRAD

The WOMAN ALONE

Directed by ALFRED HITCHCOCK who gave you "THE 39 STEPS"

SYLVIA SIDNEY OSCAR HOMOLKA The memorable KRUGER in "RHODES"

TODAY at 2.20—1.10 6.00—8.50



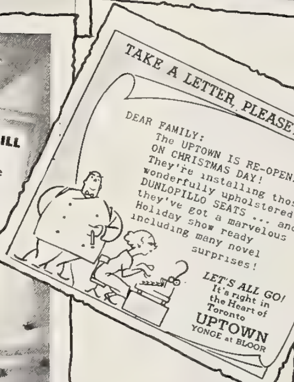
IN NATURAL COLOR SO LIFE-LIKE! . . . SO PERFECT! You'll think every scene is a painting!

IT MUST BE GREAT! "Wings of the Morning" is now in its EIGHTH WEEK at HIS MAJESTY'S THEATRE MONTREAL!

"WINGS OF THE MORNING" with THE CONTINENTAL SCREEN SENSATION ANNABELLA HENRY FONDA - JOHN McCORMACK - LESLIE BANKS

All this TO THRILL YOU! The flaming Romance of a lovely fugitive from strife-torn Spain! An exciting new star as different as her unusual name! London and the changing of the guard! Epsom Downs with Steve Donoghue winning the Derby! The glories of the Killarney Lakes! John McCormack singing beloved Irish ballads!

UPTOWN TODAY at

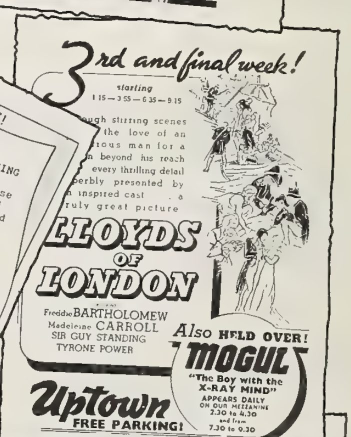


TAKE A LETTER, PLEASE!

DEAR FAMILY:
The UPTOWN IS RE-OPENING ON CHRISTMAS DAY!
They're installing those wonderfully upholstered DUNLOPILLO SEATS ... and they've got a marvelous Holiday show ready including many novel surprises!

LET'S ALL GO! It's right in the Heart of Toronto

UPTOWN YONGE at BLOOR



3rd and final week!

starting 1.15 — 3.55 — 6.35 — 9.15

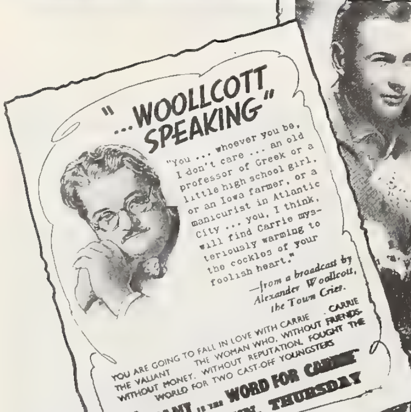
ough stirring scenes the love of an ious man for a n beyond his reach every thrilling detail perbly presented by n inspired cast . . a ruly great picture

LLOYDS OF LONDON

Freddie BARTHOLOMEW Madeleine CARROLL SIR GUY STANDING TYRONE POWER

Also HELD OVER! MOGUL "The Boy with the X-RAY MIND" APPEARS DAILY ON OUR MEZZANINE 2.30 to 4.30 and from 7.30 to 9.30

Uptown FREE PARKING!



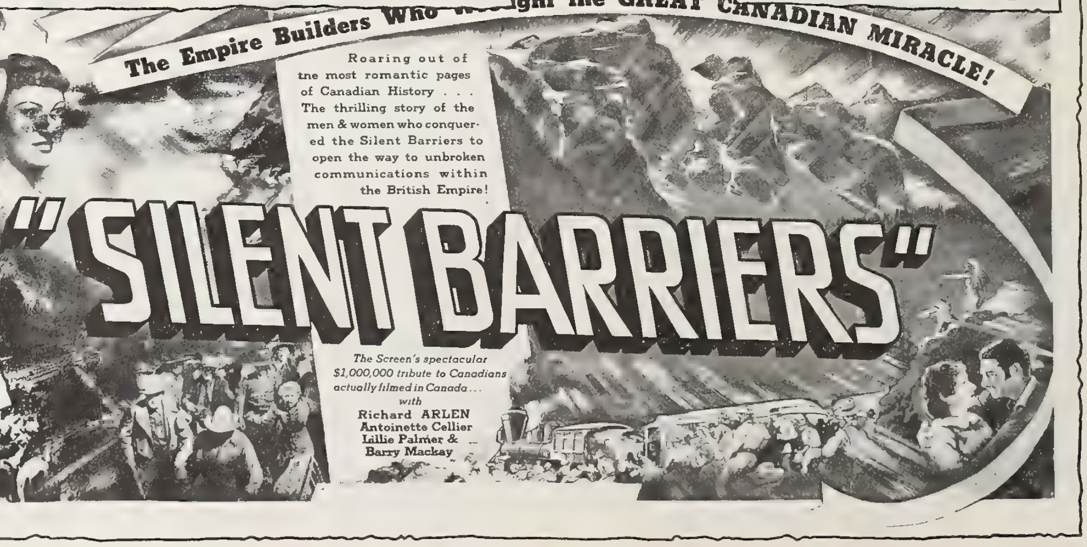
"... WOOLLCOTT SPEAKING"

"You ... whoever you be, I don't care ... an old professor of Greek or a little high school girl, or an Iowa farmer, or a manicurist in Atlantic City ... you, I think, will find Carrie mysteriously warming to the cockles of your foolish heart."

—*from a broadcast by Alexander Woollcott, the Town Crier.*

YOU ARE GOING TO FALL IN LOVE WITH CARRIE . . . CARRIE THE VALIANT . . . THE WOMAN WHO, WITHOUT FRIENDS, WITHOUT MONEY, WITHOUT REPUTATION, FOUGHT THE WORLD FOR TWO CAST-OFF YOUNGSTERS

VALIANT IS THE WORD FOR CARRIE AT THE UPTOWN, THURSDAY



The Empire Builders Who wrought the GREAT CANADIAN MIRACLE!

Roaring out of the most romantic pages of Canadian History . . . The thrilling story of the men & women who conquered the Silent Barriers to open the way to unbroken communications within the British Empire!

"SILENT BARRIERS"

The Screen's spectacular $1,000,000 tribute to Canadians actually filmed in Canada . . . with

Richard ARLEN Antoinette Cellier Lillie Palmer & Barry Mackay

personalities

THEODORE L. STUMP
exhibitor and operator of the Elted Theatre, Absarokee, Mont., after a week's visit to our city, has returned home.

▽

JOE AMOS
is now managing the Broadway Theatre at Reidsville, N. C.

▽

GRAYSON POATS
is now managing the Ritz Theatre in Columbia, S. C.

▽

M. W. CANTRELL
assistant manager of the State in Spartanburg, S. C., has been transferred to Lenoir, N. C., as manager of the Imperial. FRED W. REID, doorman at the State, succeeds Cantrell as assistant manager.

▽

FRANK D. FOWLER
manager of the Broadway Theatre, Reidsville, N. C., has resigned to enter partnership in the New Princess Theatre at Mocksville, N. C., being associated with J. W. MITCHELL.

▽

WARREN WEBBER
has taken over the Nueva at Strafford, Kansas.

▽

ALGER LANCASTER
manager from Stutgart, Ark., has been promoted to district managership of the Lightman circuit with headquarters in Little Rock.

▽

ROY FERNDON
assistant at the RKO Lyric, Cincinnati, has been promoted to manage the RKO Family, succeeding WILLIAM DODD, resigned. JOSEPH HANSBURY, chief of staff at the Lyric, advances to post of assistant.

▽

GLENN G. WALLACE
owner and manager of the Star Theatre, Scottville, Mich., is receiving congratulations on his recent appointment as Mayor of that city.

▽

G. E. McDOWELL
is the new manager of the Rialto Theatre, Anniston, Ala.

▽

CALVIN WILSON
formerly on the staff of Keith's Memorial in Boston has been made resident manager of the Capitol in Middlebury.

▽

JIMMY McDONOUGH
formerly at the Capitol in Cobourg, Ont., Can., is now managing the Royal in Woodstock, Ont.

▽

STAN A. BROWN
formerly district manager for Tri-States Theatres, Des Moines, who left last fall to join National Screen accessories, is now associated with Fox West Coast at Long Beach.

▽

CLYDE MOORHEAD
formerly manager of a house in Mapleton, Ia., has been made projectionist at the new Iowa Theatre, Onawa, Iowa.

DEANNA
DURBIN
IN
3 SMART GIRLS
BINNIE BARNES
ALICE BRADY
TWO DAYS ONLY
STARTING SUNDAY FEB. 7th

This display was created by Frank Mahboub, artist for the Lensic-Paris Theatres, Santa Fe, New Mexico, for "Three Smart Girls." Cutout of Deanna Durbin was placed atop with title letters done in flitter.

▽

JOHN LAKEMAN
owner of the Princess Theatre, Haleyville, Ala., has turned publisher there, but continues operating the theatre. He is ably assisted by Mrs. Lakeman.

▽

LEONARD LIGHTSTONE
formerly assistant manager of the Dyckman, New York City, has been promoted to manager of the house.

▽

PETE N. CHAGARIS
has left Albany to take over the assistant-managership of Warner's Stanley Theatre in Utica, N. Y.

Birthday Greetings

James E. Ayres
Ray Baker
Carl Baumgarten
P. O. Boone
Duncan Campbell
Joseph J. Caras
L. V. Collins
R. P. Conger
Archie O. Dainwood
Clifford T. Deane
H. W. Bill Evans
Frank C. Foresman
J. E. Gladfelter
Don Glover
David Goerlitz
Benjamin Gold
Harry Goldberg
Leonard Grossman
Homer H. Harman
Merton Harrington
Jack D. Harris
Gilbert L. Higgins
Charlie Holtz
Paul M. Hooven
Jack Howe
Carl Hughes
A. B. Jeffris
W. Lee Johnson
Clayton E. Jones
Marshall Jones
William Kays
Leroy Kenneth
Frank V. King
C. T. Kraegel
Gilbert G. Lamkin
A. H. Lawter
George H. Mackenna
Orestes Macris
Ray B. Martin
Curt Mille
Truman Moulder
Arthur S. Murch
Bill E. Nye
Weldon Parsons
Russell Bill Payne
Al Reh
Doris L. Rex
Edward L. Rogers
David S. Rubin
Theodore E. Ruth
Nat Salander
John Wm. Shively
Ed Siegal
David Silverman
Fred H. Sourbeck, Jr.
Fred C. Souttar
Charles Steinman
Jack Suckstorff
Harry Sweet
Kenneth O. Sweet
Cliff H. Swick
Carter S. Troyer
Michael Weshner
William H. Whyte
Charles Winchell
Harry Witty

BILL HENDRICKS
formerly at the Warner Theatre, Memphis, Tenn., has been transferred to the Granada in Santa Barbara, Cal., replacing VICTOR ROSEN, who goes to the local Beverly Hills house, succeeding HARRY SCHLINKER, who has been transferred to the San Pedro with EARL COOK going to the Huntington Park house. DICK PRITCHARD joins the circuit to handle the Mission in Santa Barbara.

▽

GEORGE PAPER
has recovered from his recent illness and has rejoined Fox as city manager at Longmont, Colo.

▽

HAROLD MIDGLEY
formerly at the Broad in Elizabeth, N. J., is now at the Palace in Netcong, N. J.

▽

VIC GREEN
is the new manager of the Beacon, Seattle, Wash., with RALPH SMITH moving from the Madrona to the Arabian and succeeded at the Madrona by DON LE FEVRE.

▽

CLARENCE GELDER
city manager at Delta, Colo., resigned his position with Fox to go to Montana where he will be connected with the W. A. Simons Amusement Company. ROY NOTHEIS was promoted to managership of the Mayan in Denver.

▽

A. E. POST
has purchased the Ritz Theatre in Columbus, Mont.

▽

CARL BECHTOLD
has been promoted from assistant of the Belmar, Pittsburgh, to manage the Liberty in Donora, Pa.

▽

VIC GREEN
is the manager of the Beacon Theatre, Seattle, Wash., with RALPH SMITH moving from the Madrona to the Arabian and is succeeded by DON LE FEVRE.

▽

JACK FINCK
formerly at the Bell Cinema in Brooklyn, N. Y., is now managing the Sunset Theatre there.

▽

STANLEY KOLBERT
general manager of the Straussberg Interboro Circuit in Brooklyn, is the father of an eight-pound son.

▽

CHARLES PATTERSON
has been made manager of the Brandon Theatre, Brandon, Vt.

▽

WILLIAM LEVEE
is now managing the Plaza Theatre in Bayonne, N. J.

▽

E. C. HARVEY
has succeeded TOM MUCHMORE, resigned, to handle the Ohio houses for Settos Brothers.

▽

ARCHIE TREBOW
has been named purchasing agent for B. & K., Chicago, succeeding E. F. MAMER.

FRENCH PICTURES LEAD IN SURVEYS IN PARIS

U. S. Product Ranks Higher in "Specializing" Theatres Than Where Dubbed Versions Show

by PIERRE AUTRE
in Paris

For the first time in France, an investigation has been made to learn from exhibitors which films are the most successful and which stars are the most popular. The survey was carried out by the leading French trade publication, *La Cinematographie Francaise.* Two hundred exhibitors, representing the 500 principal theatres of Paris and provinces, took part. The voting was on films exhibited between January and December, 1936.

Of the 450 films listed, 75 were chosen by the exhibitors as box office leaders.

Here are the 14 which topped the list in sequence of votes received:

		Points
1.	Cesar. French	3,020
2.	L'Appel du Silence (Call of the Wilderness). French	2,718
3.	Le Roi (The King). French	2,200
4.	Mayerling. French	2,009
5.	Veille D'Armes (The Eve of the Battle). French	1,695
6.	Modern Times. American	1,665
7.	Marinella. French	1,504
8.	Les Bas Fonds (The Underworld). French	1,474
9.	La Porte du Large (Door to the Open Seas). French	1,470
10.	Un de la Legion (One of the Legion). French	1,319
11.	L'Equipage (Original French version of RKO's "The Woman I Love")	1,197
12.	Le Mioche (The Kid). French	1,170
13.	Koenigsmark. French	1,023
14.	Baccara. French	1,000

Following these came Au Son Des Guitares, Messieurs Les Ronds de Cuir, Le Roman D'Un Tricheur (French), The Trail of the Lonesome Pine (American), Bichon, Samson (French), Mutiny on the Bounty (American), Les Loups Entre Eux (French), The Charge of the Light Brigade (American), Les Hommes Nouveaux, L'Amant de Madame Vidal, Port Arthur, Jenny, Les Amants Terribles (French), Desire (American), Club des Femmes (French).

Other American films mentioned in the lists were in order: Curly Top, Captain Blood, Mr. Deeds Goes to Town, Captain January, Let 'Em Have It, Little Colonel, Anna Karenina.

La Kermesse Heroique released in November, 1935, and the latest French pictures such as Courrier Sud and Nitchevo, were not included in the poll.

French pictures led in the vote of 75 films voted box-office leaders; 56 were French.

It is to be noted that the poll has been taken only among exhibitors of the ordinary theatres, which show French speaking films, either French made or foreign films dubbed in French. "Specializing" theatres, showing foreign product in original version with French subtitles, were not included.

The three films at the head of the list are three films of a very strong French type. "Cesar" was made by Marcel Pagnol, author of "Topaz," and it shows the particular brand of humor of the Marseillais (inhabitants of Marseille). This film followed two big stage and screen successes: "Marius" and Fanny." It was written and directed by Marcel Pagnol and had the popular French actors: Raimu, Pierre Fresnay, Orane Demazis and Charpin.

> "I certainly have obtained a great deal of valued information from reading the other 'fellows' ' reports in 'What the Picture Did for Me'.
>
> "Hope that mine are of benefit to someone."
>
> —*BARNEY DE VIETTI,*
> *Strand Theatre,*
> *Helper, Utah.*

"L'Apel du Silence" (Call of the Wilderness) from the cinematographic point of view is perhaps not excellent but it has the merit of being a wholesome story of the heroic life of Père de Foucault, the monk of the Saharas, who helped to establish the French North African Empire and was killed by Touaregs in 1916. This film brought a new type of patron.

"Le Roi" (The King) is a comedy, of the "boulevardier" humor, which has known great success on the stage in France, before and after the war. Directed by Pierre Colombier, it has an all-star cast including Gaby Morlay, Elvire Popesco, Raimu, Victor Francen and André Lefaur.

"Mayerling" was directed by Anatel Litwak and acted by Charles Boyer and Danielle Darrieux. It is the story of the Hapsbourgs' tragedy.

"Veille D'Armes" (The Eve of Battle), directed by Marcel l'Herbier, is a story of the conflict of duty and love. The action is set in the French Navy; the stars are Annabella and Victor Francen.

"Marinella" is a musical film starring Tino Rossi, a French singer, who is as popular with the French public as Bing Crosby is in America. This was his first film.

"Les Bas Fonds" (The Underworld) is by Jean Renoir, and the action is set in an imaginary Russian town. The cast includes Jean Gabin, Louis Jouvet, Suzy Prim, Junie Astor and Sekoloff.

Among foreign films, Charlie Chaplin's "Modern Times" is by far at the head of the list. The French public has not forgotten its favorite "Charlot" of olden days.

With the exception of "Mr. Deeds Goes to Town," most American comedies when dubbed in French seem to have lost their original wit and "snappy" dialogue. And the dubbing of voices, no matter how well done, takes much away.

The only films of other countries represented in the poll were: "Casta Diva," German; "Les Marins de Cronstadt" (The Sailors of Cronstadt), Soviet; "The Ghost Goes West" and "Things to Come," British.

This poll confirms what often has been said here: that for general and ordinary distribution in Paris and in the French provinces, it is the French film, with French dialogue and acted by French stars, which is, by far, the most popular.

Other polls of the public have given slightly different results.

A poll taken by the weekly fan paper, *Pour Vous,* included French as well as foreign films in their original versions shown, in "specializing" theatres in Paris or later in other theatres in a dubbed version. Here are the results for 1936:

	Points
Mayerling (French)	10,112
Mutiny on the Bounty (American)	6,411
Anna Karenina (American)	4,872
L'Appel Du Silence (French)	3,400
Mr. Deeds Goes to Town (American)	3,029
Cesar (French)	2,750
Helene (French)	2,241
Les Bas Fonds (French)	2,003
Trail of the Lonesome Pine (American)	1,423

Receiving more than 500 votes were:

French films: Anne Marie, Club Des Femmes, La Porte Du Large, Jenny, and Under Western Eyes.

American films: The Charge of the Light Brigade, Little Lord Fauntleroy, and Captain Blood.

Compared with the poll of exhibitors, one notices that here foreign films have a better place. The explanation is that the readers of *Pour Vous* are an important part of the Paris theatregoing public who attend "specializing" theatres and see foreign films in their original form.

Another poll was organized by the important daily newspaper of Southwest France, the *Depeche de Toulouse.* The results follow:

	Points
Cesar (French)	16,636
Veille D'Armes (French)	12,651
Le Mioche (French)	12,250
L'Appel du Silence (French)	11,450
L'Equipage (French)	11,400
Mayerling (French)	10,900
La Porte Du Large (French)	10,336
Mutiny on the Bounty (American)	
Michel Strogoff (French)	
Au Sons Des Guitares (French)	

This poll is close in results to that made among the exhibitors. In the provinces foreign films are shown dubbed, and the French film is at the head of the list.

Films of other countries, England and Germany, are scarcely mentioned.

A general conclusion from the polls is that the French above all want good French films and big American pictures of adventure and action.

The Box-Office Stars

La Cinematographie Francaise followed up its study of the best film records at the box office with another poll to discover which players drew best at the theatres. The results follow:

MALE STARS	Points
Charles Boyer (French and American)	426
Pierre Richard-Wilm (French)	362
Fernandel (French)	339
Lucien Baroux (French)	305
Victor Francen (French)	287
Tino Rossi (French)	209
Jules Berry (French)	146
Charles Chaplin (American)	139
Raimu (French)	135
Jean Gabin (French)	114

Receiving fewer than 100 votes were: Pierre Blanchar, Larquey, Bach, Sacha Guitry, Jean Murat, Fernand Gravet (French); Clark Gable, Gary Cooper (American); Charles Vanel, Victor Boucher, Signoret, Louis Jouvet, Pierre Fresnay, Constant Rémy, André Lefaur, Henri Rollan, Jean-Pierre Aumont (French); Franchot Tone (American).

FEMININE	Points
Gaby Morlay (French)	211
Danielle Darrieux (French)	192
Annabella (French)	175
Shirley Temple (American)	126

Shirley Temple tops the list of foreign stars.

Spectators in the North and in Paris have quite different tastes from those in the South, be it Marseilles or Toulouse.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Jean Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†		
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Whistling Bullets	Kermit Maynard	May 3,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Sante Fe, The	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
(all color)				
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 19	66	
(See "In the Cutting Room," Mar. 28.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
I Promise to Pay (G)	Leo Carillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†	60	
Law of the Ranger	Bob Allen	Feb. 26,'37†	57	
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Let's Get Married	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	
(See "Weather or No," "In the Cutting Room," Jan. 16,'37.)				
Man Who Lived Twice, The(G)	Marian Marsh-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 26
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79; Feb. 6,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 66.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†	54	
(See "In the Cutting Room," Nov. 7.)				
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Speed to Spare	Dorothy Wilson-Chas. Quigley	Apr. 20,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15	63	
(See "The Fighter," "In the Cutting Room," July 4.)				
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†	58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne			
Black Torrent	Jack Holt-Mae Clarke			
Cape of Good Hope	Francis Lederer			
Devil Is Driving, The	Richard Dix-Joan Perry	May 21,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Flashing Skates	Chas. Quigley-Rita Hayworth			
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 30,'37†		
It Can't Last Forever	Betty Furness-Ralph Bellamy	June 9,'37†		
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†	65	
(See "In the Cutting Room," Mar. 20,'37.)				
Life Begins With Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5, p. 75; Mar. 6,'37, p. 89.)				
Man Behind the Law, The	Otto Kruger-Jacqueline Wells			
Once a Hero	Richard Dix-Fay Wray			
(See "In the Cutting Room," Apr. 17,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks			
Park Avenue Dame	Fay Wray-Richard Arlen			
Reckless Ranger	Bob Allen-Barbara Weeks	May 30,'37†		
Roaring Timber	Jack Holt-Grace Bradley	June 12,'37†		
Sound of Your Voice	Grace Moore			
Taxi War	Don Terry-Rosalind Keith			
(See "In the Cutting Room," May 1,'37.)				
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†		
White Heat	Don Terry-Rosalind Keith	June 4,'37†		

CRESCENT

Title	Title	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17
Under Strange Flags	Tom Keene	Apr. 12,'37†		

Coming

Title	Title	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny	Tom Keene-Edna Lawrence	June 12,'37†		
Right to Kill, The	Tom Keene	May 12,'37†		
Star of Empire	Tom Keene	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perczell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perczell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love	Frank Taray	Jan. 8,'37†	108	
(English titles)				
Friendly Expression	Radey-Szeke	Nov. 1†	65	
Hungarian Village	Travelogue	Dec. 25†	20	
(English titles)				
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 18†	82	
March Tales	Tucay-Kabos	July 15	88	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Felep	Dec. 31†	82	
Scotchman in Hungary	Rade-Orsel	Apr. 12,'37†	95	
Sister Mary	Szerenyi-Sved	Mar. 28,'37†	91	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Son of the Steppes	Kiss-Komcar	Dec. 26†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
Three Spinsters	Emilie Markus-Rajnay	Dec. 1†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kilou, The Killer	Technicolor	Oct. 1	60	June 1,'35
Mysteries of Notre Dame		Oct. 1	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6,'37, p. 88.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	*60	Aug. 29
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37	61	Mar. 6,'37
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	*95	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†		
(See "In the Cutting Room," Oct. 31.)				
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 19
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	*60	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Campus Scandals	Frank McHugh			
Case of the Stuttering Bishop, The	Donald Woods-Ann Dvorak	June 5,'37†		
Devil's Saddle Legion, The	Dick Foran-Anne Nagel			
First Lady	Kay Francis-Preston Foster			
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
It's Love I'm After	Leslie Howard-O. de Havilland			
Life of Emile Zola, The	Paul Muni			
Mr. Dodd Takes the Air	Kenny Baker-Jane Wyman			
Radio Jamboree	Dick Foran-Jane Wyman			
San Quentin (G)	Pat O'Brien-Humphrey Bogart		*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
Talent Scout	Donald Woods-Jeanne Madden			
Varsity Show	Dick Powell			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	B. Argyre	Sept. 20†	96	
Far from the Crowd	Mary Tsagonis	Mar. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	76	Dec. 5
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 21
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 16
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 16
(Reviewed under the title, "Ourselves Alone.")				
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 1,'37†	100	Feb. 27,'37
(See "The Great Barrier," productino article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81.)				
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†		Aug. 29
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	George Arliss-Anna Lee			
Gangway	Jessie Matthews			
Heart's Desire	Richard Tauber-L. Corbett		72	Oct. 5,'35
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
Non Stop New York	Anna Lee-Desmond Tester			
Talk of the Devil	Ricardo Cortez-Sally Eilers	June 1,'37†	76	
Two of Us	Jack Hulbert-Gina Malo		64	

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Captain Calamity 128	George Houston-Movita	Nov. 29†	66	
Devil on Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Forever Yours 155	Beniamino Gigli	May 15,'37†		
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27,'37†	77	
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	70	Oct. 17
Killers of the Sea 135	Lowell Thomas	May 8,'37†	50	
Man in the Mirror, The 112 (A)	E. E. Horton-Genevieve Tobin	Apr. 17,'37†	75	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Mar. 6,'37†	58½	Aug. 28
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4†	79½	Sept. 19
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
Trouble in Texas (G) 148	Tex Ritter	Feb. 27,'37†	63	Mar. 13,'37
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 21,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Takes a Cruise				
Dusty Ermine (A)	Jane Baxter-Ronald Squire		75	Oct. 10
Face the Facts	Stuart Erwin			
Girl Said No, The	Robt. Armstrong-Irene Hervey			
Gorgeous	Anna Sten			
Honolulu Honeymoon				
It's Love				
King of the Sierras				
Love Runs Into Money				
Love Takes Flight	Bruce Cabot-Beatrice Roberts			
Marked Money 139	Conrad Nagel-Eleanor Hunt	May 29,'37†		
Painter in the Sky				
Photo Finish				
Renfrew of the Mounted				
Rider of the Rockies	Tex Ritter-Louise Stanley			
Shadow, The	Rod La Rocque-Lynn Anders			
Sing Cowboy, Sing 145	Tex Ritter-Louise Stanley	May 22,'37†		
Small Town Boy, The	Stuart Erwin-Joyce Compton			
Something to Sing About	James Cagney			
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stars and Stripes				
Sweetheart of the Navy	Eric Linden-Cecilia Parker			
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	90	June 6
(Reviewed under the title, "A Woman Alone.")				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 28,'35
Fire Trap, The	Norman Foster-Evelyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	82	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoefler Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	82	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		83	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	80	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
I Demand Payment	Betty Burgess-Jack LaRue			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37†	108	Dec. 19
(See production article, Dec. 24, p. 16; exploitation: Jan. 2,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 832	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 3,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 66.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 8,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis. Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	78	
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 8
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	87	Aug. 15
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18†	74	Dec. 19
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	
(See "In the Cutting Room," Apr. 3,'37.)				
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Melody of 1937	Eleanor Powell-Robt. Taylor	July 16,'37†		
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	July 30,'37†	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12.)				
Day at the Races, A	Marx Brothers-Allan Jones	May 28,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Emperor's Candlesticks, The	William Powell-Luise Rainer	June 11,'37†		
Firefly, The	Jeanette MacDonald-Allan Jones			
General Hospital	Virginia Bruce-Franchot Tone	June 25,'37†		
Good Earth, The (A)	Paul Muni-Luise Rainer	Aug. 20,'37†	138	Feb. 6,'37
(See production article, July 11, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83.)				
Hell Divers (G)	Clark Gable-Wallace Beery	June reissue	113	Dec. 26,'31
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July reissue	95	Apr. 28,'34
Marie Walewska	Greta Garbo-Charles Boyer			
Naughty Marietta (G)	Jeanette MacDonald-N. Eddy	Aug. reissue	106	Mar. 2,'35
Once There Was a Lady	Luise Rainer	July 23,'37†		
Parnell 722	Clark Gable-Myrna Loy	June 4,'37†		
(See production article, Feb. 13,'37, p. 16.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	70	Apr. 24,'37
Saratoga	Clark Gable-Jean Harlow			
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	125	Jan. 24,'31
Topper	Constance Bennett-Cary Grant	July 9,'37†		
Umbrella Man		July 2,'37†		
You'll Be Married By Noon	Robt. Young-Florence Rice	June 18,'37†		

MONOGRAM

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Barriers	F. Coghlan-F. McKinney			
Boy of the Streets	Jackie Cooper			
Hoosier Schoolboy	Mickey Rooney			
Thirteenth Man	W. Heyburn-I. Courtney			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 31
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 15,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 22,'37†	77	Jan. 30,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room, Oct. 3.)				
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 2
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 9,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Heart of the West 3567	William Boyd-Jimmy Ellison	July 24	78	
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29†	72	Nov. 14
Hills of Old Myoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	*75	Apr. 17,'37
Hollywood Boulevard (G) 3603	Marsha Hunt-Robt. Cummings	Aug. 25†	74	Nov. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 20

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 16,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3638	Edw. Arnold-Francine Larrimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	*75	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	90	May 1,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Murder Goes to College (G) 3663	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 6
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 26
(Exploitation: Sept. 19, p. 65.)				
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93.)				
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	98	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Turn Off the Moon	Chas. Ruggles-Eleanore Whitney	May 14,'37†		
(See "In the Cutting Room," Apr. 17,'37.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall			
Artists and Models	Jack Benny-Gail Patrick			
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†		
Double or Nothing	Bing Crosby-Mary Carlisle			
Easy Living	Jean Arthur-Edw. Arnold	July 30,'37†		
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
Forlorn River	June Martel-Larry Crabbe	July 16,'37†		
Great Gambini, The	Akim Tamiroff-Judith Ford	June 11,'37†		
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Hotel Haywire	Leo Carrillo-Mary Carlisle	June 4,'37†		
I Met Him in Paris	Claudette Colbert-Robt. Young	May 28,'37†		
(See "In the Cutting Room," Apr. 3,'37.)				
Last Train from Madrid	Gilbert Roland-Dorothy Lamour	June 25,'37†		
Let's Talk of Love	Ann Dvorak-John Trent			
Midnight Madonna	Warren William-Mady Correll	July 2,'37†		
Mountain Music	Bob Burns-Martha Raye	June 18,'37†		
Night of Mystery, A	Roscoe Karns-Ruth Coleman	May 21,'37†		
North of the Rio Grande	William Boyd-George Hayes	June 18,'37†		
Rustlers' Valley	William Boyd-George Hayes	July 2,'37†		
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
Wild Money	Edward Everett Horton	July 9,'37†		

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lion's Den, The	Tim McCoy-Joan Woodbury	July 8†		
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Man 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	66	Oct. 31
Down to the Sea 6009	Ben Lyon-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Gentlemen from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17†	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†		
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Hearts in Bondage (G) 6008	James Dunn-Charlotte Henry	Aug. 15†	72	June 6
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
Jim Hanvey ,Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G)				
Michael O'Halloran	Wynne Gibson-Warren Hull	May 15,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room, Nov. 7.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	53	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	65	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5
Three Mesquiteers, The (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	58	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The	Walter Brennan-Mary Brian	May 24,'37†		
Boothill Brigade 6328	Johnny Mack Brown	Aug. 2,'37†		
Come On Cowboys 6317	Bob Livingston-Ray Corrigan	May 24,'37†		
Dangerous Holiday	William Bakewell-Lynn Roberts	May 31,'37†		
Doomed at Sundown 6337	Bob Steele	June 7,'37†		
It Could Happen to You	Alan Baxter-Andrea Leeds	June 7,'37†		
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†		
Meet the Boy Friend	Gwili Andre-David Carlyle			
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†		
Red Rope, The 6338	Bob Steele	July 19,'37†		
Reluctant Bachelor	Pert Kelton-Warren Hymer			
Rhythm in the Clouds	Warren Hull-Patricia Ellis	June 14,'37†		
Yodelin' Kid from Pine Ridge 6308	Gene Autry-Betty Bronson	June 14,'37†		

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines	Lee Tracy-Diana Gibson	May 14,'37†		
(See "“Tomorrow's Headlines," "In the Cutting Room," Apr. 10,'37.)				
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Make Way for a Lady (G) 706	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13,'37, p. 80.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Outcasts of Poker Flat, The (G)	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 20,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	*120	May 8,'37
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Swing Time (G) 687	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 80.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We're on the Jury 716 (G)	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17
When's Your Birthday? (G) 779	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 6	88	Oct. 31
You Can't Buy Luck (G)	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37
(See "In the Cutting Room," Mar. 6,'37.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Easy Going	Wheeler and Woolsey			
Hollywood Cowboy	George O'Brien-Cecilia Parker	May 28,'37†		
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Mexican Quarter	John Beal-Armida	June 25,'37†		
(See "In the Mexican Quarter," "In the Cutting Room," May 1,'37.)				
Missus America	Victor Moore-Helen Broderick	June 4,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
New Faces of 1937	Joe Penner-Harriet Hilliard			
Riding on Air	Joe E. Brown-Florence Rice	June 18,'37†		
(See "All Is Confusion," "In the Cutting Room," Apr. 17,'37.)				
Super Sleuth	Jack Oakie-Ann Sothern			
There Goes My Girl	Ann Sothern-Gene Raymond	May 21,'37†		
(See "In the Cutting Room," Apr. 17,'37.)				
Toast of New York 719	Edward Arnold-Frances Farmer	June 11,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Vivacious Lady	Ginger Rogers-James Stewart			
You Can't Beat Love	Preston Foster-Joan Fontaine			

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Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'37
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 18
(Reviewed under the title of "Revolt of the Zombies.")					
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21.)					
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 28
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devil on Earth		James B. Leong		6 rls	
Squadron "B"	Ralph Graves	Advance			
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Everyman's Law	Johnny Mack Brown	June 10		
Law Rides, The	Bob Steele	June 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers-M. Churchill	Oct. 23†	70	Oct. 24,'31
(re-issue)				
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
(Exploitation: Feb. 13,'37, p. 89.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
(re-issue)				
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Doctor Bull (G) 768	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
(re-issue)				
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 19
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28
(Exploitation: Nov. 21, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9,'37, p. 68; Jan. 16,'37, p. 76.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
(re-issue)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
36 Hours to Kill* (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	*75	May 8,'37
Armored Taxi	Rochelle Hudson-Brian Donlevy			
Big Business (G)	Jed Prouty-Spring Byington	July 23,'37†	*60	Apr. 17,'37
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
I Will Be Faithful	Gloria Stuart-Michael Whalen	June 18,'37†		
(See "Escape from Love," "In the Cutting Room," Apr. 10,'37.)				
Laughing Senor 753	Richard Arlen	June 4,'37†		
Love Under Fire	Loretta Young-Don Ameche			
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven	Claire Trevor-Michael Whalen			
(See "In the Cutting Room," Apr. 17,'37.)				
She Had to Eat	Rochelle Hudson-Jack Haley	July 2,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy	Anthony Martin-Dixie Dunbar	June 25,'37†		
(See "In the Cutting Room," May 1,'37.)				
Slave Ship 746	Wallace Beery-Warner Baxter	June 11,'37†		
(See production article, Mar. 13,'37, p. 16.)				
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field		*65	Apr. 17,'37
This Is My Affair 721	Barbara Stanwyck-Rob't Taylor	May 28,'37†		
(See "In the Cutting Room," Mar. 20,'37.)				
Under the Red Robe 743	Conrad Veidt-Annabella	May 21,'37†	82	
Wee Willie Winkie	Shirley Temple-V. McLaglen	July 30,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
You Can't Have Everything	Alice Faye-Don Ameche			
(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77: Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp, 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)				
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p, 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71: Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72.)				
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Sept. 4†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31,				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27†	83	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16.)				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey (G)	Vivien Leigh-Conrad Veidt		80	Mar. 6,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Gone With the Wind				
Hurricane	Dorothy Lamour-Jon Hall			
Knight Without Armour	Marlene Dietrich-Robt. Donat			
Pagliacci (G)	Richard Tauber-Steffi Duna		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)				
Prisoner of Zenda	Ronald Colman-M. Carroll			
Stella Dallas	Barbara Stanwyck-John Boles			
Vogues of 1938	Warner Baxter-Joan Bennett			
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Grey	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, pp. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Girl Overboard 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	56	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20†	63	Nov. 28
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, pp. 80, 82.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	85	Apr. 3,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car	Robert Wilcox-Judith Barrett			
Black Aces	Buck Jones-Kay Linaker			
I Cover the War	John Wayne-Gwen Gaze			
Love in a Bungalow 1009	Kent Taylor-Nan Grey	June 13,'37†		
Man in Blue, The 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	
(See "The Cop," "In the Cutting Room," Apr. 10,'37.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
Road Back, The 1005	Larry Blake-John King	June 20,'37†		
(See production article, Apr. 24,'37, p. 16.)				
Smoke Tree Range 1040	Buck Jones-Muriel Evans	June 6,'37†	59	
Westbound Limited	Lyle Talbot-Polly Rowles			
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	
Wings Over Honolulu 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Flying Fists	Herman Brix	Apr. 25,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Trail Feud, The	Tom Tyler-Harlene Wood	May 1,'37†		
Two Minues to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Lost Ranch	Tom Tyler	July 10,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Roaring Motors	Herman Brix	May 30,'37†		
Winning Stroke, The	Herman Brix	June 15,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27,'37, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)				
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter.	Apr. 17,'37†	*90	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
(Exploitation: Apr. 10,'37, p. 91.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30,'37, p. 81.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	*60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter	Joan Blondell-Pat O'Brien			
Another Dawn (A)	Kay Francis-Errol Flynn	June 26,'37†	*70	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Blazing Sixes	Dick Foran-Helen Valkis	June 12,'37†		
Confession	Kay Francis-Ian Hunter			
(See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)				
Dance, Charlie, Dance (G)	Stuart Erwin-Jean Muir		*65	May 1,'37
Deep South, The	Gloria Dixon-Claude Rains			
(See production article, May 8,'37, p. 16.)				
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Empty Holsters	Dick Foran-Patricia Walthall			
Ever Since Eve	Marion Davies-R. Montgomery			
(See "In the Cutting Room," May 1,'37.)				
Fly Away Baby	Glenda Farrell-Barton MacLane	June 19,'37†		
Footloose Heiress	Craig Reynolds-Ann Sheridan			
(See "In the Cutting Room," Apr. 10,'37.)				
Go Getter, The	George Brent-Anita Louise	May 22,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Kid Galahad (G)	Edw. G. Robinson-Bette Davis	May 29,'37†	*100	May 8,'37
Lady Luck	Barton MacLane-Ann Sheridan			
(See "In the Cutting Room." May 8,'37.)				
Marry the Girl	Frank McHugh-Mary Boland			
(See "In the Cutting Room," Feb. 13,'37.)				
Perfect Specimen, The	Errol Flynn-Joan Blondell			
Public Wedding Number One	Jane Wyman-William Hopper			
Singing Marine, The	Dick Powell-Doris Weston			
(See "In the Cutting Room," Mar. 27,'37.)				
Slim	Pat O'Brien-Henry Fonda	June 12,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
That Certain Woman	Bette Davis-Henry Fonda			
War Lord	Boris Karloff-Beverly Roberts			
(See "In the Cutting Room," Apr. 10,'37.)				
White Bondage (G)	Jean Muir-Gordon Oliver	June 19,'37†	*60	Mar. 13,'37

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†		
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
Itto	Simone-Berrarie			
Love on Skiis	Walter Rimll			
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Korene			
Secrets of Stamboul	Valerie Hobson			
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	93	Oct. 8
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11	95	Dec. 13
Cloistered (G)		Best	May 19	80	Nov. 7
(Exploitation: Mar. 27,'37, p. 78.)					
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Everything in Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camille Pilotte	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		78	June 27
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 6
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
La Damigella di Bard (G)	E. Grammatica	Artisti		85	Jan. 9,'37
La Fusse	Femin Gemier	French	Aug. 1	83	
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Marriage of Corbal, The (A)	Nils Asther	General		80	June 18
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 29,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Prisoners (G)	A. I. Chaban	Amkino	Feb. 18,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Shchukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")					
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 6
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	Amer. Tobis	Apr. 26,'37	85	May 1,'37
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5
Yiddle With His Fiddle	Molly Picon	Sphinx	Dec. 31	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	18
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Champ's a Chump, The (All Star)	June 26	18
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	18
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Love Comes to Mooneyville (1-2-37)	Nov. 14†	18
Mister Smarty (8-1) Andy Clyde	July 15	16
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37†	17½
Oh, Duchess (11-21) Polly Moran	Oct. 9†	17
Pain in the Pullman, A (3 Stooges)	June 27	18
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	16½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (3 Stooges) (11-14)	Sept. 11†	20

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 28†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	7
Glee Worms	June 24	7
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Gold Quest of the Ages.... (2-27-37)	Jan. 28,'37†	10
Star Gazers (11-7)	Oct. 15†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14)	Sept. 4†	9½

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
Mad Money (9-5)	Sept. 4†	11½
Runway Marriage, The (1-16-37)	Dec. 18	11
Wedding Deal, The	Feb. 26,'37†	

FEATURETTES

Title	Rel. Date	Min.
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18†	9

HAPPY HOUR

Title	Rel. Date	Min.
Old Woman in the Woods, The	Apr. 23,'37†	2 rls.

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time	May 7,'37†	

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win	May 7,'37†	
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10)	Aug. 30	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Touring the Sport World (7-25)	July 11	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	
Scrappy's Camera Troubles (6-20)	June 5	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—	Apr. 30,'37†	

SPECIAL

Title	Rel. Date	Min.
Belgium (3-6-37)	Dec. 25†	8½
Castle Town of France (2-20-37)	Nov. 1†	8½
Old Paris and Berne (2-20-37)	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10

POPULAR SCIENCE FOREIGN
(Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15†	9

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Alpine Rendezvous	Aug. 1†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11†	11

TERRY-TOONS

Title	Rel. Date	Min.
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10)	Sept. 18†	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	7
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 29†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	1 rl.
Ozzie Ostrich Comes to Town	May 28,'37†	1 rl.
Play Ball	June 11,'37†	1 rl.
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7

TREASURE CHEST

Title	Rel. Date	Min.
Chesapeake Bay Retriever, The (12-26)	Dec. 13†	11
Crystal Ballet	May 28,'37†	1 rl.
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Ornamental Swimming	June 4,'37†	1 rl.
Songs of the Danube	May 7,'37†	1 rl.
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9

TUXEDO COMEDIES

Title	Rel. Date	Min.
Rail Birds (6-13)	May 22	18

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
Her Accidental Hero	May 21,'37†	2 rls.
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag		2 rls.
Hold It	Jan. 29,'37†	17
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love in Arms	May 28,'37†	2 rls.
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20†	19
Peaceful Relations	June 19	18
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19)	Dec. 18†	19
Spring Is Here	Oct. 30	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo		11½
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 16,'37†	12
Hollywood Magic		12
Isle of Paradise		11
Shanghai		12
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	

WORLD EXPLORATIONS

Title	Rel. Date	Min.
8. Nomads of the Sea	May 17	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Hidden Treasures		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Nero		8
Hobo Hero		9

PORT O' CALL

Title	Rel. Date	Min.
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Hong Kong, Hub of China	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Serene Siam	May 29,'37†	
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9

HARMAN-ISING
(Happy Harmonies)

Title	Rel. Date	Min.
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood: Second Step (2-20-37)	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Girl's Best Years, A (2-20-37)	Dec. 26†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7)	Sept. 26†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Bored of Education (9-5)	Aug. 29	10
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Rushin' Ballet	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7)	Sept. 26†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Olympic Ski Champions (11-7)	Oct. 3†	10
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Ski Skill (4-10-37)		10
(Reviewed under the title, "Ski Skill")		
Sports on Ice	Oct. 10†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Servant of the People (3-20-37)	Apr. 9,'37†	21
(Exploitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The	June 18,'37†	1 rl.
Making Friends	Dec. 18†	7
More Pep	June 19	8
Pudgy Takes a Bow-Wow	Apr. 9,'37†	1 rl.
Pudgy Picks a Fight	May 14,'37†	1 rl.
Training Pigeons	Sept. 18†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4†	8
Greedy Humpty Dumpty	July 10	8
Hawaiian Birds	Aug. 28†	9
Play Safe	Oct. 16†	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	
Frimi Favorites Rudolf Friml, Jr. and Orch.	June 4,'37†	1 rl.
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	1 rl.
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	10
Rah, Rah, Football Will Osborne and Collegians	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	1 rl.
Star Reporter in Hollywood (11-21) Ted Husing-Bonnie Bartlett-Dorothy Lamour	Nov. 20†	10
Star Reporter, The, No. 2 (3-27-37)	Mar. 12,'37†	11
Vincent Lopez and Orch. Boswell Sisters		
Swing Hutton Swing Ina Ray Hutton and Orch.	May 7,'37†	1 rl.
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	May 21,'37†	
Song of the Islands	July 23,'37†	1 rl.
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20†	1 rl.
PARAGRAPHICS		
Aviator Shorty	July 23,'37†	1 rl.
Broadway Highlights, No. 8	Dec. 11†	1 rl.
Broadway Highlights, No. 9		1 rl.
Circus Comes to Town, The	June 25,'37†	1 rl.
It's a Living	Mar. 5,'37†	1 rl.
Lulu's Love	Aug. 14†	10
Madison Sq. Garden	Dec. 11†	
Nobody Home	Apr. 2,'37†	1 rl.
Rhythm of the River	Oct. 9†	10
Safety in the Air	May 30,'37†	1 dl.
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	1 rl.
PARAMOUNT PICTORIAL		
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All Aboard	Nov. 13†	10
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 5†	10
No. 6 — Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 3,'37†	1 rl.
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions	Feb. 12,'37†	1 rl.
No. 8 — Tides of Fundy — Home of the Rainbow—Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—	Apr. 9,'37†	1 rl.
No. 10—	May 7,'37†	1 rl.
No. 11—	June 4,'37†	1 rl.
No. 12—	July 2,'37†	1 rl.
PARAMOUNT VARIETIES		
Fashions in Love	July 24	8
Rhythm Party, The	June 26	9
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Hold the Wire	Oct. 23†	7
Hospitaliky	Apr. 16,'37†	1 rl.
I'm in the Army Now	Dec. 25†	7
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Lost and Foundry	July 16,'37†	1 rl.
Morning, Noon and Night Club	June 18,'37†	1 rl.
My Artistical Temperature	Mar. 19,'37†	1 rl.
Never Kick a Woman	Aug. 28†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
Twisker Pitcher, The	May 21,'37†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	1 rl.
No. 6	July 2,'37†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 31	10
I Can't Escape from You Joe Richman and Orch.	Sept. 25†	8
Never Should Have Told You (3-6-37)	Jan. 29,'37†	8
Please Keep Me in Your Dreams Henry King and Orch.	May 28,'37†	1 rl.
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	1 rl.
You Came To My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	1 rl.
No. 36—Wrestling	Apr. 23,'37†	1 rl.
No. 37—Swing Stars	May 7,'37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 25	July 10	5
EASY ACES		
Etiquette	Nov. 29	9
Feel Your Friends	June 9	10
HEADLINER SERIES		
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Dummy Ache	July 10	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Vocalizing (10-10)	Oct. 23†	20½
MAJOR BOWES AMATEUR PARADE		
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan 22,'37†	19
No. 7	Feb. 19,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	18
Don't Be Like That (1-30-37)	Dec. 4†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4†	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
Swing It	July 3	18
That Man Samson	May 28,'37†	19
RAINBOW PARADE CARTOONS		
Cupid Gets Her Man	July 24	7
Inlawful	Apr. 30,'37†	
It's a Greek Life (3-28)	Aug. 2	7
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	7
SMART SET		
And So to Wed	June 19	18
Grandma's Buoys (1-2-37)	Dec. 18†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18†	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)		18
SPORTS WITH BILL CORUM		
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37†	9
Ladies Day	Dec. 18†	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting on the Dog	Feb. 12,'37†	
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26)	Nov. 20†	11
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Swamp Land	Sept. 18†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	19
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wrong Romance, The	May 14,'37†	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37†	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11†	10
Washington in Virginia... (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Securing the Skies	Aug. 14†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
101. Mickey's Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
SILLY SYMPHONIES		
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)	Mar. 6,'37†	8½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	8
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 28†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36	May 10,'37†	9½
No. 37	June 7,'37†	9½
MEANY-MINY-MOE CARTOONS		
Big Race, The (3-13-37)	Mar. 3,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers	Apr. 26,'37†	7
Turkey Dinner	Nov. 30†	8
MENTONE MUSICAL COMEDIES		
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The	May 12,'37†	
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10)	Sept. 30†	11
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes With Rhythm	June 9,'37†	10
Teddy Bergman International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
OSWALD CARTOONS		
Battle Royal (7-18)	June 22	7
Beachcombers (10-3)	Oct. 5†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30†	7
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Trailer Thrills	May 3,'37†	7
Unpopular Mechanic (10-17)	Nov. 6†	8
STRANGER THAN FICTION SERIES		
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8½
No. 30—Novelty (12-26)	Dec. 7†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty	June 21,'37†	9
UNIVERSAL SPECIAL		
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Entertainers (7-11) Sylvia Foos	June 27	1 rl.
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	1 rl.
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	
Nickel Lowdown Charles Kemper	May 1,'37†	1 rl.
Vitaphone Funsters Johnny Burke	May 29,'37†	1 rl.

Title	Rel. Date	Min.
BIG V. COMEDIES		
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Olly Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21
BROADWAY BREVITIES		
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	20
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
"Give Me Liberty" John Litel	Dec. 19†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	2 rls.
Mail and Female Ken Murray	Mar. 27,'37†	2 rls.
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	
Movie Mania Dave Apollon	May 8,'37†	2 rls.

Title	Rel. Date	Min.
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	2 rls.
Day at Santa Anita Sybil Jason	May 22,'37†	2 rls.
COLORTOUR ADVENTURE (Cinecolor)		
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The (1-23-37)	Jan 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	
Alpine Grandeur	May 15,'37†	1 rl.
LOONEY TUNES		
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	
No. 34—Porky's Duck Hunt	Apr. 17,'37†	1 rl.
No. 35—Porky and Gabby	May 15,'37†	1 rl.
MELODY MASTERS		
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)	Oct. 17†	11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)	Nov. 28†	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19†	10
George Hall and Orch	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	1 rl.
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch	May 29,'37†	1 rl.
MERRIE MELODIES (In Color)		
No. 22—When I Yoo Hoo	June 27	
No. 23—I Love to Singa (6-20)	July 18	7
No. 24—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 25—At Your Service, Madame	Aug. 29	7
No. 26—Toy Town Hall (9-19)	Sept. 19	7
No. 27—Boulevardier of the Bronx	Oct. 10†	7
No. 28—Don't Look Now	Nov. 7†	7
No. 29—Coocoonut Grove	Nov. 28†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella With the Fiddle (4-10-37)	Mar. 27,'37†	1 rl.
No. 34—She Was An Acrobat's Daughter	Apr. 10,'37†	1 rl.
No. 35—Ain't We Got Fun	May 1,'37†	1 rl.
OUR OWN UNITED STATES		
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10
PEPPER POT		
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

Title	Rel. Date	Min.
PICTORIAL REVIEWS		
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	10
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records —Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	
No. 9—Hats—Bathing Suits	Mayl 1,'37†	1 rl.
No. 10—	May 22,'37†	(1 rl.
VITAPHONE NOVELTIES		
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 28†	
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl.
Whale Ho (7-14)	Feb. 13,'37†	
Medium Well Done Hardeen	Mar. 6,'37†	1 rl.
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37†	9
Check Your Cash Luis Zingone	May 22,'37†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14	
S. O. S. Coast Guard 6441	Aug. 28,'37†	
Vigilantes Are Coming, The 3582 Bob Livingston-Kay Hughes	Aug. 22	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-8) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	
Wild West Days Johnny Mack Brown	July 5,'37	

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Omaha, Nebraska

Dear Herald:

We are hoping that the boys will try and control their indignation when they learn we are back on the road again. We don't know how long we will stay, but we will try. We feel somewhat like Uncle 'Leazer Biggs felt when he and Aunt Polly were out driving in their model T. They came to a small town and they saw a sign, "Speed limit 15 miles per hour" and Uncle 'Leazer turned to Aunt Polly and said, "Well, Maw, I don't know as she can make it but we'll try."

▽

We came down here to Omaha to look after things and found everything working in perfect order except Colonel Creel and Bob Ballantyne. They had to be looked after a little. We went up to the headquarters of the Variety Club and met several of the boys and among them was Ted Mendenhall, of Paramount, the Chief Barker for the Club. Ted was elected to that position, presumably, because of his long experience barking for Paramount. Ted is a good barker; he's got a coon dog beat a mile. But speaking of the Variety Club, you probably don't know that the Club recently put on the biggest show ever seen in Omaha, in fact the biggest show ever seen west of Rockefeller Center. They hung up a target for other entertainment committees to shoot at, and we'll bet that they all miss, too. Our doctor put us on a strict diet and that is why we stuck to icewater, a commodity that is very scarce around the Club rooms.

▽

When we were at home we went to the Moon theatre and saw "Come and Get It," with Edward Arnold, Francis Farmer and Joel McCrea.

This is a lumberjack story supposed to happen up in the lumber woods of Wisconsin, and it's a mighty good one, too. If your customers like north woods stories and lumbering scenes, "Come and Get It," we believe, will be very acceptable, and when you hear Francis Farmer sing a song in that gambling dive, if you don't say she has the loveliest voice of any woman you ever heard, then we will take all the dinner checks. If you have not already played "Come and Get It," our advice would be for you to go and get it.

The other day we received a nice, long letter from William R. Weaver (familiarly called "Bill"). Bill, you know, is one of the boys that make the wheels go around in the Herald office in Rockefeller Center. You may have forgotten it, but Bill grew up from a small sapling in Boone, Iowa, out "where the tall corn grows," etc., and that's what made Boone so famous (like the beer of Milwaukee), and Ernie Rovelstad is one of the reasons why Minneapolis is such an important city, or so we understand it, and Harry Krebeck's herd of Poland Chinas and Mrs. Terwhilliger's Plymouth Rocks made our home town of Neligh an important center.

Bill, when he was a youngster, was the pride of Boone. He was a constant attendant at Sunday schools, except when he was fishing for bullheads in the Des Moines river. He told us about getting lost over in Brooklyn. He said he drove around all day trying to find his way back to New York and finally stopped and asked a brass-buttoned gentleman from Erin how to get to New York and he just studied a while and then shook his head and replied, "Sure, I never heard of the place." He reminds us of the fellow from Idaho who was driving through New York and a cop saw his license plate on his car and said, "Idaho, Idaho—whereinhell is Idaho?"

Bill should be driving out here in this country where the highways are plainly marked. He couldn't go wrong. For instance, he'd see a sign, "Fifteen miles to Chugwater" (the biggest little town on earth), and a little farther on he would see another, "Turn left at the southeast corner of Bill Smith's cow pasture," and over in the pasture he'd see another sign, "Beware of the Bull." That's what J. C. Fanning of Brownsville, Texas, said to Shine Mason of McAllen when we were telling about the big fish we caught in the Gulf.

Mr. McLucas invited us to see a screening of "A Star Is Born," a United Artist production with Fredric March, Janet Gaynor, May Robson and Adolph Menjou. Not being a critic of pictures, we probably don't know a whole lot about it, but we regard it as the most outstanding picture for many a day, and if Miss Gaynor has ever been lost to the public eye she certainly comes back with a wallop in this one.

The acting of Fredric March was nothing short of superb, and his portrayal of the man who was lost through dissipation brings a lesson to many who need it. If our opinion is worth anything to the exhibitors, our advice would be to grab this one and play it.

SHORT PRODUCT PLAYING BROADWAY

Week of May 8

CAPITOL

Tennis Tactics	MGM
Oriental Paradise	MGM

CRITERION

Blue Velvet Music	Paramount
Pudgy Takes a Bow-Wow	Paramount

MUSIC HALL

The Worm Turns	United Artists

PARAMOUNT

The Artistical Temperature	Paramount
Safety in the Air	Paramount
Paramount Pictorial, No. 9	Paramount

RIALTO

Big Shots of Baseball	Al Bondy
Bars and Stripes	MGM
King Soccer	Paramount

RIVOLI

Colorful Cairo	Major Peter Devlin
The Worm Turns	United Artists

ROXY

Alpine Climbers	United Artists
His Pest Girl	Educational
Stranger Than Fiction, No. 36	Universal

STRAND

Ain't We Got Fun	Vitaphone

▽

Then again, we saw another screening, a Twentieth Century-Fox production, "Cafe Metropole." This is another worthwhile picture, which is further evidence of Hollywood's efforts to make pictures for an intelligent public, an important thing that had been overlooked in many cases in the past. And this brings us again to the conclusion that pictures are getting better and better all the while. Mr. McLucas and the Twentieth Century-Fox folks have our thanks for these.

▽

The Omaha *World-Herald* recently carried a story in which the word "Electroencephalographist" was used several times and suggested that there was a job waiting for anyone who could pronounce the word. We didn't try it, because we have a job already, but we did try to figure out what it meant. Webster seems never to have heard of it, and that makes us wonder if it is a part of the New Deal, or something the cat drug in, or possibly something we saw in the Gulf when we were fishing last winter. We saw something, and maybe "electroencephalography" is what it was, but, anyhow, there's no darn sense in using such a word, but if we were to guess on it, we'd guess it had something to do with electrical resistance, or something like that. Maybe it's a new kind of a device for weaning calves.

After thinking the matter over carefully, we have arrived at the conclusion that this will be about all the reader can stand, and this brings up the suggestion that it is about time to ring off and go to bed. There seems to be no doggone sense in prolonging the agony further.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
The Herald *Covers the Field Like an April Shower.*

AMPA Votes to Move Meeting Headquarters

The board of directors of the Associated Motion Picture Advertisers in New York voted this week to move the headquarters for their weekly luncheon-meetings from the Hotel Edison to Sardi's Restaurant, on West 44th Street, and to effect the regular summer recess after the meeting on May 27th, resuming in September.

Reports will be made later on a study of the extent of cooperation—if any—of local newspapers with theatres staging "premiere" showings of important pictures. It is intended to conduct a roundtable with New York film critics and columnists in the fall.

This week's meeting, on Thursday, will have as guests Ben Bernie, Lou Holtz, Nick Lucas and Mark Sandrich, director of "Shall We Dance?" It will be the first meeting of the new regime headed by Ralph Rolan, vice-president of March of Time.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

NEW EQUIPMENT

IT'S TOP OF THE TOWN FOR PERFORMANCE, say exhibitors who've bought S. O. S. audiomatic volume control amplifiers, with RCA metal tubes. 60 models, $39.50 up. Liberal trades. S. O. S., 636-AR Eleventh Avenue, New York.

RAINBOW MIST SPRAY NOZZLES. WATER broken to the finest misty spray possible. Foolproof. Lots 100 or more, 54c each. Less, 64c each. PETERSON FREEZEM SALES COMPANY, 2620 Charlotte, Kansas City, Mo.

SPECIAL DIVIDEND VALUES TO THEATRE owners. Our big Clearance Event is on now! Savings 20 to 50% on projectors, sound equipment, chairs, screens, air conditioners, accessories, supplies, etc. Send today for bargain catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

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ORDER NOW! RICHARDSON'S NEW BLUE Book of Projection—6th edition complete in one volume, 714 pages, 153 illustrations. Full text on projection and sound combined with trouble-shooter, $5.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

TRAINING SCHOOL

LEARN MODERN THEATRE MANAGEMENT, advertising, theatre technics. Big opportunities for trained men. Tenth year. Free catalog. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

THEATRES

EXPERIENCED THEATRE OPERATOR DEsires to buy or lease small theatre in East. Also consider percentage operation. BOX 867, MOTION PICTURE HERALD.

TO LEASE OR BUY THEATRE IN TOWN OVER five thousand. Give full particulars. BOX 874, MOTION PICTURE HERALD.

WILL PURCHASE LEASE, SMALL EQUIPPED motion picture house now operating or closed. Interested any part New York, Philadelphia, Boston, Cleveland. BOX 875, MOTION PICTURE HERALD.

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DON'T TURN 'EM LOOSE ON POOR SEATS, when S.O.S. offers 15,000 good used chairs, 75c up. Greatest assortment, famous makes, reconstructed, refinished. Photographs, prices free. S. O. S., 636-AR Eleventh Avenue, New York.

COMPLETE THEATRE EQUIPMENT; 300 SEATS, 2 Simplex with dramaphone sound, Webster amplifier and Jensen speaker, 2 Peerless low-intensity lamps, one 7½ Northwestern generator, rewinds, aisle carpets, number of poster frames, attraction signs with about 300 letters. Everything in first-class shape, entire lot for $850 cash, or will sell each item separately. Act quickly in order not to lose out. WESTERN FEATURE FILM & SUPPLY CO., 1018 S. Wabash Ave., Chicago.

BARGAINS — USED AND RECONDITIONED high quality equipment of all kinds — ask us. MIDWEST THEATRE SUPPLY CO., 1223 South Wabash Ave., Chicago.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

MAYTIME IS THE RIGHT TIME TO REPLACE worn equipment. Industry's greatest values in lamphouses, projectors, rectifiers—everything for theatres. Used amplifiers, $19.50 up. Soundheads, $15 up. Free catalog. S. O. S., 636-AR Eleventh Avenue, New York.

NATIONAL EXHIBITORS HEADQUARTERS FOR genuine guaranteed reconditioned Simplex, Powers projectors, mechanisms, reflector lamps, Mazda lamphouses, rectifiers, motor generators, screens, lenses, automatic rewinds, sound equipment, portables, etc. We buy—sell and swap. Bargain bulletin free. Complete stock accessories and supplies. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

BARGAINS, RECONDITIONED ARCTIC NU-AIR blowers, noiseless drives, air washers. Write for prices. SOUTHERN AIR CONDITIONING CORP., 101 Walton, Atlanta. Ga.

SPECIAL 3,500 FULLY UPHOLSTERED CHAIRS. Buy now before prices go up. Plenty of complete chairs in stock, also extra cushions and parts. ALLIED SEATING CO., 358 W. 44th Street, New York.

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PRJOECTIONIST WANTS SMALL TOWN CONnection. References. Hard worker. JAMES, 619 Avenue C, Brooklyn.

THEATRE MANAGER, NOW WORKING, DEsires change. Experienced buyer, booker. Aggressive publicist. I'll get the business anywhere. Best references. Box 171, Cambridge, Md.

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GOOD USED BELL & HOWELL AND MITCHELL motion picture cameras. State condition and lowest cash price. BOX 785A, MOTION PICTURE HERALD.

RECONDITIONED MOTOR GENERATORS FOR use in foreign countries. State make and prices. BOX 787A, MOTION PICTURE HERALD.

WILL BUY USED RCA SOUNDHEADS, SIMPLEX, Powers projectors, arc lamps, rectifiers, generators, lenses. Top money paid. BOX 873, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

20,000 YARDS CARPET NEW AND USED. JOB lots—closeouts. HOTEL AND THEATRE CARPET COMPANY, 427 W. 42nd St., New York City.

HISTORY IS MADE AT NIGHT—WHEN EQUIPment is right. Free spring catalog features loads of special values: projection lenses, screens, speakers, sound system, lamphouses, reels, air conditioning equipment. Large capacity blowers, with pulleys and belts, $59.90. Ask S. O. S., 636-AR Eleventh Avenue, New York.

BALL BEARING HORN TOWER JACKS FOR theatres using stage attractions, now available; tower rests directly on floor when screen is used. Write E. W. Long & Son, Mt. Vernon, Ohio.

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EXPERIENCED SOUND AND PROJECTION man to represent large manufacturer and establish agencies in Latin America. Must be able to speak and understand Spanish. Splendid opportunity for right party as field representative with salary, expenses and commission arrangement. Prefer one with foreign market motion picture contacts. Supply references in first letter and if information satisfactory interview will be arranged. BOX 872, MOTION PICTURE HERALD.

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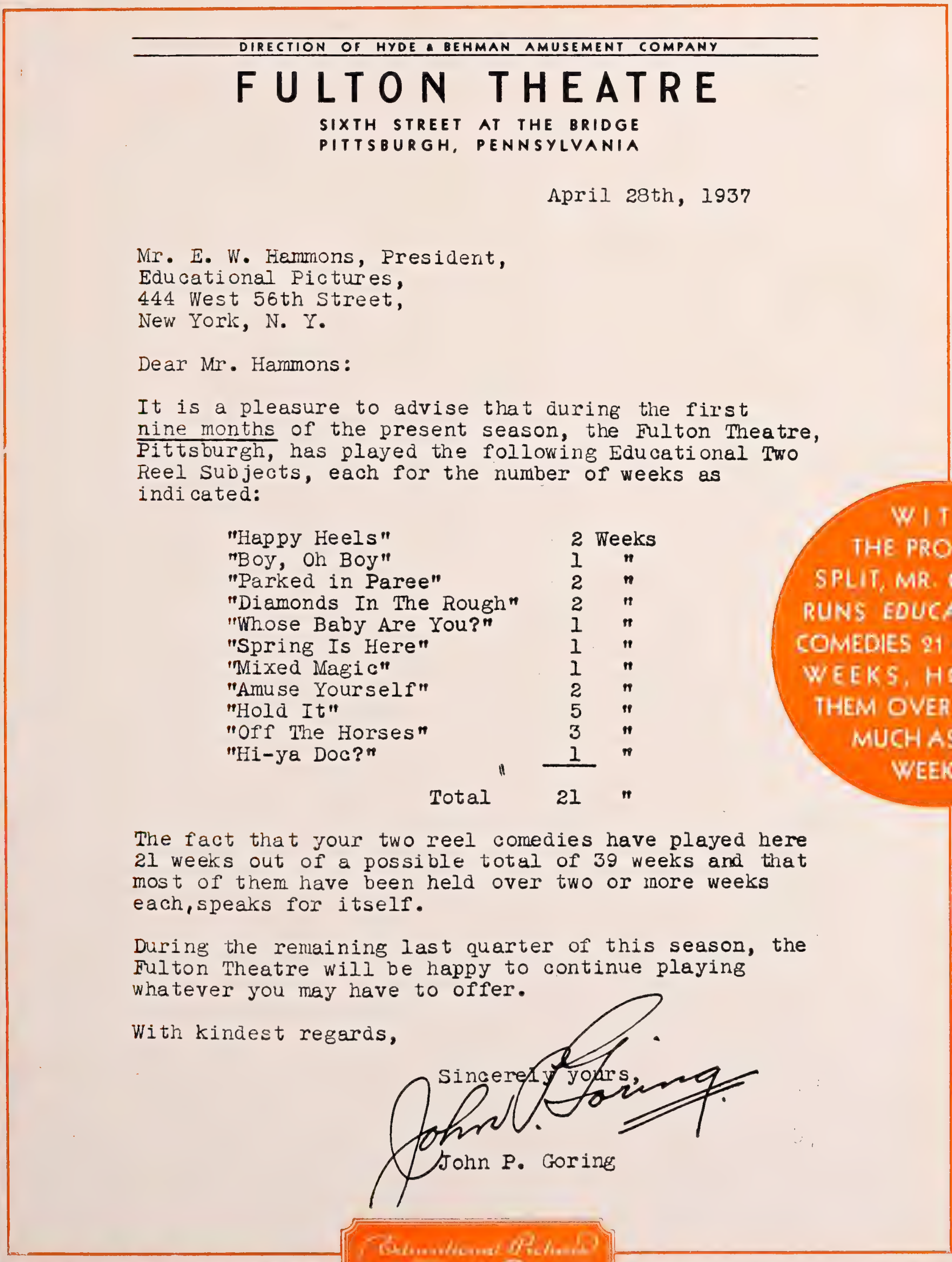
DON'T LET WEATHER PUT YOU ON THE spot. Purify and Ozonize with Corozone Ionizers. Special cut prices—Corozone Midget, $7.95; Jr., $9.95; DeLuxe, $12.95; Model A, with fan, $15.95; Model B, with fan, $19.95. Free air conditioning bulletin. S. O. S., 636-AR Eleventh Avenue, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK

A SHOWMAN IN SHORTS PLAYS 'EM AND SAYS...IT'S A PLEASURE



DIRECTION OF HYDE & BEHMAN AMUSEMENT COMPANY

FULTON THEATRE

SIXTH STREET AT THE BRIDGE
PITTSBURGH, PENNSYLVANIA

April 28th, 1937

Mr. E. W. Hammons, President,
Educational Pictures,
444 West 56th Street,
New York, N. Y.

Dear Mr. Hammons:

It is a pleasure to advise that during the first nine months of the present season, the Fulton Theatre, Pittsburgh, has played the following Educational Two Reel Subjects, each for the number of weeks as indicated:

"Happy Heels"	2 Weeks
"Boy, Oh Boy"	1 "
"Parked in Paree"	2 "
"Diamonds In The Rough"	2 "
"Whose Baby Are You?"	1 "
"Spring Is Here"	1 "
"Mixed Magic"	1 "
"Amuse Yourself"	2 "
"Hold It"	5 "
"Off The Horses"	3 "
"Hi-ya Doc?"	1 "
Total	21 "

The fact that your two reel comedies have played here 21 weeks out of a possible total of 39 weeks and that most of them have been held over two or more weeks each, speaks for itself.

During the remaining last quarter of this season, the Fulton Theatre will be happy to continue playing whatever you may have to offer.

With kindest regards,

Sincerely yours,

John P. Goring

John P. Goring

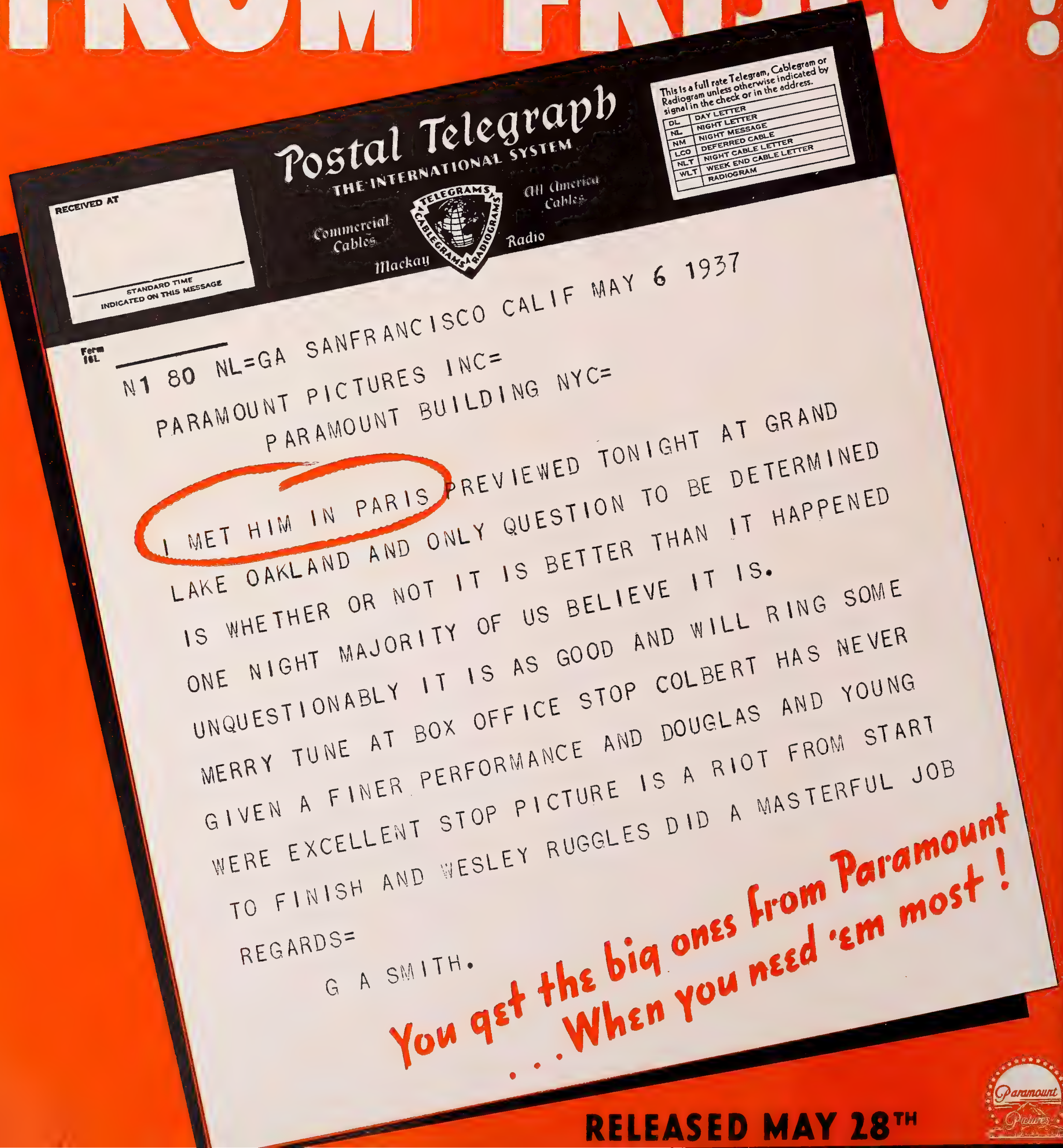
WITH THE PRODUCT SPLIT, MR. GORING RUNS *EDUCATIONAL'S* COMEDIES 21 OUT OF 39 WEEKS, HOLDING THEM OVER FOR AS MUCH AS FIVE WEEKS.

Educational Pictures

THE SPICE OF THE PROGRAM

Distributed in U. S. A. by 20th Century-Fox Film Corporation

HOT TIP FROM 'FRISCO!



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NLT	NIGHT CABLE LETTER
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PARAMOUNT PICTURES INC=
PARAMOUNT BUILDING NYC=

I MET HIM IN PARIS PREVIEWED TONIGHT AT GRAND LAKE OAKLAND AND ONLY QUESTION TO BE DETERMINED IS WHETHER OR NOT IT IS BETTER THAN IT HAPPENED ONE NIGHT MAJORITY OF US BELIEVE IT IS. UNQUESTIONABLY IT IS AS GOOD AND WILL RING SOME MERRY TUNE AT BOX OFFICE STOP COLBERT HAS NEVER GIVEN A FINER PERFORMANCE AND DOUGLAS AND YOUNG WERE EXCELLENT STOP PICTURE IS A RIOT FROM START TO FINISH AND WESLEY RUGGLES DID A MASTERFUL JOB

REGARDS=
G A SMITH.

You get the big ones from Paramount . . . When you need 'em most!

RELEASED MAY 28TH

MOTION PICTURE HERALD

CONVENTIONS

Universal Announces 50 Productions for 1937 – 1938
May 17–20

Allied States Outlining Progress with "Divorce Bills"
May 26–28

Society of Engineers Studies Production Developments
May 24–28

Grand National Announces 65 Features for 1937 – 1938
May 17–19

First Stage Convention Moves for Stage Rejuvenation
May 24–27

ASCAP Plans Strategies Against Legislative Attacks
May 17–19

RCA Reports 35% Increase in Sound Equipment Business
May 13–16

Twentieth Century - Fox and Republic Meet Next Week
May 30 – June 2

STUDIO STRIKE EASING IN HOLLYWOOD

VOL. 127, NO. 8 MAY 22, 1937

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THEY WENT TO THE M-G-M STUDIOS!

M-G-M STUDIOS

They saw magic!

They saw the millions that make it go

They saw acres and acres of wonders

They saw cities and palaces rise in splendor

They saw armies of artisans skilled in screen technique

They saw the brilliant luminaries of the film world

They saw talent from the far corners of the world

They saw the world's greatest group of showmen in action

They saw the greatest roster of electric light names ever gathered under one roof in all amusement history

They saw brilliant entertainers who are the Stars of Tomorrow

They saw Youth and Beauty, the raw materials of Stardom

They saw the mighty throb of the World's Greatest Studio

They saw the surging force that keeps it ever the leader

They saw the spirit that moves this united force to victory

They saw giant dramas and eye-filling spectacles in the making

They saw treasuries of entertainment on preview screens

They saw fortunes dedicated to the box-office attractions of tomorrow

They saw the living, thrilling reason for M-G-M supremacy

They are the representatives of Metro-Goldwyn-Mayer who come direct from the Studios of M-G-M with a mighty message for the showmen of America in 1937-38.

Together in 'Kid Galahad'!

You'll see what we mean by SHOW SENSE when you see the terrific team Warners have made of the stars who paid-off so powerfully in "Marked Woman" and "Bullets or Ballots"! You've got a sales slant with the sock of a sledgehammer when you advertise Bette opposite Eddie in the third sensational release this month!

Warner Bros. are a-May-zing the industry!

MAY 8—'THE PRINCE AND THE PAUPER' starring **ERROL FLYNN** and **The MAUCH TWINS**
and Claude Rains, Henry Stephenson. A First National Picture

MAY 22—GEORGE BRENT and **ANITA LOUISE** in **'THE GO GETTER'** with **Charles Winninger**
and John Eldredge, Henry O'Neill. A Cosmopolitan Production

MAY 29—EDW. G. ROBINSON and **BETTE DAVIS** in **'KID GALAHAD'** with **Humphrey Bogart**
and Wayne Morris, Jane Bryan, Harry Carey, William Haade

AND IT GOES ON FOREVER!
(Including 1937-38!)

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top talent supply

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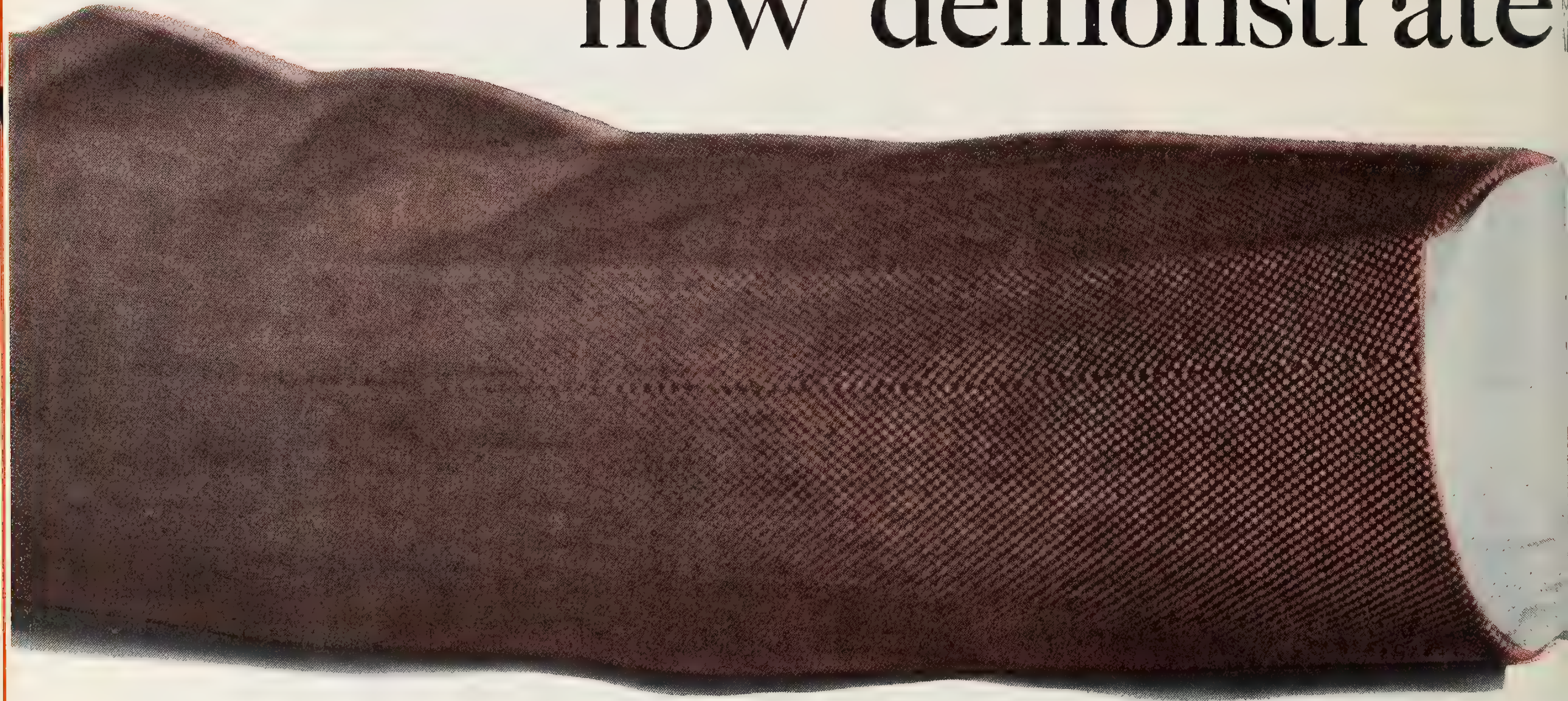

company can be.

full power of *Warn*

TURN TO

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You turn on the

er Bros. when you

PAGE 19!

HOLIDAY BUSINESS FOR YOU–

with the harum-scarum half-pint of dynamite off on her rip-roaringest rampage! *Far and away the best audience picture she's ever made!*

GEE! DAILY VARIETY SAYS
IT'S RED-HOT COMEDY THAT KEEPS THE THEATRE
IN A ROAR OF LAUGHTER...AND THAT IT'S
A BRIGHT SPOT IN MY WHOLE CAREER! GEE!

Jane WITHERS

in

Angel's Holiday

with

ROBERT KENT
JOAN DAVIS
SALLY BLANE

Directed by James Tinling
Associate Producer John Stone
Original story and screen play by Frank Fenton and Lynn Root

20th Century Fox
THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 127, No. 8 May 22, 1937

Strip-Tease Sequel

SOME aspects of New York City's projected process of eliminating the strip-tease from the metropolitan stage remind one of the late Bill Nye's solution for removing grease spots from his vest. It worked so well that it removed the vest, too.

It seems that what might have been called the Gypsy Rose Lee movement swept on to such unbridled triumphs that everybody but three or four Minskys agreed the scenery was getting to be considerably richer than the naked eye could bear. Then Mr. Paul Moss, commissioner of licenses, being rather without power to cancel licenses without a court conviction—and it is hard to convict with juries as susceptible to sex appeal as they so often are—resorted to the device of letting the licenses of the offending burlesque theatres expire, also a procedure not too well grounded in the law. Then in haste to remedy the situation and empower the commissioner, the Dunnigan bill conferring arbitrary authority to close any theatre presenting a performance deemed offensive, was hurried through the legislature at Albany. Happily, Governor Lehman's veto saves the state from an inept, dangerous law.

THE Dunnigan bill substantially would have established a censorship. It might have been a highly intelligent censorship and again it might not have been. The average record of censors and censorships is discouraging. Censors, like other bosses, tend to administrative policies that can be labelled for convenience decidedly fascistic.

The passage of the Dunnigan bill drew extensive and pungent attention in the daily press of the city. The editor of *Motion Picture Herald* was alarmed to find himself in a state of agreement, about this bill, with such diverse persons as Roger Baldwin, Heywood Broun and Walter Lippmann, who were found in agreement that the measure was a stricture on the stage and a peril to human liberties. They offered, so far as one may discover, no defense of dirty burlesque, as dirty burlesque. The only voice, outside the array of the bill's exponents, raised in its behalf was that of Mr. Joseph F. Lamb, chairman of the New York Chapter of the Knights of Columbus, and with the official approval of the office of Cardinal Hayes.

THIS appeared rather at variance with usual Catholic contentions against censorship. A more consistent course, it would seem, would have been in parallel with the pressures of the Church in behalf of decency on the screen, through such instrumentation as the Legion of Decency and finding ultimate expression in the motion picture's self-regulative Production Code Administration.

And that will remind one, too, that the gentry who were now so indignant about the Dunnigan bill are not to be recalled as enthusiastic approvers of the motion picture Production Code Administration and its process of interior self-regulation. There has been a deal of twittering among the cognoscenti about "censorship" as a misbranding of the very device by which the motion picture has avoided invasions of censorship.

The stage might well take a lesson from the younger screen. If the theatre will not regulate itself, it will get regulated. It can hope for liberty only by deserving it.

Honest men rarely are aware of the law.

△ △ △

MR. MYERS MEETS PANDORA

BECAUSE of the prominence of Mr. Abram F. Myers in discussions and movements pertaining to aggressive legislative programs concerning the motion picture, some of his expressions within the fortnight concerning his views on the "Current Trends in Federal Legislation" assume for the audience of this page a special interest.

Mr. Myers' expressions have been put into print for circulation by the National Lime Association, for which he is consulting counsel, with the footnote that he was formerly a special assistant to the Attorney General charged with the enforcement of the anti-trust laws, and later chairman of the Federal Trade Commission. It would have been nice if his position of counsel to the Allied States Association in the world of motion pictures had been recorded, too.

OVER on page 8 of the reprint one discovers a one-sentence keynote of Mr. Myers' lime-trade attitude when he says: "Pandora's box has been opened and the end is not in sight." To brush up your mythology, Miss Pandora had a big box, and it was full of trouble.

"I doubt," observed Mr. Myers to the dusty lime burners, "whether the Wagner Act will be held to apply to the retail trade. The new order has come about too suddenly and I am not yet sufficiently oriented to envision Uncle Sam bossing the corner grocery store."

The editor's pipe went out while he reflected on some movements to invite Uncle Sam to boss the movie palace up on the next corner, only a block from the grocery store. Anyway grocery stores do not sell lime.

"But," continued Mr. Myers, "if any business men today derive satisfaction in counting themselves out of the Wagner Act their contentment is likely to be short lived, as it is prob-

[*Continued on page* 14]

This Week

Convention Cavalcade

An industry made convention conscious by news of sales and trade meetings past, present and impending found opportunity to scan the record of yesteryear, the status of today and the prospect of tomorrow from a standing or sitting position about that far from the printed page.

Universal executives told its sales force convened in Los Angeles, May 17-20, that "the most pretentious production schedule the company has ever attempted" will include 50 features, four serials and 170 short subjects. (Story on page 39, picture on 11.)

Grand National sales representatives foregathered in the same city at the same time were informed of 65 pictures to be offered for the 1937-38 season, among them 12 specials, 12 Class A features, 24 series films developed around radio, book and cartoon characters, and 14 westerns. (Story on page 40, picture on 12.)

RCA Photophone personnel attending the company's sales sessions at Indianapolis, May 13-16, learned of a 35 per cent increase in sales of sound equipment to theatres, interpreted as indication of widespread improvement in theatre conditions. (Story on page 40.)

Allied States Association members heard that the exhibitor organization's legislative program will be a major topic of discussion at the annual convention in Milwaukee, May 26-28. (Story on page 41.)

The Society of Motion Picture Engineers had advance word of favorable reports on technological developments within the industry to be delivered to them at their convention in Hollywood, May 24-28. (Story on page 63.)

Stage producers, directors, playwrights and actors prepared to consider divers proposals designed to achieve rehabilitation of the so known legitimate theatre, preferably with the cooperation of motion picture interests, at the first convention of its kind, called for May 24-27, in New York. (Story on page 70.)

Twentieth Century-Fox and Republic sales conventions were scheduled to run concurrently, May 30-June 2, in Los Angeles. (Story on page 55.)

Dunnigan Bill Vetoed

Governor Herbert Lehman of New York vetoed the Dunnigan bill, which would have endowed the theatre licensing commissioner with broad powers in the field of stage entertainment, on Wednesday.

The story appears on page 15.

The Studio Strike

Third-week developments in the strike of the Federated Motion Picture Crafts included the return to work of studio cooks and mechanics, the ratification of the Screen Actors' Guild agreement with producers, a flare of fisticuffs in which no one was injured and bizarre tales of metropolitan mobsters being imported to act as bodyguards for picture stars (who would know better than that at worst). A threatened cross-country picketing of cinemas by some 2,000,000 volunteers had not materialized at press time.

The situation is described on page 51.

◆ ◆

Editorial Page 7

"King Solomon's Mines"—a Pictorial Review of the Gaumont British Interpretation of Sir Rider Haggard's Story Page 16

The Hollywood Scene Page 37

Showmen's Reviews Page 57

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Short Product on Broadway Page 74

In the Newsreels Page 105

In the Courts Page 72

Asides and Interludes Page 43

On the Stages at the British Studios Page 75

Theatre Receipts Page 81

Deaths of a Week Page 72

Technological Page 94

Managers' Round Table Page 85

In the Cutting Room at the Studios in Hollywood Page 44

What the Picture Did for Me Page 77

The Release Chart Page 95

IATSE Recruiting

George Browne, president of the International Alliance of Theatrical and Stage Employees and Moving Picture Operators, told Hollywood listeners that his organization has written agreements covering the organization of exchange workers in 35 cities and is moving ahead in a campaign to organize theatre ushers throughout the United States and Canada.

Places are named and events chronicled on page 52.

G-B Prospects

Optimism towards the coming season's program of Gaumont British and a lively current activity in the selling of this year's product were the principal impressions gained by Arthur A. Lee, head of GB in America, who returned to his offices in New York Wednesday from a tour of exchanges in the western and southern states. Mr. Lee also said that the annual sales convention of GB would be held in New York June 10th and that at that time announcement would be made of the new product. The New York meeting will be followed by others in Chicago and Los Angeles.

Capital Signs Fox

Capital Films, Ltd., in London announced on Wednesday that William Fox has been engaged to develop Chemicolour, a new color process with which the company has been experimenting, in the United States. Mr. Fox has not been active since he sold the Fox Film Corporation to the Chase banking interests some seven years ago.

Coronation Censorship

The British press found much fault with the Archbishop of Canterbury and the Duke of Norfolk, official censors of pictures made of the coronation of King George VI, criticized for limiting the British releases to "the same length as a Mickey Mouse" whilst permitting films of up to twice as long to be dispatched for exhibition outside the realm. Archbishop and Duke preserved British tradition by disdaining to reply.

The English complaint and the transoceanic exploit of Dick Merrill and Jack Lambie are treated of on page 84.

AMPA Appointments

Ralph Rolan, recently elected president of The Associated Motion Picture Advertisers, named six regular committees to handle various affairs of the organization.

The committees are named on page 56. *A picture of Mr. Rolan presenting a memento to Gordon S. White, retiring president, appears on page* 11.

The Allied Program

"The need to unite for self preservation is greater than ever before," declared Abram F. Myers, general counsel of Allied States, on the eve of the exhibitor organization's annual convention to be held in Milwaukee May 26-28, where Mr. Myers will present "Allied's Case in Law." Also to be heard on the program is a report by Al Steffes of Minnesota regarding the progress to date and future prospects of the Allied campaign for legislation aimed at separation of exhibition from distribution and production.

The Allied program is discussed on page 41. *Picture on page* 10.

Hoyt's-Union Deal Off

Interviewed on his return from Europe with respect to the five-year partnership operating agreement between Hoyt's and Greater Union theatres in Australia, Walter J. Hutchinson, head of the foreign department of Twentieth Century-Fox, said, "As far as I know the deal is not being renewed." With Mr. Hutchinson and bound for the company convention in Hollywood were R. Sutton Dawes, England; T. Isdahl, Norway; Luigi Giordano, Egypt; Armand Paucker, Roumania; Stanley S. Crick, Austria; and Leslie Whelan, foreign publicity director.

National Issue

The controversy over the Quota suggestions of the so-called Moyne Committee is crystalizing into a clear cut issue of British versus American interests and it appears likely that the Cabinet may have to frame its own revision of the Films Act because of irreconcilable differences within the industry. The six British companies represented on the Council of the Kinematograph Renters Society have allied themselves with the Film Group, whereas the KRS as a body is speaking for the American importers. Out of which, what?

Bruce Allan's tracing of the eddying currents in the British Industry's largest problem is found on page 74.

Sound Men Confer

Sound department heads of the major studios, those unseen wizards who look after the audible content of the modern motion picture and do their work too well to be lionized for it, met in Hollywood Monday with technicians of the sound equipment companies under sponsorship of the Research Council of the Academy of Motion Picture Arts and Sciences to discuss new standards for sound track dimensions and placement on film, matters little understood but mightily appreciated by trade and public.

Turn to page 38.

She is Gypsy Rose Lee no longer, and is to be known henceforward as Louise Hovick. Also she will not strip-tease for Twentieth Century-Fox pictures, according to official announcement. She is currently a member of the cast of "You Can't Have Everything," in production in Hollywood.

ASCAP Makes Plans

Nebraska followed the example of Montana and Washington in passing legislation estopping the American Society of Composers, Authors and Publishers from operating within its borders. Whereupon the organization summoned its field representatives to a convention in New York for the purpose of determining upon a plan of action to prevent further legislation in kind.

The story is on page 56.

Production Level

Eleven pictures were placed in production and 8 taken to cutting rooms, bringing the production level down from 51 to 48, but 4 of the new undertakings are of the kind known as "big" in a community where that adjective is significant.

Gus McCarthy gives details on page 37.

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MOTION PICTURE HERALD

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Admission Trend

Convention utterances of production, exhibition and distribution executives reiterate the thesis that rising costs of labor and materials must be accompanied by an increase in theatre admission prices. Plans disclosed by circuit operators indicate that steps in this direction are to be taken, and it is generally felt that independent theatre owners will follow their lead.

The trend is scanned on page 13.

To Double or—

Quite a lot of light is thrown upon the question, to double or not to double features, by exhibitors, distributors and producers in expressions induced by means of ballots, questionnaires and interviews.

The problem is presented as of now and yesterday and tomorrow on page 80.

Held in Bombing

Arrest of Charles O. and Leo K. Smith in Indiana as stench bombers responsible for auditorium outrages committed recently in the New York area and elsewhere was represented by District Attorney William F. X. Geoghan of Brooklyn as bringing to an end the wave of olfactory abuses accountable for many temporary closings and some injuries to patrons. And then, Tuesday, an usher in the Central theatre, New York, one of four in the Times Square district owned by Harry Brandt, president of the Independent Theatres Owners Association, found a stench bomb under a seat in the seventh row. Police were called to stand guard at the entrances to all four cinemas.

The story is on page 38.

The Color Factor

The color factor in motion pictures appeared in a fair way to take on augmented importance as Samuel Goldwyn announced an all-Technicolor policy for his future productions and the color company publicly mentioned receipt of orders for 55,000,000 feet of Technicolor film for delivery this year, a combination of revelations popularly associated with a rise of nearly 7 points in the market value of Technicolor stock.

More about this on page 50.

Title Registration

Proposals for changing the title registration rule of the Motion Picture Producers and Distributors Association in such manner as to afford protection for 3 or 4 years instead of 2, as at present, are not expected to be acted upon prior to the annual meeting of the board, scheduled for next month. Revision is believed likely.

See page 56.

This Week in Pictures

↑

AL STEFFES of Minnesota and Abram F. Myers, general counsel of Allied States, seen above in that order, will tell delegates to the national convention in Milwaukee May 26-28 (1) what's been done in the organization's campaign to divorce exhibition from distribution and (2) "The need to unite for self-preservation is greater than ever before," to quote Mr. Myers. (Story on page 41.)

↖

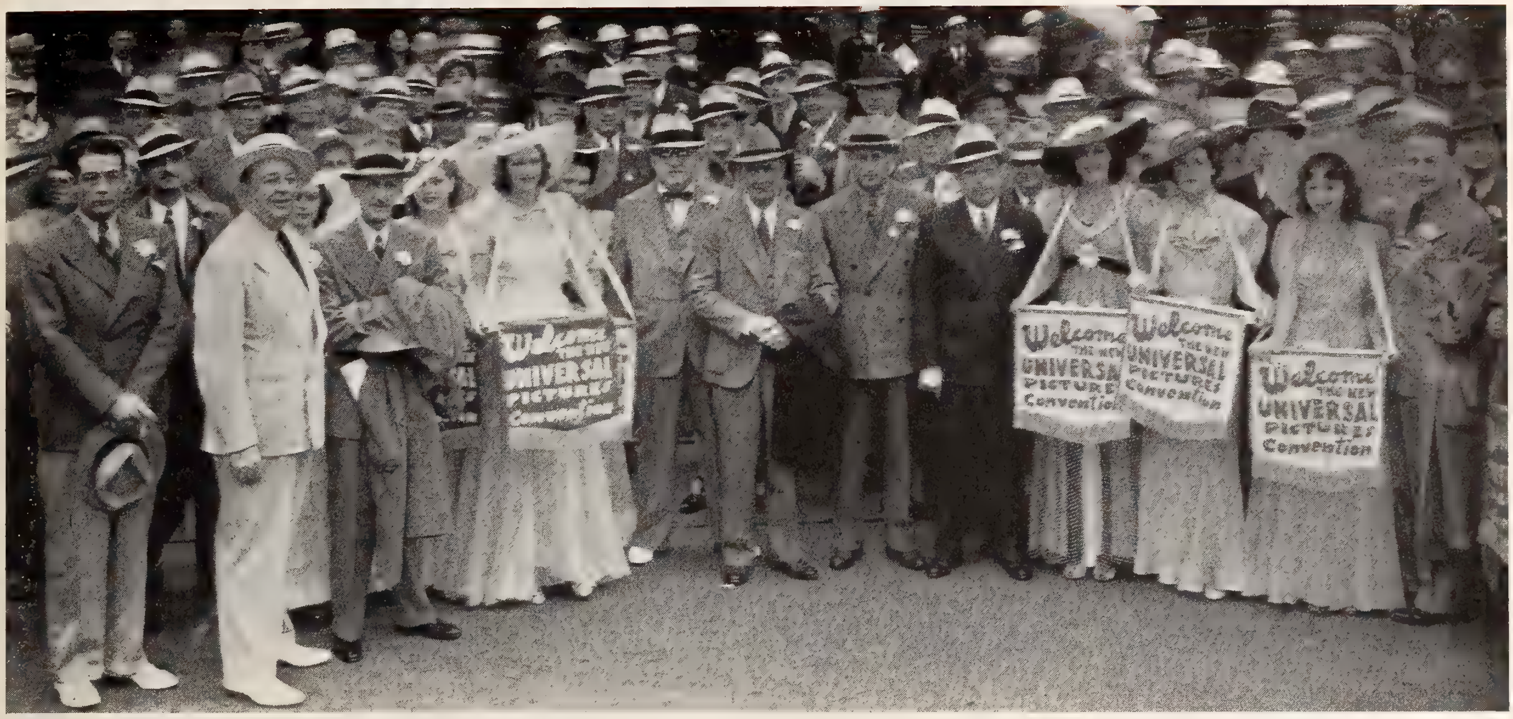
Charles Munro, director of Hoyt's theatres in Australia, visited the United Artists studios in Hollywood, accompanied by his wife and daughters, and was snapped with Samuel Goldwyn, center, and Arthur W. Kelly, foreign sales manager, at right.

↖

Wallace Beery and Louis B. Mayer, left and right, seen with former Vice-President Charles G. Dawes, among the members of the Chicago Chamber of Commerce entertained by Mr. Mayer at the MGM studios in Hollywood on a recent visit inaugurating the Santa Fe's streamlined Super-Chief.

←

Jack L. Warner, vice-president in charge of production, and Ed Selzer, studio publicity chief, took time out from the Warner Brothers sales convention in New York to check up on details of public interest.


Welcome the new Universal Pictures Convention

WHEN the Universal sales convention special arrived in Hollywood for the meetings held Monday through Wednesday a camera man met the train and caught (left to right) William Pierce, secretary to Charles R. Rogers; Val Paul, studio manager; P. D. Cochrane, vice-president in charge of advertising; an official hostess; J. P. Normanly, vice-president in charge of finance; R. H. Cochrane, president; Bud Rogers, board member; and Charles R. Rogers, vice-president in charge of production. (Story on page 39.)

Spoken of as successor to Marie Dressler, and cast for the name role in a Frances Marion story said to be based on the late star's personality, Sophie Tucker, known across all the continents as "last of the red hot mammas," takes to the simple life in not at all simple Hollywood. She has completed her work in MGM's "Broadway Melody of 1937."

Gordon S. White, retiring manager of the Associated Motion Picture Advertisers, was presented with a wrist watch in commemoration of his two years service as president of the organization by Ralph Rolan, who succeeds him in that capacity, while Lester Thompson, secretary, and Paul Lazarus, Jr., vice-president, look on. Mr. White is at the left, Mr. Roland on the right.

↑

GRAND National executives presiding at meetings of the company's sales force in convention at Hollywood Monday through Wednesday were, left to right, Edward L. Alperson, president; Sol Edwards, eastern district sales manager; James Winn, western district sales manager; and Edward J. Peskay, vice-president in charge of distribution. (Story on page 40.)

←

Mark Twain's daughter and granddaughter attended a performance of Warner's "The Prince and the Pauper," from his pen, at the New York Strand, and inasmuch as Mr. Twain is not available to write a caption there will not be any.

→

Walter Hutchinson, left, general foreign manager of Twentieth Century-Fox, and Truman Talley, president of Movietonenews, were designated Chevaliers de Legion of Honor of France at the company's sales convention in Paris.

OWNERS TO STIMULATE UPWARD TREND OF PRICES

Large Circuits Undertake General Revision of Admission Scale and Independents Prepare to Follow Suit

Admission scales, trending upward since last fall, will continue to increase, present plans of exhibitors indicate. Large circuit operators have begun general revision of their box office prices or have announced that they will do so and independent theatre operators throughout the country are prepared to follow suit, though many of them believe that any change should be delayed until after the new season is well under way.

Executives of production and distribution companies have indicated in talks at sales conventions and in interviews that admission prices must be increased to meet rising production and overhead costs.

At the recent Metro-Goldwyn-Mayer convention in Los Angeles, Al Lichtman, executive assistant to Nicholas M. Schenck, criticized the selling of shows at rates not in keeping with the excellence of the product.

"Good motion pictures are being sold too cheaply by the theatres of America," Mr. Lichtman said. "The cost of picture entertainment has not kept pace with the rise of other prices and the rise of wages. Prior to 1930, the average price at a major theatre was 75 cents. Today the price for an evening show averages 40 cents. There is no question but that there is a definite trend on the part of theatres toward higher prices throughout the United States. This is a healthy situation."

Barney Balaban, Paramount president, also has expressed the view that a general "tightening up" of admission scales is both necessary and possible in many sections of the country. He pointed out that a general rise in theatre overhead must be expected and would have to be met by increasing admissions, wherever possible. The present 40 cent exemption level of the federal admission tax continues to stand as a basic obstacle to higher admissions, however, Mr. Balaban observed.

Paramount theatre partners, at their convention in Miami in March, agreed that increased production costs, a greater number of pictures in the higher budget brackets from all major studios, and actual and anticipated higher labor costs are factors which will make admission increases inevitable. While opinion on the result was divided the majority believed that the public would meet the increase without resentment.

Adolph Zukor, chairman of the Paramount board, told delegates at the Motion Picture Theatre Owners of America meeting in Miami at the same time that exhibitors must be prepared to pay more for film either by way of extended runs or more preferred playing time, or through admission increases if they would assure themselves of a steady flow of high quality product. He informed them that negative costs were considerably increased over last year and might be expected to go higher.

TWO ON THE AISLE TO BE CALLED FOR

The admission prices change at the Metropolitan, Boston, at 1 P.M. A woman recently 'phoned to the theatre at 12:55 P.M. and asked the management to put aside two lower priced tickets. She was unavoidably delayed and would not be able to reach the theatre before the price change-over. The manager's answer is not recorded.

California Prices Raised

Late in April the first general increase by all important theatres in a particular territory was instituted by 125 major and independent houses in northern California, including the San Francisco and Oakland areas. The Fox West Coast circuit was the leader in the move, 24 units of National Theatres being included in the total, and Spyros Skouras, head of the circuit, said that its purpose was to meet increased costs of films, labor and materials. Mr. Skouras added that the circuit would raise prices in most spots throughout the country where it has not already done so, except in situations where competitive conditions made the move impractical.

Theatres in the California area which had been charging 40 cents increased the scale to 55 cents and the smaller houses, charging 25 cents, added five cents. The 30 cent admission level was raised to 40 cents.

Nate Blumberg, general manager of RKO theatres, announced recently that the circuit had increased admission in "practically all" of its theatres and that the effect had been good.

Individual Increases Noted

Cases of individual theatres or those within a small area increasing prices continue to be reported.

In Providence, R. I., every first run theatre in the city has increased its top price to 50 cents. In some instances the rise was as much as ten cents but in the majority of cases only a five cent raise was necessary. The houses included the Majestic and Fay's of the Fay circuit, Loew's State, RKO Albee and the Strand, an independent.

"Early bird" matinee prices at five Hamrick-Evergreen first run theatres in Seattle have been advanced from 25 to 30 cents. This price prevails until 1 P.M. when admissions are increased another five cents to 6 P.M. Evening prices remain at 40 cents. At Aberdeen and Hoquiam, Wash., six Grays Harbor theatres have raised prices five cents to 35 cents for balcony seats and 40 cents for the lower floor.

Theatre Rates Must Go Up to Meet Increased Costs of Production and Overhead, Sales Conventions Are Told

Theatres controlled by the Memmar company in Boise, Idaho, have increased prices five cents. The houses are the Granada, the Ada and the Pinney.

In Milwaukee the first run Fox and Warner-Saxe houses have raised their low prices from 25 to 35 cents while the top price remains at 50 cents.

The Rialto, State, Plaza, Victory, Tabor, Center and Isis theatres in Denver have all increased their scales five cents following increases by one or two houses.

A number of theatres in Alabama have raised prices since the sales tax became effective in the state on April 1st. The tax calls for a one mill token for each five cents of admission price and to save the trouble of handling the tokens managers have raised the scales five cents and absorbed the tax. The larger theatres in Birmingham, however, have not revised their scales.

In Tennessee a three per cent amusement tax has been passed on to the public in increases of one or two cents in all the first run and neighborhood houses.

Call Special Session Of Nebraska MPTO

Charles E. Williams, president of the Motion Picture Theatre Owners of Nebraska and Western Iowa, has called a meeting of all independent exhibitors at the Hotel Loyal at Omaha on May 25. Mr. Williams' announcement said that all exhibitors "should consider methods of self-defense" against instructions being given by various distributors to their selling forces at the annual sales meetings.

The annual convention of the Independent Theatre Owners of Arkansas will be held May 23-24 at the Hotel Marion at Little Rock, J. F. Norman, secretary, announced this week. Louis Haven, of Forest City, will preside.

Community Group Denied Voice in Censorship

The Ontario government has refused an unusual request from the Community Welfare Council of Ontario with headquarters at Toronto in the proposal from the organization for a committee to sit with the Provincial Board of Moving Picture Censors at all screenings so that the council can publish classified lists of pictures suitable for adult and family patronage. The council, made up of representatives from many community and religious bodies, desires to set up a system of subsidiary censorship.

MR. MYERS MEETS PANDORA

[*Continued from page 7*]

able that many of the states will now enact similar statutes applicable to purely local employments." That seems to be being attended to for motion picture purposes, too.

Mr. Myers finds the United States Supreme Court somewhat crossed up on itself, and offering abundant citation of precedent for its new attitude, which he thinks may develop extensively. Many will agree.

"I believe," Mr. Myers remarked, "that the preponderance of opinion in industrial circles favors the establishment of some method whereby the competitive problems of industry can be worked out cooperatively under the watchful eye of the Federal Government and without undue interference on the part of inexperienced and opinionated bureaucrats. The tragedy of N.R.A. was its maladministration."

UNFORTUNATELY, due maybe to a pressure of time, Mr. Myers did not indicate even sketchily how he expects to get the "watchful eye" without "undue interference," or how bureaucrats are to be vaccinated against getting opinionated, nor yet how better keepers of the Blue Eagle might have been had. Perhaps it may be permitted the editor to remark that on this same page the day the Blue Eagle was hatched there was a suggestion that his egg came from Pandora's box. It will be remembered that the Blue Eagle was carried to the Supreme Court in a chicken coop and died of it. That was the old court of the status quo ante, a judicial institution, and, at that time it was not engaged in a legislative program.

Like some of the rest of us, Mr. Myers finds some aspects of application of the Robinson-Patman Act confusing. And concerning the Sugar Institute case he finds that the ruling "is a little like the permission by the lady in the familiar couplet to her daughter who wanted to go swimming." That is the only reference that Mr. Myers seems to have made to the strip-tease movement—which does not seem to move at the moment. That has nothing to do with lime, of course, and probably not even sugar. Anyway Mr. Myers wants more precedent adjudications before he knows where the Patman Act applies. The motion picture business is like that about it, too.

MR. MYERS made one suggestion to be deemed especially pregnant in this democracy. He would have the taxes put where the people could see them.

"Every person who enjoys a livelihood, no matter how meager, should make a direct contribution to the Federal treasury, even though the amount paid barely covers the cost of collecting it. All citizens now pay heavily in the form of indirect taxes, but the payment of a direct tax would create a sense of responsibility and induce sober thinking on the part of a vast number of those who think today of the Federal Treasury only in terms of a game of put and take—they take while others put."

In conclusion of Mr. Myers' able and thoughtful expression he said: "In the solution of these new and troublesome problems, in the formulation of plans for the future, in the promotional work which is so necessary to repulse the invasion of substitute products, and, in a hundred other ways, you will require the guidance and assistance which only a well-organized, efficiently conducted trade association can supply."

That is the sole tribute to the Hays office in Mr. Myers' speech.

Edward Hyman Resigns From Century Circuit

Edward Hyman, who has been in charge of theatres and active in film buys, resigned Tuesday from the Century Circuit in New York after being with the organization for the past nine years. The resignation becomes effective June 1.

Mr. Hyman and his brother have just purchased a 3,000-acre apple orchard at Markham, Va., which is 50 miles from Washington. He will open a New York marketing office.

Before joining Century, Mr. Hyman had been with Mitchell H. Mark for 17 years, 10 of which were spent as managing director of the Brooklyn Strand. No successor has as yet been appointed to Mr. Hyman by Century.

Eastman Raises Dividend

Eastman Kodak Company, one of the largest manufacturers of motion picture raw stock, this week raised the dividend on its common stock to an $8 annual basis as directors voted a quarterly payment of $2, due July 2 to holders of record June 5. In previous quarters, $1.50 was paid.

A. T. & T. Anti-Trust Suit Delayed

Trial of the action charging American Telephone and Telegraph Company, Western Electric and Electrical Research Products, Inc., with violation of the Sherman Anti-Trust Laws has been postponed in the United States district court in New York to October 4.

RKO to Acquire Three Theatres in Yonkers

Having reached an agreement with Sam D. Cocalis and Berman Sussman for the acquisition of the Park Hill, Broadway and Central theatres in Yonkers, N. Y., RKO has not yet signed the contracts but is expected to within the next week. Mr. Cocalis operates the first two houses while Mr. Sussman has the Central. Mr. Cocalis also revealed this week that he had acquired Matty Kutinsky's one-third interest in six Bronx and White Plains theatres and that he would build three additional houses at New Jersey shore resorts.

Form Richards-Lightman

Richards-Lightman Theatres Corporation has been formed at Dover, Del., with capital listed at $130,000 and 206 shares of no par value stock. The incorporators are L. H. Herman, B. R. Jones and J. P. Murray of Wilmington. It was reported in New York that the new company was formed to take over the theatre properties in Mississippi and Arkansas in which E. V. Richards of New Orleans and M. A. Lightman of Memphis have joint interests.

Drive Collects $17,293

The motion picture division of Catholic Charities, headed by Frank C. Walker of the Comerford Circuit, has received $17,293 toward the 1937 appeal, it was announced this week by John A. Coleman of Adler-Coleman and Company, chairman of the special gifts committee.

Argentine Leading Buyer Of American Productions

For the past two years Argentina has been the biggest foreign market for American motion pictures although European competition and adverse exchange conditions have retarded the sales of American sound and projection equipment there, Assistant American Trade Commissioner Joseph D. Walstrom, Buenos Aires, reported to the Department of Commerce this week.

Of the 1,200 motion picture theatres listed in Argentina, about 750 are active and of these, approximately 550 are equipped with sound equipment which may be termed adequate, the report continues.

Of the 1,200 projectors in active use, 720 are of German origin, 300 British, 120 American and the remainder of Dutch and French manufacture, it was also said.

Kandel Companies Move

M. J. Kandel, head of General Film Library and Bonded Film Storage Corporation in New York has moved his companies to new quarters at 1600 Broadway. The new space is larger and includes several cutting rooms.

Commonwealth Convention

C. A. Schultz, executive head of Commonwealth Theatres in Kansas City, announced this week the spring convention of his circuit managers would be called for May 25-26 at the Blue Hills Country Club.

NEW THEATRE LICENSING MEASURE VETOED AFTER PROTEST BY ACTORS

Dunnigan Bill Denounced at Rally as 'One - Man Censorship'; Motion Picture Theatre Executives Noncommittal

Governor Lehman Rejects Bill Because of Too Broad Provisions; Expresses Sympathy with Aim of Proponents

OMAHA WILL REVIVE BOARD OF CENSORS

The Omaha city board of stage and screen censors, called the City Welfare Board, will be revived by Mayor Dan Butler, who announced this week he is tired of carrying the entire burden of censorship himself. The mayor's pronouncement followed his attempt to prevent the play, "Tobacco Road," from playing at the Paramount theatre. He stopped it one night by stationing 117 policemen around the house but these were removed the next day by a court order and the show went on as scheduled. Previously to his action against the play, Mayor Butler also banned the picture, "Ecstasy," from Omaha theatres.

The Dunnigan bill, an outgrowth of the recent agitation against strip tease acts in particular and burlesque in general, which would have empowered a license commissioner to revoke the permit of any theatre housing a show he deemed objectionable, provoked a storm of controversy before it was vetoed on Wednesday by Herbert H. Lehman, New York's governor. Leading representatives of the legitimate stage, the press and civic and religious authorities who had attacked burlesque, debated the bill, pro and con.

The Governor refused to sign the bill on the ground that the powers it gave the license commissioner were too broad.

At a public rally in the New Amsterdam theatre, New York, last Sunday night playwrights, actors, producers, critics, stagehands and an audience of 2,000 registered loud disapproval of the measure as "one man censorship" and demanded that it be vetoed.

On Tuesday the Right Reverend Francis A. McIntyre, chancellor of the Catholic archdiocese of New York, announced that a statement favoring the measure made by Joseph F. Lamb, chairman of the New York Chapter, Knights of Columbus, had the approval of Patrick Cardinal Hayes.

The press, editorially, was unanimous in condemnation of the bill on the ground that present laws provide adequate protection against indecency and that limitation of the stage might lead to encroachment on civil liberties.

Motion picture theatre circuit heads were reported to have declined to join the legitimate theatre forces in protesting against the measure.

In vetoing the measure Governor Lehman said: "While fully appreciative of the high purpose of those supporting this bill and while warmly joining in the desire to maintain the theatre on a proper moral plane, it nevertheless seems to me that the specific provisions of this bill are too broad and too susceptible of abuse in administration."

Representatives of the legitimate stage and other groups protesting the bill had requested that the Governor hold a public hearing, but he rejected the bill without this formality.

Although Paul Moss, Commissioner of Licenses for New York, had refused to make any statement, opinion in the press was that the measure had been introduced by John J. Dunnigan, state senator, as a direct result of the recent burlesque problem in New York. Mr. Moss secured a conviction on a charge of indecency against one theatre and shortly afterward refused to renew the licenses of 13 others.

The bill would have given the commissioner power, upon proof of "immorality" satisfactory to himself, to revoke a license for any "exhibition, drama, play, show or entertainment, though there shall have been no conviction therefor." The measure was passed by both houses of the legislature in the closing minutes of the session without hearings or debate.

The legitimate stage's objections were voiced at the rally by Marc Connelly and George Middleton, playwrights; Helen Hayes, Peggy Wood and Maurice Evans, players; Arthur Hopkins, producer; John Anderson, dramatic critic; James J. Brennan of the International Alliance of Theatrical Stage Employees, and Morris L. Ernst, attorney.

A telegram signed by 24 organizations was sent to Governor Lehman following the meeting, in which he was informed of the theatre's "intense concern" and "profound disapproval" and was begged "not to subject us to the withering destructiveness of censorship."

Mr. Connelly called the bill the first that "completely and categorically denies us the right to appeal to the courts," and Mr. Ernst insisted that "there are ample laws now against nudity and profanity in the theatre."

Mr. Evans, English actor now appearing here in "King Richard II," decried censorship as it is practiced in London where arbitrary power is vested in the Lord Chamberlain.

Telegrams from others of the theatre's important names, among them Eugene O'Neill, Alfred Lunt and Lynn Fontaine, Philip Merivale and Maxwell Anderson were read by Mr. Connelly.

"Filthy Shows" Condemned

The statement by Mr. Lamb which was given official approval by the Catholic hierarchy said that the issue at stake was "whether New York must remain helpless and submit to filthy shows." He asked if "our youth cannot be protected against the influence of the barons of vice" and added that "this great city should have the power to free itself of stage racketeers who thrive on slop-jar theatricals."

Simultaneously with Cardinal Hayes' expressed interest in the passage of the bill, the church's two leading weekly newspapers in the city, the *Catholic News* and the Brooklyn *Tablet* editorially assailed the lay press for opposing the measure and held that the time had come to clean up the "mess" in the theatres along Broadway.

Mr. Lamb's statement disagreed with the prevalent opinion that the bill provided one-man power equivalent to censorship.

"If the bill be examined closely," he said, "it will be found that the license commissioner, before he can revoke a license, must call a hearing; due notice must be given of this hearing; interested persons may be represented by counsel; there may be a cross-examination; there may be rebuttal. This gives an opportunity for trial and full judicial procedure.

"The decision of the license commissioner is administrative rather than punitive. As he has power to grant a license, why should he not have power to withdraw a license when it is abused? The decisions of the license commissioner must be based on the law as it exists, just the same as a decision by a judge would be based on the same law."

Newspapers Attack Bill

Editorial opinion in the New York dailies was unanimous in condemning the bill, especially because of the implications of encroachment on personal liberty and civil rights which they saw in it.

It was agreed that measures against such excesses as reached by the burlesque theatres were necessary but present laws against indecency were held to be adequate for such protection.

The New York *Times* said, "Paul Moss, the Commissioner of Licenses was not only within his rights but acting in accordance with his official duty in attempting to have them (burlesque theatres) closed. But the method that he selected was of questionable legality. . . . If the Governor fails to veto it, that measure will be a threat to the entire New York stage." The *Herald-Tribune's* editorial reaction was similar.

The *World Telegram* called the measure "unnecessary, undemocratic, oppressive and muddled. The *American* said, "Immorality in the theatre must be suppressed, of course, but not through the denial of legal rights which protect citizens against the greater immorality of injustice."

Trans Lux Earnings For Quarter $92,850

Percy N. Furber, chairman of the board of Trans Lux Daylight Picture Screen Corporation, parent company of Trans Lux Movie Ticker Corporation, Canadian Trans Lux Corporation and Trans Lux Movies Corporation, told stockholders at the annual meeting in New York this week that consolidated net earnings after all charges and taxes for the March quarter approximated $92,850. This compared with $72,386 a year ago.

Trans Lux Movie Ticker, 70 per cent owned, in the three months had an indicated net of $101,809, against $92,134 a year ago. There were 1,993 tickers in service on May 8, comparing with 1,871 at the first of the year.

Canadian Trans Lux had an indicated net of $33,622 for the first quarter, against $10,600 a year ago. Trans Lux Movies, theatre unit, in the first quarter had a net profit of $44,000, against $37,000 a year ago.

FILM 'KING SOLOMON'S

an illustrated article

by BRUCE ALLAN

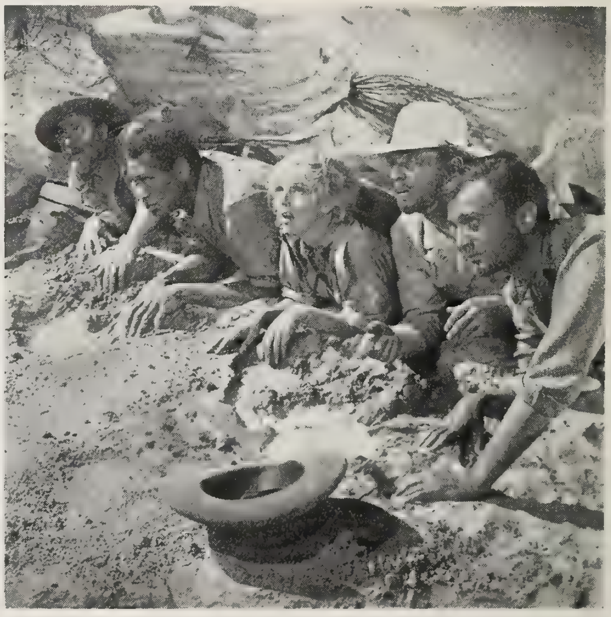
in London

WHILE a practical world frets about international boundaries and economic standards, matters disdained by Sir Rider Haggard in the highly imaginative novels that lifted his readers likewise free of them, Gaumont British cutters are at work on something like 100,000 feet of film exposed in the process of bringing "King Solomon's Mines" to the modern screen under circumstances the author would have revelled in. The writer took up residence at Otto's Bluff, deep in what was called darkest Africa, and roamed Zululand, the Drakensburg Mountains, the Kalahari Desert and the Valey of a Thousand Hills while writing the fantastic novel of this setting. The production crew assigned to its filming did likewise, using the Haggard house as executive headquarters and photographing the exteriors as the author saw them.

The advance guard of the production unit left England on November 16th, the remainder of the party, including players, four days later. They have only now returned to London, bearing such evidence of their labors under the broiling African sun as the stills reproduced herewith. That they've "got something there," to use an Americanism gaining currency on this side, is the opinion of the favored who have seen portions of the picture in the rough. (It is not expected that it will be exhibited in final form before July.)

Much is said, and to be said, as to why the picture is counted upon to manifest that international appeal so sought after at this time, but expert and layman alike point out that precisely that appeal was a dominant characteristic of the Haggard writings.

There is a good deal of mentionable data indicative of the scale on which the production has been handled—items like the employment of 4,000 native tribesmen in battle sequences, the cost of constructing a native kraal and other required buildings in a remote country, the maintenance of daily radio communication with the home studio—but statistics are less esteemed than personal equations in the calculations of the man behind the ticket wicket. Important to him are the names (left to right, incidentally, in the group picture on your right) of Cedric Hardwicke, Paul Robeson, Anna Lee, Roland Young and John Loder, the principals in a large cast. Important to him, also, is the information that Mr. Robeson has been given three songs to sing in the picture, originals by Mischa Spoliansky, and that Miss Lee's role has romantic aspects not provided by the Haggard script but deemed essential from the cinema point of view.



MINES' ON STORY SITE

CONSOLIDATION OF FEDERAL FILM ACTIVITIES PROPOSED IN CONGRESS

House Bill Calls for Concentration in Printing Office Under Director Supervising $1,000,000 Annual Production Outlay

Film Workers in Government Employ Say Measure Would Bring Economy and Eliminate "Play-Boys" from Operations

Consolidation of the many far-flung motion picture production activities of the United States Government was proposed Wednesday in Congress in a bill presented by William Theodore Schulte, Democrat from the first Congressional District in Indiana.

The measure would establish an Office of Motion Pictures in the Government Printing Office, under a Director who would have authority over and supervision of federal expenditures approximating $1,000,000 annually for motion picture production and now widely scattered over the intricate structure of government bureaus, boards, divisions and departments. Thus the Government Printing Office, basically, would take control of the motion picture art in federal filming matters in the same manner that it has embraced the printing press.

Congressman Schulte is said to have written his bill after a thorough personal study of the subject, and, according to motion picture workers in government employ, its enactment would result in economy in government and also eliminate the "play-boys" from motion picture work in the federal structure. They assert that government motion picture activities now are conducted in a manner so varied as to preclude any definite evaluation either of the technical or other talent employed, investments made, or equipment used.

Would Concentrate Work

The bill will concentrate the government motion picture work under one roof so that it can be observed and made to use competent talent, stay out of politics—in which it participated considerably through the WPA in the last Presidential campaign—and, equally importantly, discontinue interference with private film work in business. Too, it would show up the waste in film work in federal activities, according to Washington motion picture observers.

The proposal by Congressman Schulte would not, however, make it mandatory for the government to build a laboratory or a studio—"If the Director finds he can contract the laboratory and production work out to commerce cheaper than he can build and operate a laboratory or studio," or assemble a lot of inefficient equipment. Business, then, will get a chance to bid on some of the federal film projects.

Virtually every old-line Government department, and most of the New Deal's "alphabetic bureaus," are engaged in filming activities of one kind or another, from the Department of Mines and the Department of Agriculture, which are "old-timers" in motion picture production, right on up to the more recent Resettlement Administration, et al.

Congressman Schulte's bill follows:

A BILL

To establish an Office of Motion Pictures in the Government Printing Office and for other purposes.

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That there is hereby established in the Government Printing Office an Office of Motion Pictures under the direction of a Director, *who shall be a practical motion picture engineer versed in the art of motion picture production, and who shall be appointed* by the Public Printer without regard to the Civil Service laws. The Director shall receive a salary of $8,000 per annum.

"Sec. 2. The Public Printer is authorized and directed, upon requisition from the Director, to appoint, without regard to Civil Service laws, three Technical Assistants *who shall be practical motion picture engineers versed in the art of motion picture production* and who shall each receive a salary of $4,800 per annum: and to appoint, subject to the Civil Service laws and to the provisions of the Classification Act of 1923, as amended, such other officers and employees as are necessary to carry out the provisions of this Act.

"Sec. 3. The term Federal agency as used in this Act includes the United States of America and any department, administration, commission, board, bureau, establishment, agency, or instrumentality of the United States of America: Provided, That no provision of this Act shall prohibit the authorized functions of the War and Navy Departments and the National Archives and any agencies thereof but the War and Navy Departments and the National Archives and any agencies thereof may utilize the services of the Office of Motion Pictures upon payment of the cost of the services rendered.

"Sec. 4. (a) The Office of Motion Pictures shall establish and maintain an establishment to procure and to provide motion picture film production and manufacturing services for all Federal agencies of the government, to distribute motion picture films, and to render professional and technical services for any Federal agency in connection with the production, the procurement, and the distribution of motion picture films.

"(b) It shall be the duty of the Director to establish all costs, to produce, procure, prepare, and furnish motion picture films (including copies and duplicates): to edit, project, score with sound, process, manufacture, store and distribute motion picture films; and to provide such services for any Federal agency.

"(c) Any Federal agency ordering services from the Office of Motion Pictures *shall pay promptly by check* to the Public Printer upon his written request, either in advance or upon completion of the services all or part of the estimated or actual cost thereof, as the case may be, and bills rendered by the Public Printer in accordance therewith shall not be subject to audit or certification in advance of payment: *Provided,* that proper adjustments on the basis of the *actual cost* of delivered services paid for in advance shall be made monthly or quarterly as may be agreed upon by the Director of The Office of Motion Pictures and the agency. All sums paid to the Public Printer for services that he is authorized by law to furnish shall be deposited in the Treasury to the credit of the working capital of the Public Printer, and become at once subject to requisition by the Public Printer for authorized expenditures of the Office of Motion Pictures.

"(d) It shall be the duty of the Director to cooperate in planning, budgeting, and estimating costs for any motion picture activity of any Federal agency.

(a) The Director may compile and publish price lists and general and specific information concerning motion picture films which are owned by any Federal agency and which are available for loan or sale and may sell copies of any motion picture film subject to the approval of the head of the agency in which such film originated: *Provided,* All moneys received from the sale of such films shall be deposited in the Treasury to the credit of the working capital of the Public Printer for authorized expenditures of the office of Motion Pictures.

"*Sec.* 5 (a) The Public Printer is hereby authorized to make such expenditures for personal services in the District of Columbia and elsewhere, for rent, for travel expenses, for books of reference and periodicals, for printing and binding, and for photographic, technical, motion picture laboratory and other equipment and materials (including contract production services) as may be necessary to carry out the provisions of this Act, and as may be provided by Congress from time to time.

"(b) The Public Printer shall include in his *annual report to Congress* a statement of all moneys received or disbursed by him on account of the Office of Motion Pictures, and *statements showing the cost* of all services furnished for the several Federal agencies.

"*Sec.* 6. There is hereby authorized to be appropriated out of any money in the Treasury not otherwise appropriated such sum of money as may be necessary for working capital and expenses of the Public Printer in carrying out the provisions of this Act.

"*Sec.* 7. The Public Printer may accept by transfer, any equipment, supplies or other materials offered by the head of any Federal agency for the purpose of carrying out the provisions of this Act.

"*Sec.* 8. All photographing, developing, printing, processing, procuring, contracting, and storing of motion picture films shall be provided by the Office of Motion Pictures for all Federal agencies, and *no part of any appropriations shall be expended by any other Federal agency,* other than provided in this Act, for personal services, travel, equipment, rent, supplies, and materials, for the purpose of producing, procuring, preparing, or distributing of motion picture films.

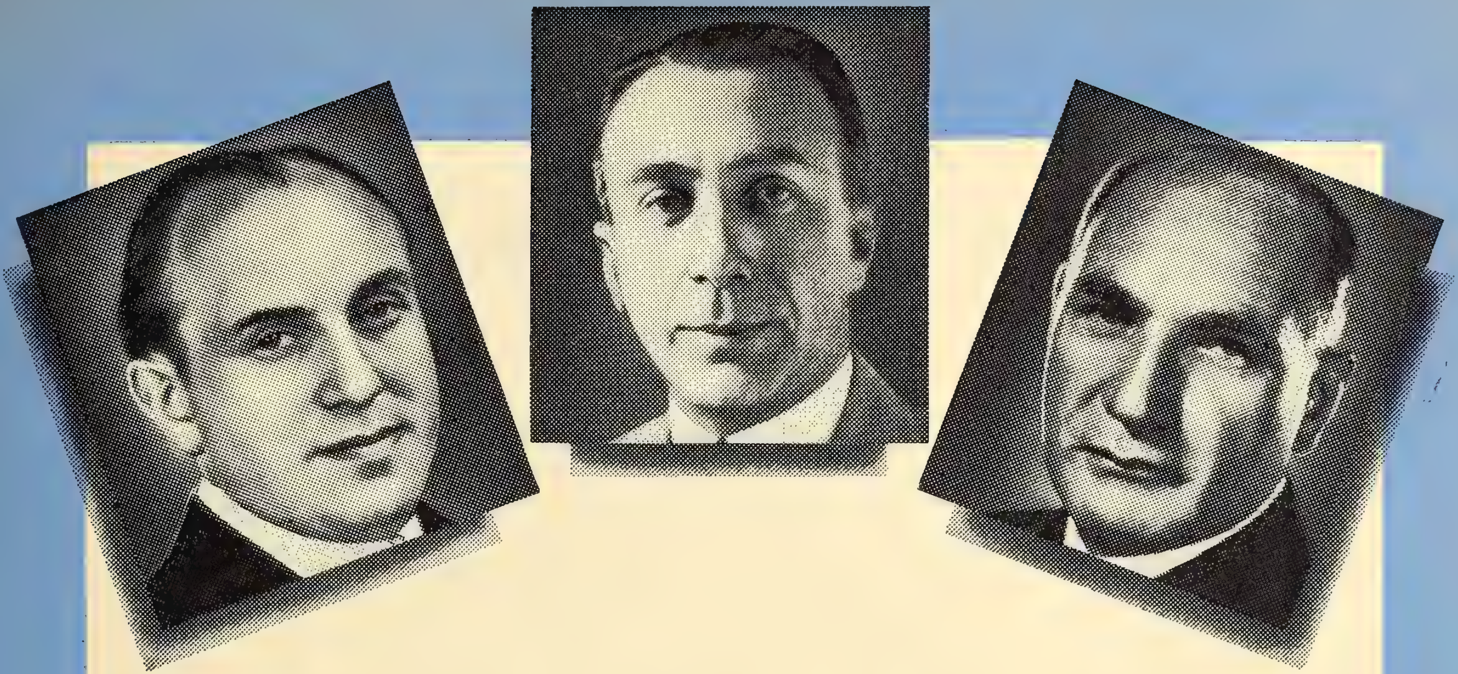
"*Sec.* 9. The Joint Congressional Committee on Printing is hereby authorized to adopt and employ such measures as in its discretion it may deem necessary to remedy any neglect, delay, duplication, or waste in the production, procurement, preparation and distribution of motion picture films by the Office of Motion Pictures.

"*Sec.* 10. This Act shall take effect 90 days after its approval.

Loew's, KAO Pay Dividends

Loew's, Inc., on Wednesday declared a $3,198,106 regular quarterly dividend of 50 cents and an extra dividend of $1.50 on the outstanding common stock, payable June 30th to stockholders of record June 12th.

A dividend of $1.75 on the seven per cent cumulative convertible stock of Keith-Albee-Orpheum was authorized on Wednesday to be paid out of capital surplus on July 1st to stockholders of record June 15. The dividend is for the quarter ending December 31, 1933.



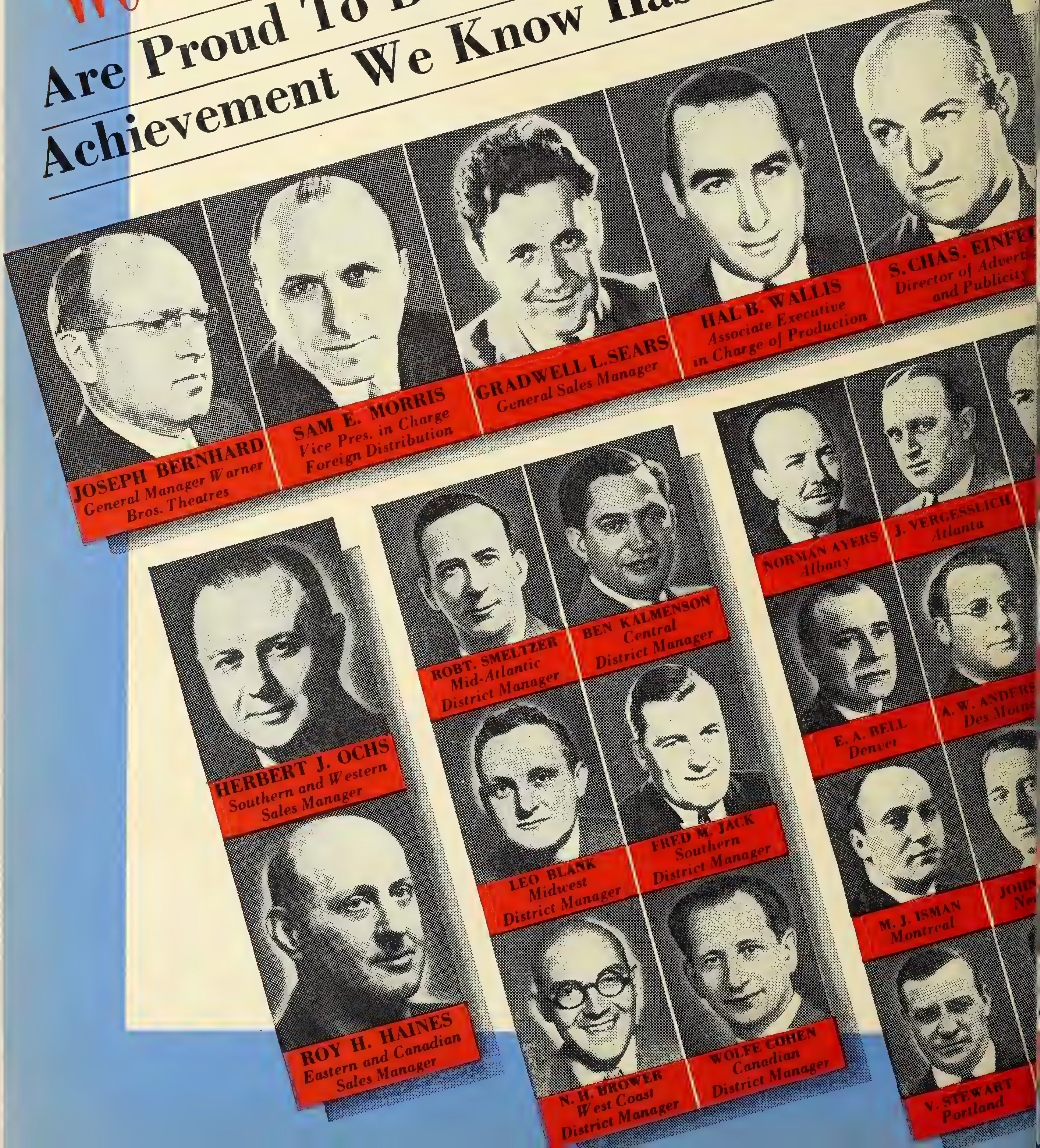
We of WARNER BROS.

will make as great a contribution to the advance of the industry in 1937-38 as we did when we first gave the screen its voice in 1927-28

HM Warner
JL Warner
Albert Warner

We of WARNER BROS.

Are Proud To Be Pledged To An Achievement We Know Has Never Been E



JOSEPH BERNHARD
General Manager Warner Bros. Theatres

SAM E. MORRIS
Vice Pres. in Charge Foreign Distribution

GRADWELL L. SEARS
General Sales Manager

HAL B. WALLIS
Associate Executive in Charge of Production

S. CHAS. EINFE
Director of Advert and Publicity

HERBERT J. OCHS
Southern and Western Sales Manager

ROY H. HAINES
Eastern and Canadian Sales Manager

ROBT. SMELTZER
Mid-Atlantic District Manager

BEN KALMENSON
Central District Manager

LEO BLANK
Midwest District Manager

FRED M. JACK
Southern District Manager

N. H. BROWER
West Coast District Manager

WOLFE COHEN
Canadian District Manager

NORMAN AYERS
Albany

J. VERGESSLICH
Atlanta

E. A. BELL
Denver

A. W. ANDERS
Des Moin

M. J. ISMAN
Montreal

JOH
Ne

V. STEWART
Portland

alled

CARL LESERMAN
Assistant General Sales Manager
SAM SAX
Prod'n Mgr Eastern Vitaphone Studios
NORMAN H. MORAY
Sales Manager Vitaphone Shorts
DOAK ROBERTS
Dallas
M. A. MOONEY
Cleveland
A. SHMITKEN
Cincinnati
T. R. GILLIAM
Chicago
R. L. McCOY
Charlotte
L. GELLER
Calgary
R. S. SMITH
Buffalo
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nton
RUD LOHRENZ
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BYRON ADAMS
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New Orleans
W. E. CALLAWAY
Los Angeles
WM. WARNER
Kansas City
F. GREENBERG
Indianapolis
F. E. NORTH
Detroit
HARRY SEED
Pittsburgh
W. G. MANSELL
Philadelphia
C. K. OLSON
Omaha
J. O. ROHDE
Oklahoma City
HARRY DECKER
New York
CHARLES RICH
Metropolitan N.Y.
H. HUMMELL
New Jersey
ONE
en
G. A. SIMMONS
Winnipeg
JOS. PLOTTEL
Vancouver
H. O. PAYNTER
Toronto
HALL WALSH
St. Louis
AL OXTOBY
Seattle
C. MUEHLMAN
San Francisco
WM. F. GORDON
Salt Lake City
McKENZIE
aint John

These Men Know It!

These Pages Show It!

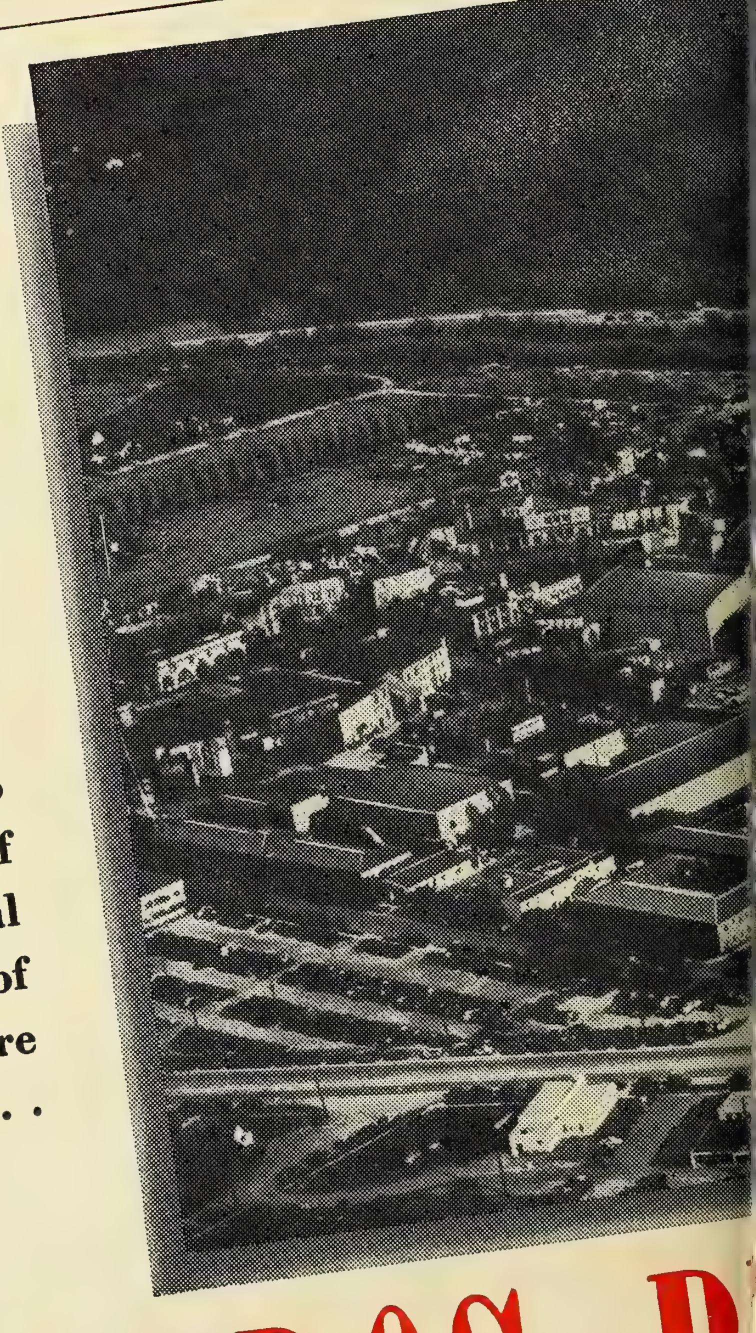
YOU'VE NEVER SEEN ANYTHING LIKE IT!

A PROGRAM SO VAST, PRODUCTIONS

SCALED SO FAR BEYOND ALL PRECEDEN

World's Biggest Studio Had to Be En

Universally acknowledged largest, best equipped of all producing organizations, Warner Bros. Studio offers stirring indication of the unparalleled progress of the company. Yet even these gigantic resources had to be greatly augmented to cope with the breadth of Warner Bros.' sensational new-season plans—some of the highlights of which are on the pages following . . .



WARNER BROS. P

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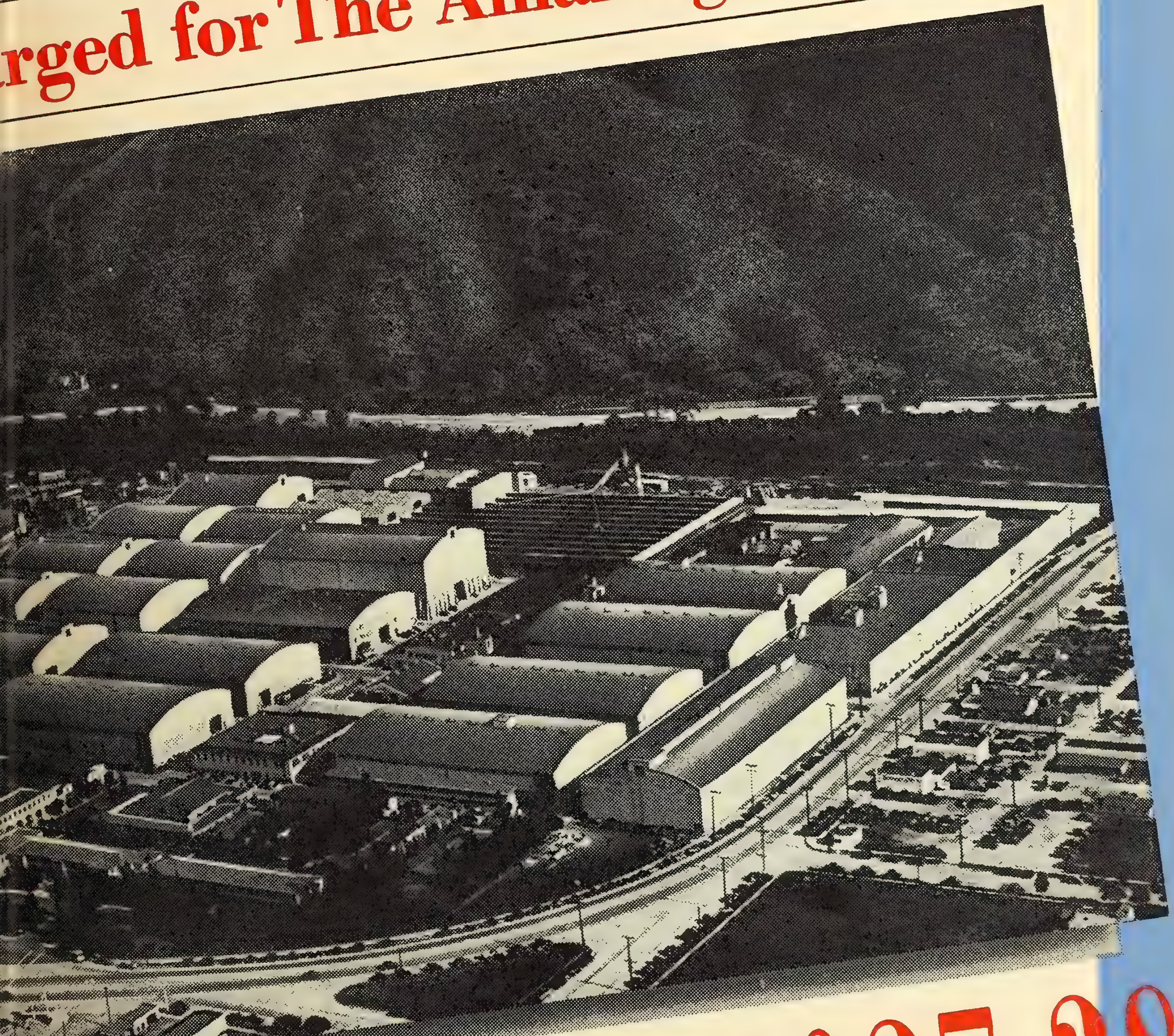

CTURES *for* 1937-38

See the FACE-VALUE of the industry on the next page! . .

. . Only A Studio As Big As Ours Could House

ALL THESE CELEBRATED STARS UNDER ONE ROOF!

ERROL FLYNN
KAY FRANCIS
DICK POWELL
RUBY KEELER
OLIVIA DE HAVILLAND
EDWARD G. ROBINSON
JOAN BLONDELL
HUMPHREY BOGART

LESLIE HOWARD
PAUL MUNI
BETTE DAVIS
FERNAND GRAVET
IAN HUNTER
ANITA LOUISE
PAT O'BRIEN
MAUCH TWINS BILLY & BOBBY
RUDY VALLEE
GEORGE BRENT
BORIS KARLOFF
DICK FORAN

But this is only the half of it—keep counting!

Plus EVERY ONE OF THESE SENSATIONAL ADDED NAMES!

CLAUDETTE COLBERT

HENRY FONDA
Courtesy Walter Wanger

GINGER ROGERS
Courtesy RKO-Radio

BRIAN AHERNE

CHARLES BOYER

ETHEL MERMAN

FRED WARING
and His Pennsylvanians

BENNY GOODMAN
and His Orchestra

JEAN ARTHUR
Courtesy Columbia Pictures
BASIL RATHBONE
MIRIAM HOPKINS
Courtesy Samuel Goldwyn
WARNER BAXTER
Courtesy 20th Cent.-Fox

...AND THESE FAMOUS SUPPORTING FAVORITES

Here's One Star Value that CAN'T Be Photographed

When you check this tremendously augmented star set-up be sure to include the big asset that guarantees *new* patronage for you—the Warner Bros.' record for developing *new names* to back up your old favorites!

Lee Dixon
Frank McHugh
Glenda Farrell
Beverly Roberts
Bonita Granville
Hugh O'Connell
Donald Crisp
Dick Purcell
Barton MacLane
Jane Wyman
Rosalind Marquis
John Litel
Doris Weston
Ann Sheridan
Henry O'Neill
Claude Rains
Margaret Lindsay
Hugh Herbert
Kenny Baker
Allen Jenkins
Wayne Morris
Patric Knowles
Marie Wilson
Carol Hughes
Gloria Dickson
Jane Bryan
Craig Reynolds
George E. Stone
Mary Maguire
June Travis

Stay with it brother, the fun's just commencing! . .

They're the Rage of the Stage

BROADWAY'S AMAZING SELL-OUT S

And WARNER BROS. Have Them All!

Will Star CLAUDETTE COLBERT, CHARLES BOYER, BASIL RATHBONE!

TOVARICH

Sold out 4 weeks ahead since October!

BOY MEETS GIRL

Two years on Broadway and still selling out 3 weeks ahead!

YES, My Darling Daughter

On since February—sold out a month ahead right now!

Will Star BETTE DAVIS AND SENSATIONAL MALE LEAD!

JEZEBEL

Best character play of the year—a natural for Davis!

THE DESERT SONG

Sigmund Romberg's 2-season operetta smash!

TOVA
with MARTA
PLYMOUTH T
Matinees Wed

BOY M
Matinees WED
CORT Th, 48 S

ALF
YES, M
DARL
with Lucile
WATSON
PLAYHOUSE,
Evgs. 8:45. M
Mail Orders

LAUR
William GAX
WHIT
Ev. Prices (Inc
Prices 55c to
CENTER Thea.

Prices Evs. $
Reduced 8:30
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"The most
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ETHEL BARRY
Evgs. 8:45—Mat
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46th St. Th., W.
Seats Now Se

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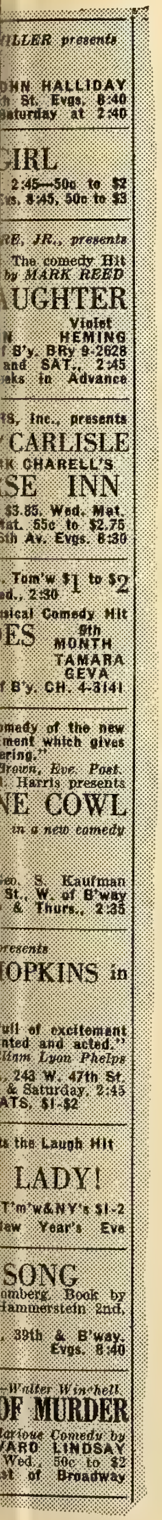
Music by
Otto Harl
Frank Ma
At the CASIN
Mats. 2:30

"Robus
A SLIGH
DAMON RUNY
Evs. 8:50. Mat
48TH ST. TH

CESSES

Pick up your phone—
and prepare for a shock!

Ask your operator to call the New York house playing any of our current shows, and see how long you've got to wait for seats. You'll get an answer that proves in dollars-and-cents what these properties mean to you!


ILLER presents
OHN HALLIDAY
h St. Evgs. 8:40
Saturday at 2:40
GIRL
2:45—50c to $2
s, 8:45, 50c to $3
RE, JR., presents
The comedy Hit
by MARK REED
AUGHTER
Violet
N HEMING
f B'y. BRy 9-2628
and SAT., 2:45
eks in Advance
S, Inc., presents
CARLISLE
K CHARELL'S
SE INN
$3.85. Wed. Mat.
at. 55c to $2.75
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ES 9th MONTH
TAMARA GEVA
f B'y. CH. 4-3141
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Brown, Eve. Post.
. Harris presents
NE COWL
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eo. S. Kaufman
St., W. of B'way
& Thurs., 2:35
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OPKINS in
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nted and acted."
liam Lyon Phelps
, 243 W. 47th St.
& Saturday, 2:45
ATS, $1-$2
s the Laugh Hit
LADY!
T'm'w&NY's $1-2
ew Year's Eve
SONG
omberg. Book by
Hammerstein 2nd.
, 39th & B'way.
Evgs. 8:40
—Walter Winchell
OF MURDER
larious Comedy by
ARD LINDSAY
Wed., 50c to $2
st of Broadway

ON YOUR TOES

Will Star GINGER ROGERS AND SEVEN MORE!

Rodgers & Hart wrote it—New York held it for a year!

FIRST LADY

Will Star KAY FRANCIS, ANITA LOUISE, PRESTON FOSTER, WALTER CONNOLLY, LOUISE FAZENDA!

Last season's leading long-run comedy by George S. Kaufman!

WHITE HORSE INN

Filled huge Radio City Center Theatre for 6 months!

Will Star PAT O'BRIEN, JOAN BLONDELL, HUMPHREY BOGART, THE WEAVER BROS. AND ELVIRA!

SWING YOUR LADY

Bang-up laugh hit that had the Main Stem in stitches!

Will Star EDW. G. ROBINSON, PAT O'BRIEN, HUMPHREY BOGART, BILLY MAUCH!

A Slight Case of MURDER

By Damon Runyon and Howard Lindsay—sensational plot innovation!

There's a heap of swell READING ahead! .

There's A Fortune in Fiction on

THE GIANT BOOK-SHELVES THA
'ADVERSE' AND 'GREEN LIGHT' C

And the Assured Audiences of This 'Who's Who' of Best-Selling Authors!

WHITE BANNERS

By LLOYD C. DOUGLAS

(He wrote 'Green Light' and 'Magnificent Obsession!')

The Story of SAN MICHELE

By AXEL MUNTHE

Will Star PAUL MUNI,
GALE SONDERGAARD,
JOSEPH SCHILDKRAUT

The Life of EMILE ZOLA

By GEZA HERCZEG

Will Star KAY FRANCIS
and MIRIAM HOPKINS

THE SISTERS

By MYRON BRINIG

Will Star KAY FRANCIS, THE
MAUCH TWINS, Billy & Bobby

A PRAYER FOR MY SONS

By HUGH WALPOLE

Will Star ERROL FLYNN, EDW.
G. ROBINSON, BETTE DAVIS,
BASIL RATHBONE

THE GAMBLERS

By FEDOR DOSTOIEVSKY

Will Star BETTE DAVIS,
GEORGE BRENT
(In Technicolor!)

VALLEY OF THE GIANTS

By PETER B. KYNE

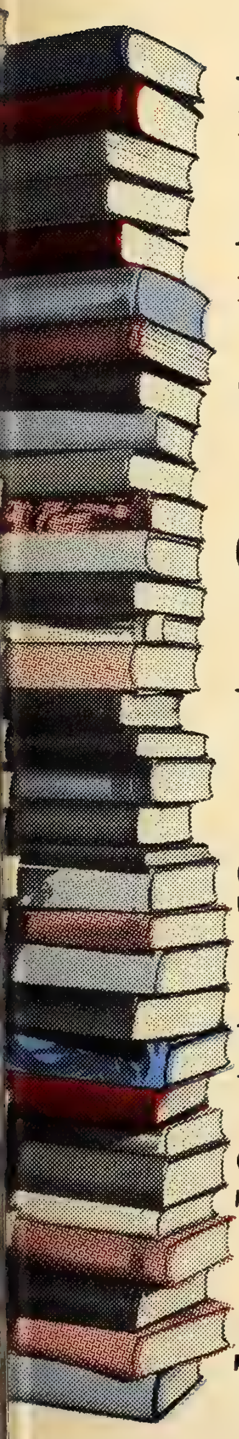
Will Star ERROL FLYNN,
OLIVIA DE HAVILLAND

Adventures of ROBIN HOOD

E FROM

Exciting Bookers' Note About These Books!

For a fast idea of the cast ideas we're putting into this season's merchandise, study the important line-ups and interesting star combinations already set for the properties on this page!



AND IT ALL CAME TRUE

By LOUIS BROMFIELD

Will Star DICK POWELL, GLORIA DICKSON

ANGLE SHOOTER

By ADELA ROGERS ST. JOHN

Will Star PAT O'BRIEN, JOAN BLONDELL, MARGARET LINDSAY, GEORGE E. STONE

COMET OVER BROADWAY

By FAITH BALDWIN

Will Star KAY FRANCIS

GOLD is Where YOU FIND IT

By CLEMENTS RIPLEY

Will Star GEORGE BRENT, OLIVIA DE HAVILLAND *(In Technicolor!)*

YOU'RE ALL I WANT

By KATHERINE BRUSH

Will Star KAY FRANCIS

SISTER ACT

By FANNIE HURST

Will Star ERROL FLYNN, OLIVIA DE HAVILLAND, ANITA LOUISE, MARGARET LINDSAY

MR. DODD TAKES the AIR

By CLARENCE BUDINGTON KELLAND

(He wrote 'Mr. Deeds Goes To Town!')

Will Star KENNY BAKER, FRANK McHUGH, JANE WYMAN, ALICE BRADY *A Mervyn LeRoy Production*

This WOMAN is DANGEROUS

By DONN BYRNE

Will Star JEAN ARTHUR, GEORGE BRENT

The PERFECT SPECIMEN

By SAMUEL HOPKINS ADAMS

Will Star ERROL FLYNN, MIRIAM HOPKINS, EDWARD EVERETT HORTON, DICK FORAN

PROPERTY value takes another big rise on the next turn! . . .

Warner Bros. Will Crowd Your Screen With

IMPORTANT NEW STORY IDEAS

(The 'G-Men'-'Marked Woman'-'42nd Street' I

VARSITY SHOW

Absolute monarch of all musicals with these tremendous laugh-and-song stars—
DICK POWELL • FRED WARING and HIS PENNSYLVANIANS • ROSEMARY LANE • PRISCILLA LANE • LEE DIXON • TED HEALY • BUCK & BUBBLES
ROY ATWELL • WALTER CATLETT • STERLING HOLLOWAY

PANAMA CANAL

Will head Warners' dramatic offerings with the most spectacular production and cast of the season and will star PAUL MUNI

IT'S LOVE I'M AFTER

Re-uniting the stars of 'Human Bondage'! LESLIE HOWARD • BETTE DAVIS
OLIVIA de HAVILLAND • ERIC BLORE • PATRIC KNOWLES

CONFESSION

starring KAY FRANCIS • BASIL RATHBONE • IAN HUNTER
LAURA HOPE CREWS • MARY MAGUIRE • JANE BRYAN

THE GREAT GARRICK

A giant Mervyn LeRoy production—to be directed by James Whale with BRIAN AHERNE
OLIVIA de HAVILLAND • EDW. EVERETT HORTON And Others to be Announced

nd!)

RETURN ENGAGEMENT

'The King' comes back in a Rodgers and Hart musical! A Mervyn LeRoy Production starring FERNAND GRAVET • ETHEL MERMAN And Others Now Being Selected

GOLD DIGGERS IN LONDON

Biggest of the 'Gold Diggers' with the best 'Gold Diggers' cast of all!

CASINO

A musical idea as big as '42nd Street' with the same stars—WARNER BAXTER • RUBY KEELER • GEORGE BRENT • JOAN BLONDELL • PATRIC KNOWLES And Hundreds More!

SUBMARINE 262

The 'Ceiling Zero' of the seas by 'Zero's' author, starring PAT O'BRIEN • HENRY FONDA • RUBY KEELER • WAYNE MORRIS

AND TWO BIG TECHNICOLOR DRAMAS

In the 'God's Country' Manner!

THE VALLEY OF THE GIANTS

by Peter B. Kyne, starring
BETTE DAVIS

GOLD IS WHERE YOU FIND IT

The Cosmopolitan serial and Best-Seller by Clements Ripley
starring GEORGE BRENT • OLIVIA de HAVILLAND

A fortune in pre-selling is backing them all! . . .

When They Come From WARNER

NATIONALLY ADVERTISED!

The PRINCE and the PAUPER
ERROL FLYNN
by MARK TWAIN
CLAUDE RAINS
The MAUCH Twins
BILLY & BOBBY

National Billboard Campaigns!—National Magazine Campaigns!—National Newspaper Campaigns!—Every available medium of display coverage will surpass the memorable Warner campaigns of the past!

...THEY'RE MADE BY THE

(Winner of more than half of

ASSOCIATE PRODUCERS

Robert Lord
Henry Blanke
Earl Baldwin
Lou Edelman
Al Jolson
Bryan Foy
Sam Bischoff
Harry Joe Brown
Bud Barsky
Frank Mandel

HIT COMPOSERS

Harry Warren & Al Dubin
Richard Rodgers & Larry Hart
Werner Richard Heymann
M. K. Jerome & Jack Scholl
Richard Whiting & Johnny Mercer
Erich Wolfgang Korngold
Max Steiner • Leo Forbstien

HIT W

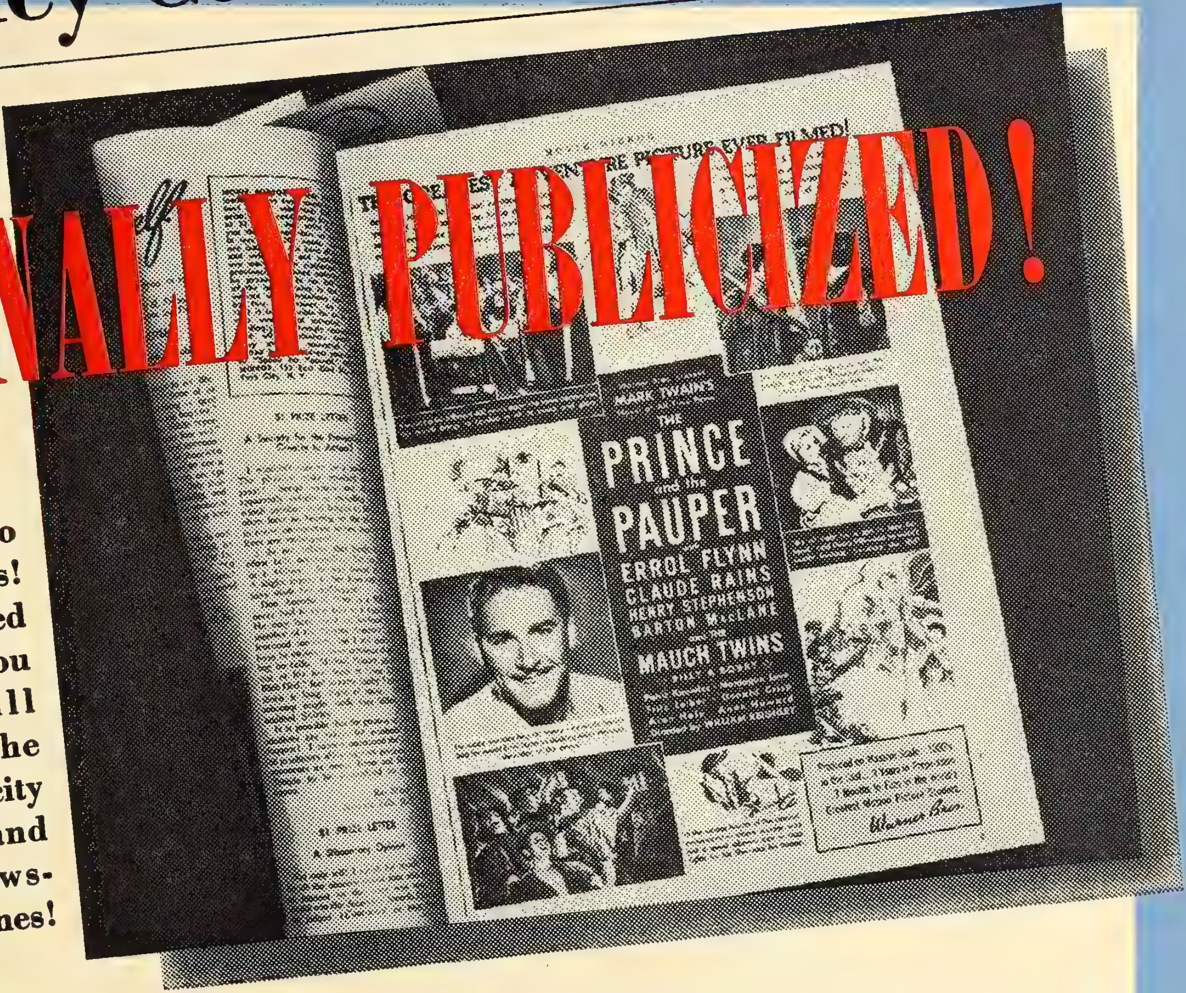
Richard Macauley
Abem Finkel
Norman Reilly Raine
Clement Ripley
Elaine Ryan
H. C. Witwer, Jr.
Ethel Borden
Rowland Leigh
Warren Duff
Roy Chanslor
George Bricker
Abe Jacoby
Peter Milne
Julius J. Epstein
Fritz Falkenstein
Thyra Samter Winslow
Carlton Sand
Lawrence Riley
George Bilson
John Pearson
David Diamond
Kenneth Gamet
Don Ryan
Morton Grant
Joseph Watson
Jack Woodford
Robert Buckner
Delmer Daves

Jack L. Warner, *Vice-Pre*
Hal B. Wallis, *Asso*

MERVYN LEROY PRODUCTIONS

OS. They Come PROMOTED!

NATIONALLY PUBLICIZED!



Serializations! Roto Art! Special Features! Tie-Ups!—All arranged and timed to give you this year in still greater measure the most valuable publicity backing in the land in the major newspapers and magazines!

CADEMY AWARD" STAFF!

Academy trophies last year!)

ERS

m & Bella Spewak
ton I. Miller
n. Wister Haines
lton Krims
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Tom Reed
Brewster Morse
Wm. Jacobs
Robert White
Maurice Leo
Jack Neville
Jerry Horwin
Robert Rossen
Jay Brennan
Aeneas MacKenzie
Earl Repp
Frank Daughtery
Casey Robinson
Joseph Schrank

HIT DIRECTORS

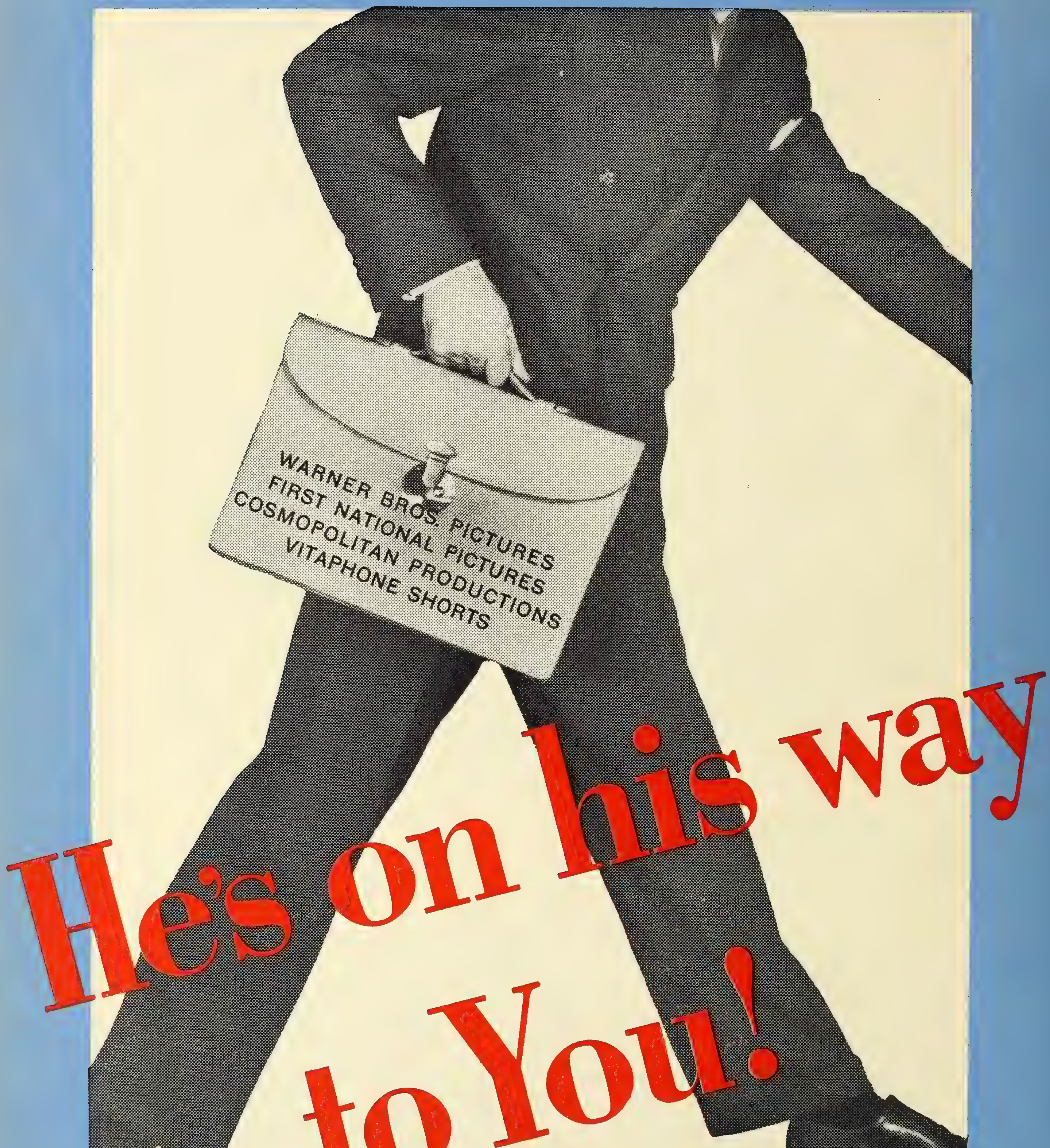
Mervyn LeRoy
Max Reinhardt
William Keighley
William Dieterle
Nick Grinde
William McGann
Stanley Logan
Bobby Connolly
Frank McDonald
Louis King
Joseph May
Noel Smith
Irving Rapper
Reggie Hammerstein

Archie L. Mayo
Lloyd Bacon
Michael Curtiz
Ray Enright
B. Reeves Eason
Litvak (Anton)
William Clemmens
Edmund Goulding
John Farrow
Busby Berkeley
Haven MacQuarrie
Harry Seymour
Gene Lewis
Jo Graham

in Charge of Production
Executive in Charge

COSMOPOLITAN PRODUCTIONS

Don't wire for the Warner man, because .


WARNER BROS. PICTURES
FIRST NATIONAL PICTURES
COSMOPOLITAN PRODUCTIONS
VITAPHONE SHORTS
He's on his way
to You!

THE HOLLYWOOD SCENE

Policemen at Work

The ladies and gentlemen trudging the picket lines are not the only ones making work for police and detectives. Before the strike started policemen where haunting United Artists studios because Walter Wanger, making "Vogues of 1938," had hired hundreds of thousands of dollars worth of furs and gowns which the models he imported from New York would wear. One day a little fire broke out on the set where the girls wearing the priceless finery were working and quick as a wink, the cops formed a cordon around the surprised models.

Further down the U. A. lot another deadline was established. Despite a high "spite fence,'" Samuel Goldwyn made doubly sure that no one would cast an eye over the set he is preparing for "Hurricane" by establishing a picket line of plain clothes men.

But it remained for MGM to pull the stunt deluxe. Down Washington Boulevard raced an armored car, sirens screaming. Ahead and behind rode motor cops. Inside the gates the reason for the wild excitement was revealed. When a son was born to Empress Marie Louise, Napoleon presented her with a set of jewels. For more than 100 years they were in the hands of royalty. Owned by Archduchess Immaculata of Hapsburg-Holstein, they were shown to the public at the Barcelona Exposition in 1929. In 1930, New York collectors bought them. Guarded day and night, the jewels, which have a monetary value of $500,000, but which from an historical consideration are priceless, will be worn by Greta Garbo in "Madame Walewska."

Finish 11; Start 8

The record of pictures started and finished during the past two weeks while the strike situation appeared critical does not indicate that the widely publicized fracas interfered with production. During the period when Hollywood was supposed to be facing the gravest crisis in its history, twenty-two films started and nineteen finished.

Two pictures started at 20th Century-Fox. Jane Withers is the star of "Wild and Wooly," in which Pauline Moore, Robert Wilcox, Douglas Fowley, Lon Chaney, Jr., Walter Brennan and Jack Searl will also appear. Alfred Werker is directing. "Lancer Spy," being directed by Gregory Ratoff, will present Peter Lorre, Germaine Aussey, George Sanders, Virginia Field, Sig Rumann, Joseph Shildkraut, Colin Clive, Lester Matthews and Fritz Feld.

Grand National Starts Two

To give its sales convention delegates something to look at while in work, Grand National also started two. "Love Takes Flight," a George Hirliman production which Conrad Nagel is directing, features Astrid Allwyn, Edwin Maxwell, Gordon Elliott, Bruce Cabot, Beatrice Roberts and Grady Sutton. A Condor production, "King Of The Sierras," will present Rex, king of wild horses, Wally Albright, Frank Campeau, Ed Peel and Lester Hilton. Arthur Rosson is directing.

For RKO-Radio release, Hirliman Productions started "Windjammer." George O'Brien and Constance Worth are the leads, with William Hall, Brandon Evans, Gavin Gordon, Lal Chand Mehra, Lee Shumway, Stanley Blystone, Ben Hendricks, Frank Hagney and Jerry Frank in support. Ewing Scott is directing.

A-MIKE COVERS A-HOLLYWOOD PREVIEW

A-Mike Vogel, chairman of the Managers' Round Table Club, shepherding the winners of Quigley Grand Awards for 1936 through the allurements of Hollywood, wrote his editor:

"Last night I attended my first 'premeer' at the Carthay Circle on MGM's 'Courageous'. Never had a time like it. Imagine thousands of mooches in specially built grandstands waiting from early in the morning, and a police pass mailed with the tickets so that customers can get through the lines — orchestras, loud speakers, broadcasts, stars, directors and Louella Parsons — 10,000-watt colored lights . . . oh, nuts, Mister, there ain't no such place as Hollywood. Someone just dreamed it (and ask me the rest of the gag when I see you)."

Under Ralph Staub's direction, Republic began work on "Meet The Boy Friend." The cast includes David Carlyle, Carol Hughes, Pert Kelton, Warren Hymer, Andrew Tombes, Gwili Andre and Oscar and Elmer.

Warners' new activity is "The Perfect Specimen." Principal cast names are Errol Flynn, Miriam Hopkins, Dick Foran, Donald Meek, and Edward Everett Horton. Michael Curtiz is the director.

"Anything For A Thrill" was started by Maurice Conn. It will feature Frankie Darrow, Kane Richmond, June Johnson and Ann Evers. Les Goodwin is directing.

Eleven Are Finished

MGM, relieved both of its visiting conventioneers and the strike threat, went back to the business of making motion pictures with "General Hospital." Leading players assigned to the film, with more to come, are Franchot Tone, Maureen O'Sullivan, Janet Beecher, Virginia Bruce and G. Pat Collins. George B. Seitz directs.

The completed side of the schedule looks more than ordinarily interesting. Of the eleven productions finished, at least four appear to be in the big picture classification, with one, Paramount's "High, Wide And Handsome," promising to be one of the season's real surprises.

In addition to this film, Paramount also wound up two others. "Mountain Music" features Bob Burns and Martha Raye with John Howard, Terry Walker, George Hayes, Jan Duggan, Fuzzy Knight, Rufe Davis, Wally Vernon, Spencer Charters, Olin Howland, Arthur Hohl, William Burress, Rita LaRoy, Charlie Arnt and Charles Judels. Robert Florey directed. Leads in "Forlorn River" are Larry Crabbe, June Martel, Lucien Littlefield and John Patterson. Charles Barton directed the Zan Grey story. In "High Wide And Handsome," which everybody in the studio is wildly excited about, Irene Dunne, Randolph Scott, Dorothy Lamour, Raymond Walburn, Charles Bickford, Elizabeth Patterson, William Frawley, Akim Tamiroff, Ben Blue, Alan Hale, Irving Pichel, Lucien Littlefield, Helen Lowell, Tommy Bupp, Russell Hopton, Billy Bletcher, Stanley Andrews, Frank Sully, Jack Clifford, James Burke and Claire McDowell will be seen. Rouben Mamoulian directed.

Three pictures came off the line at Grand National. "Sweetheart of the Navy," a B. F. Zeidman production, will present Cecilia Parker, Eric Linden, Roger Imhof, Bernadene Hayes, Cully Richards and Henry Rocquemore. Duncan Mansfield directed. Alexander Productions completed "The Shadow." The cast, which Lynn Shores directed, includes Rod LaRoque, Lynn Anders, Norman Ainsley, Kenneth Harlan, Jack Carnwale, James Blakely, Walter McGrail, Cy Kendall and James Morton. The third film, "Riders of the Rockies," an Ed Finney production, features Tex Ritter with Louise Stanley, Charles King, Snub Pollard, Horace Murphy and Heeber Snow. R. N. Bradbury directed.

Warners completed two. In "Ever Since Eve," Marion Davies and Robert Montgomery are featured with Patsy Kelly, supported by Frank McHugh, Marcia Ralston, Allen Jenkins, Barton MacLane, Frederick Clark, William Davidson, John T. Murray, Pierre Watkins, Harry Hayden and Louise Fazenda. Lloyd Bacon directed. "That Certain Woman" will present Bette Davis, Henry Fonda, Ian Hunter, Donald Crisp, Anita Louise, Ben Welden, Hugh O'Connell, Mary Philips, Minor Watson, Norman Willis, Joyce Lull and Duane Day. Edmund Goulding directed.

"Once A Hero" finished at Columbia. Directed by Harry Lachman, it will present Richard Dix, Fay Wray, Charles Arnt, Billy Burrud, Victor Kilian, James Donlan, Franklyn Pangborn, Granville Bates, Zeni Victori and Don Rowan.

Wheeler and Woolsey are the stars of RKO-Radio's "Easy Going." The support lists Esther Muir, Marjorie Lord, Russell Hicks, Paul Harvey, George Meeker, Patricia Wilder, Hal K. Dawson, Kitty McHugh, Ed Dearing, Harry Tyler, Jane Walsh, Pat Flaherty, Alan Bruce, Ann Hover, Dorothy Vaughn and Maxine Jennings. Edward Cline directed. In addition to its completed picture, Radio indefinitely postponed "Vivacious Lady," in which Ginger Rogers was to star with James Stewart, due to Stewart's illness.

Hollywood Week

Actors win Guild Shop. Players celebrate. Producers breathe easier. Harried FMPC leaders charge "double-cross." . . . Sonja Henie's father dies. . . . Society of Motion Picture Engineers sets May 24-28 as dates for Spring Convention in Hollywood. . . . Harry M. Warner came to town to visit Doris LeRoy. . . . More than 1,000 actors join Guild following signing of new pact with producers. . . . Smith Ballew replaces Dick Arlen as star of Sol Lesser's westerns. . . . Frank Seltzer resigns as director of advertising and publicity for Warner theatres.

Producers Aiding Exhibitor Group In Radio Control

Almost all the large producer-distributors will assist the Motion Picture Theatre Owners of America in drawing up regulatory measures to prevent radio broadcasts from using Hollywood's motion picture stars or new picture material from competing unfairly with theatres, the exhibitor committee was advised Tuesday at its first meeting in New York with representatives of the film companies. The meeting was held at the Hotel Astor.

The Research Council of the Academy of Motion Picture Arts and Sciences on short wave radio communication in Hollywood this week also started a survey to determine the amount of radio transmitting and receiving equipment owned by the major studios and the extent of which radio is now used for communication between studios and locations. After completing this survey, during which information will also be assembled on the number of location trips to which companies have been sent by each studio during the past year, the committee will formulate plans for obtaining a maximum benefit from the use of radio communication.

The production and distribution companies in New York showed a concern over the possible injurious effects of radio broadcasts equal to that of the exhibitors, members of the M.P.T.O.A. committee said following their meeting. They agreed to cooperate with the committee in devising means of eliminating the competition about which exhibitors have complained and said that steps are being taken to bring the studios closer to distribution departments to receive and investigate complaints based on specific broadcasts.

The exhibitor committee, according to its statement, will, in turn, maintain contact with distribution departments to report exhibitor complaints to them.

Further efforts will be made by the committee in later meetings with producer-distributor representatives to work out a definite plan of control or supervision for Hollywood broadcasts, it was said. The committee may hold its next meeting in about one week. When a definite plan is devised it may be submitted, if necessary, to radio companies who may be asked to cooperate in applying it.

Those who attended the meeting were Walter Vincent, Samuel Pinanski and Lewen Pizor for the M.P.T.O.A.; Al Lichtman and Louis K. Sidney for Loew's; Hal Hode, Columbia; Harry Buckley, United Artists; Willard McKay, Universal; Earl Wingart, Twentieth Century-Fox, and Russell Holman and Henry Salsbury of Paramount.

The annual stockholders' meeting of United Artists was held in Hollywood Tuesday and only routine subjects were covered, Dr. A. H. Giannini, president, announced. Conditions in England were described at length by Murray Silverstone, managing director of the British company, and George J. Schaefer discussed in detail the status and progress in American sales.

Modern Lighting And Decorating

The methods of modern lighting which bring to the theatre operator more effective means of exploiting both theatre and show, and a medium of decoration peculiarly adapted to theatre interiors, are comprehensively described in special material to be published in the May 29th issue of *Better Theatres.* Among the features on theatre lighting scheduled for that number, which will appear with the next issue of *Motion Picture Herald,* are:

A pictorial insert, printed on heavy coated paper, containing especially prepared and selected photographs and diagrams demonstrating the new lighting methods.

An illustrated article by Francis M. Falge, specialist in theatre lighting on the staff of the Nela Park engineering department of the General Electric Company, who discusses the more recent developments in mechanical and electrical arrangements for lighting the various divisions of the theatre.

An article by J. T. Knight, Jr., on lighting provisions from the point of view of installation, operating and maintenance costs.

Also in the May 29th issue of *Better Theatres,* in addition to other features, news and regular departamental material, will appear the first article in a timely series of practical guidance in acoustical treatment as recommended today, written by C. C. Potwin, acoustics engineer with Electrical Research Products, Inc.

Warner Board Meeting

Jack L. Warner, vice-president in charge of production, on Tuesday attended the regular board meeting of Warners in New York. It was the first meeting he has attended in several years because of his duties on the coast. Only routine matters were discussed. The company's financial statement is due "in a few days," it was announced following the meeting. It is expected to show a net profit of approximately $1,750,000 for the second quarter.

Film Group to Europe

A number of industry representatives sailed this week for Europe on the Normandie, including Martin and Mrs. Beck, Leon Leonidoff, Erik Charell, Hal B. Wallis, Henry Blanke, Mark Sandrich, Pierre Hurel and Mrs. Hurel.

Newark Permits "Elysia"

The Newark, N. J., police this week were restrained by Vice-Chancellor John O. Bigelow from interfering with the showing of the nudist picture, "Elysia" at the Little theatre.

Technicians Meet For Study of New Sound Standards

The major studios' sound department heads met in Hollywood Monday with representatives of the sound equipment companies under the sponsorship of the Research Council of the Academy of Motion Picture Arts and Sciences to discuss proposed new standards for sound track dimensions and the placement on the film.

With the increasing use of the push-pull method of recording and reproducing, the sound directors are utilizing the facilities of the Research Council to prepare standards in advance to which all new equipment may be manufactured, and to make certain that all recordings made on any type of push-pull equipment may be reproduced on all other equipments.

Members of the group who attended this conference included John Aalberg, head of the Radio sound department; E. H. Hansen, Twentieth Century-Fox; Nathan Levinson, Warner Brothers-First National; Franklin Hansen, Paramount; Thomas Moulton, United Artists; John Livadary, Columbia; Douglas Shearer, Metro-Goldwyn-Mayer, and Homer G. Tasker, Universal. K. F. Morgan and J. G. Frayne of Electrical Research Products, Inc., were present as were Barton Kreuzer and Wallace Wolf of the RCA Manufacturing Company and Gordon S. Mitchell of the Research Council.

Three Seized in Theatre Bombings

Three men accused of tossing stench bombs in New York motion picture theatres several weeks ago were arrested Monday afternoon at Fort Wayne and Kokomo, Ind., according to an announcement of District Attorney William F. X. Geoghan of Brooklyn. "In the arrest of these men we have the brains behind the bombings of motion picture theatres not only in Greater New York but throughout the country," the district attorney said, in a statement to the press. The men are awaiting extradition from Indiana to New York, where they will be tried under Brooklyn indictments.

The prisoners are Charles O. Smith and Leo K. Smith, who were arrested at Fort Wayne, and Fred C. Blacker, who was seized in a raid on his Kokomo home where, the police said, they found a considerable store of chemicals, a supply of bottles similar to those with which the bombs tossed in New York were fashioned, and papers containing directions for manufacturing stench bombs.

The arrests, according to Mr. Geoghan, were the results of information obtained from Richard Crosbie, formerly of Fort Wayne, and Vernon Howe, who were sentenced to the city penitentiary on Welfare Island for indeterminate terms for tossing stench bombs in the Star Theatre in Brooklyn last November.

UNIVERSAL ANNOUNCES 50 FEATURES AND 170 SHORTS AT CONVENTION

Avoiding Sophisticated Themes in Favor of Freshness and Simplicity, Cochrane Tells Meeting in Los Angeles

A production schedule increased to 50 features for the 1937-38 season was announced to the Universal staff at the sales convention which opened on Monday at the Hotel Ambassador, Los Angeles. The list, labelled by R. H. Cochrane, president, "the most pretentious the company has ever attempted," was given to the delegates on Tuesday.

Mr. Cochrane, welcoming the sales force at the opening session, said:

"I cannot remember when our delivery has been anywhere near as good as our promise in both quality and quantity as it has been during the past year. You did a good selling job and the studio backed you up. With a good year behind you, you will have a still better year ahead of you."

Defining the position the company has attained since the shift in control a year ago, the president continued:

"The New Universal is really new in every way, new in its standing with the heads of other companies, new in its standing with critics and reviewers, new in its importance with the heads of other studios—and new in box office attraction to the movie fans. Our company name stands for more now than it ever stood for before in its whole existence."

Four Serials, 170 Shorts

The production schedule, in addition to the 50 features which include ten westerns, lists four serials and 170 short subjects. Of the shorts 13 will be two-reel musicals, 26 will be one-reel subjects, and 26 will be cartoon comedies. There will be one two-reel special and 104 issues of Universal Newsreel. In announcing the list Mr. Grainger emphasized the point that new stars, writers and directors will be featured.

Included among the features will be:

100 MEN AND A GIRL, with Deanna Durbin; to be produced by Joe Pasternak and directed by Henry Koster; featuring Leopold Stokowski, Adolphe Menjou, Mischa Auer and Alma Kruger.

MAD ABOUT MUSIC, also with Deanna Durbin.

THREE SMART GIRLS GO TO TOWN, with the original "Three Smart Girls," Deanna Durbin, Barbara Read and Nan Grey.

THE RAGE OF PARIS, with Universal's new French star, Danielle Darrieux.

A YOUNG MAN'S FANCY, a Buddy DeSylva musical by Jimmy McHugh and Harold Adamson, to star Alice Faye, Ken Murray and his stooge Oswald, Ella Logan, Larry Blake, Henry Stockwell, Casper Reardon and the Three Diamond Brothers.

MERRY-GO-ROUND OF 1937, another DeSylva production to be directed by Edward Buzzell and to star Bert Lahr, Jimmy Savo, Billy House, Mischa Auer, Alice Brady and Dave Apollon and his orchestra.

THE ROAD TO RENO, *Saturday Evening Post* serial by I. A. R. Wylie.

TONIGHT WE LIVE, a romance of New Orleans by Jean Negulesco.

THE DAUGHTER OF ROSIE O'GRADY, by Walter Donaldson and Monte Brice.

YESTERDAY'S KISSES, by Luigi Pirandello, Nobel prize winner.

PRESCRIPTION FOR ROMANCE, by John Reinhardt and Robert Neville.

MIDNIGHT RAIDERS, by Kimball Herrick.

CARNIVAL QUEEN, by Richard Wormser.

REPORTED MISSING, by Verne Whitehead.

THE LADY FIGHTS BACK, by Arthur Stringer.

THAT'S MY STORY, by Vee Terrys Perlman.

BEHIND THE MIKE, by Thomas Ahearn and Walter Butterfield.

THE WELCOME IMPOSTER, by Channing Pollack.

THE SHANNONS OF BROADWAY, by James Gleason.

DETECTIVE CRANE, a Crime Club novel published under the title "Headed for a Hearse," by Jonathan Latimer.

MIGHTIER THAN THE SWORD, by William Rankin.

TOO CLEVER TO LIVE, by Charles Grayson and Cy Bartlett, starring Charles Winninger.

WANTED AT HEADQUARTERS, by Philip van Cize.

HELL ON ICE, with John Wayne.

METROPOLITAN POLICE, a Crime Club novel.

LET'S BE CANDID, a story by Lawrence Pohle and Thomas Ahearn, based on the candid camera craze.

ADVENTURE'S END, by Ben Ames Williams.

"In its forthcoming productions," Mr. Cochrane said, "Universal will emphasize the joy of youth, freshness, warmth, simplicity. For this reason it is avoiding sophisticated plays and novels and adopting the technique of screen movement that unfortunately went out of fashion when dialogue came into the picture. This is a technique which is well suited to the type of player that the studio has been so successful in developing this year. In addition to Deanna Durbin, Doris Nolan, Barbara Read, Nan Grey, Mischa Auer, Kent Taylor, Wendy Barrie, John King, Louis Hayward, Larry Blake, Dorothea Kent, Robert Wilcox, Walter Pidgeon and others, the studio is in negotiation with five very important personalities to play in its most important pictures. The New Universal has admittedly developed the finest young stock company in Hollywood."

Other stars under contract to Universal are:

Hope Hampton
Binnie Barnes
Jane Wyatt
Margaret Sullavan
Sally Eilers
Tala Birell
Alice Brady
Jean Rogers
Polly Rowles
Jeanne Dante
Judith Barrett
Alma Kruger
William Hall
Scat Powell
Ernest Cossart
Hobart Cavanaugh
Billy Burrud
Cesar Romero
Buck Jones
Noah Beery, Jr.
Andy Devine
Jack Dunn
Charles Winninger
William Gargan

Producers on the Universal roster include:

E. M. Asher
Lou Brock
Trem Carr
Buddy DeSylva
Edmund Grainger
Buck Jones
Walter Lantz
Joseph Pasternak
Robert Presnell
John Stahl

Directors are Ford Beebe, Edward Buzzell, Milton Carruth, Henry Koster, Sidney Salkow and James Whale.

Among the writers on the staff are:

Charles Bennett
Monte Brice
Lester Cole
Adele Comandini
Charles Grayson
F. Hugh Herbert
Brown Holmes
Maurice Geraghty
Wyndham Gittens
Felix Jackson
Charles Kenyon
Bruce Manning
James Mulhauser
A. Dorian Otvos
Gay Stevens
George Waggner
Norman Hall
Ray Trampe

The company will increase its quota of westerns to 10 and will add another western star, Tex Baker. Four serials will be made, three of them from well known newspaper strips. These are "Flash Gordon's Trip to Mars," "Radio Patrol," and "Tim Tyler's Luck." The lead off serial will be Johnny Mack Brown in "Wild West Days," based on W. R. Burnett's novel, "Saint Johnson."

Increasing Western Quota to Ten and Adding Another Star, Tex Baker; Stahl Signed for 2½ Years

Music, Travel and the Unusual

The shorts will include two-reel musical Mentones, the "Going Places" and "Stranger Than Fiction" series with Lowell Thomas and Alois Havrilla as commentators, and cartoons of "Oswald" and "The Lucky Rabbit." A two-reel special will be produced by Charles E. Ford, entitled "Ten Seconds to Live." Graham McNamee will continue to supply narration for the newsreel issues.

Speakers at the convention in addition to Mr. Cochrane and Mr. Grainger included J. Cheever Cowdin, chairman of the board; Gustave Schaefer, newly appointed export manager, and Charles R. Rogers, vice-president in charge of production.

The home office delegation included F. J. A. McCarthy, eastern sales manager; E. T. Gomersall, western sales manager; Edward Bonns, short subject sales manager; P. D. Cochrane, head of advertising and publicity; W. B. Kraemer, Sidney Singerman, A. J. Sharick and Charles Kirby.

Stahl Signed

Opening his product talk on Tuesday Mr. Rogers told the delegates, "Last year we had nothing but promises to sell exhibitors. We had words without deeds, without anything much with which to impress exhibitors. This year we meet our customers with a record of having made good our promises of last year. This year's selling should be easier than ever before."

The production chief told the convention that John Stahl, who produced "Back Street," "Seed," "Only Yesterday," "Imitation of Life," and "Magnificent Obsession," had been signed to a two and a half year contract by the company.

A special train carrying the delegates arrived in Los Angeles Sunday night and was met by Mr. Rogers, James Normanly, vice president and general business manager; Val Paul, studio manager; Maurice Pivar, editorial supervisor, and Mr. Grainger.

Herc McIntyre, general manager for the company in Australia, had the distinction of having come the longest distance to attend the meeting. He arrived on the Monterey late Tuesday.

A special four reel edition of "The Road Back," latest Universal feature to be completed, was cut by Edmund Grainger to show at the convention to point up exploitation ideas on the picture.

Building in Chicago

One of the two theatres Warners plan to construct in Chicago will be located at 111th and Western, James A. Coston, zone manager, said in New York this week. It will seat 1,250. The other site for the second proposed house has not yet been selected. Work has been resumed on the Rhodes, which was halted last winter because of cold weather, and it is expected to be finished in September.

ALPERSON ANNOUNCES 65 FEATURES FOR GRAND NATIONAL IN 1937-38

34 Exchanges Operating in U. S. and Canada, Besides Foreign Offices, Peskay Tells First Anniversary Meeting

On the company's first anniversary this week Grand National branch managers and sales forces, gathered for their convention at the Hotel Ambassador, Los Angeles, were told that a total of 65 pictures will be produced for the 1937-38 season.

Edward L. Alperson, president, announced at the meeting that there will be 12 "special" productions on the forthcoming schedule, 12 "Class A" features, 24 series films to be developed around radio, book and cartoon characters, and 14 westerns, eight starring Tex Ritter and six Ken Maynard vehicles.

In summing up the progress made by the company during its first year as a distributing-producing organization, Edward Peskay, vice-president in charge of distribution, said that 34 film exchanges are operating in the United States and Canada in addition to offices in important centers throughout the world. He reported that Jacg Barnstyn, foreign sales manager, is now abroad establishing agencies in Brussels, Rome, The Hague and Cairo. Exchanges are operating in Rio de Janeiro, Buenos Aires, San Domingo and the Philippine Islands, he said, and others will be opened in Tokyo and Shanghai.

During the convention which opened on Sunday and concluded Wednesday the 50 district managers and resident exchange executives and the 10 home office representatives visited the new Grand National lot, the former Educational Studios on Santa Monica Boulevard, which are being extensively remodeled. Two new sound stages are being added to the five now in operation and new office bungalows are being erected.

The season program will include:

Mr. Shadow, the first release of the season and the first on the magazine-radio character.

Dynamite, first of two James Cagney films.

Gorgeous, to star Anna Sten and to be directed by Victor Schertzinger.

Face the Facts, an Andrew L. Stone musical, which will include selections from Johann Strauss' "Die Fledermaus." Stuart Erwin will star. The script is being prepared by Betty Laidlaw and Robert Lively from a Clarence Budington Kelland story.

Painter in the Sky, prepared by Betty Laidlaw and Robert Lively as "Grand Canyon" from an original story by Allen Vaughn Elston. To be filmed in color by Richard A. Rowland.

The Stars and Stripes series will star Tim Ryan and Buck Jackson and will include:

In the Marines
In the Army
In the Navy
In the Air Corps

The Flash Casey series, based on a short story character, will comprise four pictures:

Here's Flash Casey
Flash Casey, Candid Cameraman
Flash Casey at the Third Alarm
Flash Casey Covers A Murder

The Shadow group, the first of which will mark the first release of the new season, will include in addition to "Mr. Shadow":

The Shadow's Disguise
The Shadow in Panama
The Shadow in Society

Bud Barsky, formerly with Warner Brothers has been signed to produce the Wallaby Jim series which will star George Houston. Titles are:

Wallaby Jim in the South Seas
Wallaby Jim of the Islands
Wallaby Jim Below the Equator
Wallaby Jim in Trouble

Al Herman will produce four action pictures based on the Laurie York Erskine radio character Renfrew of the Mounted. The three for next season are:

Renfrew in the North Country
Renfrew Gets His Man
Renfrew Rides Alone

The Federal Agent series which started this year with Conrad Nagel in the starring role will be continued next season with:

Photo-Finish
Government Agent
Wire Tappers
Stacked Chips

Tex Ritter will continue as the star of eight singing westerns. Titles so far are:

Tex and the Boy Scouts
Rollin' Plains
The Utah Trail
Arizona Ranger
Law of the Black Hills
Buffalo Country
Mustang Roundup

The Ken Maynard westerns will include:

Murder at the Rancho
Thirteen and Lucky
Phantom Cowboy
Montana Mutiny
Whirlwind Horseman
Trailing Trouble
Boots of Destiny
Yankee Rider

Producers associated with the company include Victor Schertzinger, Zion Myers, B. F. Zeidman, George A. Hirliman, M. H. Hoffman, Andrew L. Stone, Richard A. Rowland, Edward Finney, Max Alexander, Eugene Frenke, Bud Barsky, Al Herman.

Players under contract to Grand National are James Cagney, Stuart Erwin, Anna Sten, Conrad Nagel, Rod LaRocque, George Houston, Eric Linden, Eleanor Hunt, Tex Ritter and Joyce Compton.

Officers at the convention in addition to Mr. Alperson and Mr. Peskay were Sol Edwards, eastern sales manager; James Winn, western sales manager; Edward Finney, publicity and advertising director, and Morris Epstein, New York exchange head. Others were: Ann Rosenthal, legal head; W. J. Neary, comptroller; Stanley Hatch; Alfred Crown, Latin-American representative; Edward Ugast, assistant to Jack Barnstyn, foreign manager who is in Europe, and Harry J. Allen, Canadian Supervisor.

First Business Session Monday

The sessions opened with a luncheon on Sunday at which Mr. Peskay outlined the program of events. The delegates toured Hollywood and the surrounding beach resorts in the afternoon and in the evening they saw screenings of "The Girl Said No," an Andrew L. Stone production featuring Robert Armstrong and Irene Hervey, and "Sing, Cowboy, Sing," an Edward Finney production with Tex Ritter.

The first business session met Monday morning and others continued during the day. A formal dinner in the evening was followed by a screening of "Small Town Boy," the first Stuart Erwin starring picture which Zion Meyers produced. The product announcement was made at the Tuesday sessions and that evening the studio staff was host at a banquet on Stage 3.

Winners of the sales drive which ended May 6th were announced at the convention.

35% Equipment Sales Increase Reported by RCA

Motion picture equipment manufacturers report a wholesale equipment buying move in which virtually all types of theatres are participating, for the most part replacing old machinery with new.

A 35 percent increase in the number of sound equipments installed in theatres during the first four months of 1937, with over 300 back orders awaiting shipment, was announced by Edwin M. Hartley, RCA Photophone sales head, at a three-day sales convention in Indianapolis, ending last Saturday.

"The unprecedented number of theatres replacing old sound equipment, most of which dates back to the earliest days of sound, is positive indication that forward looking theatre owners, from the biggest circuit operators to the smallest independent, are taking advantage of favorable box-office conditions to install new equipment," said Mr. Hartley.

A virtual revolution has taken place in the major Hollywood studios within recent months, he said, in the speed with which they have adopted advances in recording technique to achieve a new high in sound. He cited Columbia Pictures, RKO, Republic, Twentieth Century-Fox and Warner Brothers as among companies which have installed the new RCA ultra-violet recording channels.

He attributed the new reproducer business to a realization on the part of exhibitors of the necessity for keeping abreast of Hollywood's advancements in sound.

Photophone's foreign business has also been making gains, particularly in the British Empire and in South and Central America where the key theatres also are replacing their old apparatus with new equipment, said Mr. Hartley.

A visit to RCA Photophone's new Indianapolis plant, said to be the largest in the world devoted exclusively to the making of sound equipment, an outline of the company's advertising and sales promotion plans for the year, and technical discussions of mechanical features in the new RCA soundhead occupied the attention of the delegates to the convention.

The Photophone executives inspected the machinery, tools and manufacturing facilities for sound equipment which occupies over 165,000 square feet of air-conditioned space. Later Max Batsel and Carl Reifsteck, of Photophone's engineering executive staff, discussed the "High Fidelity" soundhead.

Dave J. Finn, photophone advertising manager, outlined the company's advertising and promotion program for the year. He said the "Magic Voice of the Screen" slogan which had been adopted some months ago would continue to be the copy theme.

DIVORCE BILLS, FILM BUYING AND UNIONIZATION UP AT ALLIED MEET

Independent Exhibitors Will Convene in Milwaukee Wednesday for Three-Day Convention on Operation Problems

Bills for Federal Inquiry and Against Block Booking To Be Considered by This Congress, Says Myers

Independent theatre owners belonging to or cooperating with the Allied States Association of Motion Picture Exhibitors start this weekend for Milwaukee and the Hotel Pfister, to attend the national organization's annual convention, opening Wednesday morning and continuing through Friday.

The progress to date on Allied's campaign for legislation to force divorcement of production-distribution from circuit operation, and new strategies to be employed therein, will be the principal matter of business, followed in importance by analyses of the exhibitor's position in the present nationwide theatre unionization and his position in relation to exhibitor colleagues in product dealings with exchanges.

Nathan Yamins, Allied's national president, will sound the call to "all independent exhibitors to sit down and strike for Independence."

Abram F. Myers, general counsel and chairman of the board, will present "Allied's Case on the Law and Facts," and W. A. (Al) Steffes, as general chairman of the fight for state "divorce bill" enactment, will report for that committee.

"A year has elapsed—and the battle still rages," said Mr. Myers on the eve of the convention, in describing Allied's divorce bill campaign, aimed at "distributor-circuit aggressions."

Status of "Divorce" Bills

Mr. Myers is prepared to tell the delegates that the divorcement bill has been passed in North Dakota; it was passed by the House in Indiana and missed out in the Senate by an early adjournment; and, it mustered a clear majority in the Senate in Minnesota but not quite the two-thirds necessary to place it on the calendar.

"At this writing it is under active consideration by legislative committees in Ohio and Wisconsin," Mr. Myers continued in a pre-convention statement, which, in describing other Allied legislative interests, reported: "The Neely-Pettingill (anti-block booking and blind buying) Bill and the Hobbs Resolution (for a federal investigation of the film business) have been delayed because of the preoccupation of their sponsors with the bill to reorganize the Supreme Court. But the session of Congress is scheduled to last until late summer or early fall and it is a certainty that they will be reached for consideration.

"The Special Defense Committee (in charge of the divorcement bill legislation) has rendered material aid in the Frels (Texas anti-trust) case (against major distributors), which involves points of law of importance to all exhibitors and which is slated to go to trial just as the Milwaukee convention opens."

"There are rumblings in the Department of Justice," he warned, "and it is possible that 'The Sleeping Giant' may wake to strike a blow for the sorely-pressed exhibitors.

"The divorcement bill will be re-introduced on the first day of the next session of the Minnesota legislature and we confidently expect it to pass by a very comfortable majority."

Mr. Myers said that "It is unthinkable" for the "independent exhibitors (Allied) to abandon their aggressive tactics and revert to resolutions to the 'Big Eight',"

ALLIED PLANS NEW STRATEGY

Referring apparently to decisions upholding state "chain store" taxes and the inclusion of theatre circuits in their application, Allied States' Washington headquarters made the following announcement on Wednesday:

"As a result of recent decisions of the courts Allied leaders are preparing to present to the exhibitors at the Milwaukee convention on May 26-28 a revised and enlarged program for combating chain competition which it is believed will be even more effective than the divorcement law which is now being sponsored.

"This does not mean that it is proposed to abandon the divorcement law in States where it has been passed or is still under consideration or in territories where due to local conditions it might be preferred to the new measures now being devised.

"The new measures will have these advantages: Their validity will be beyond question and their operation can not be delayed by protracted litigation; they will produce revenue for the States and hence will appeal to legislatures now seeking new forms of taxation; they can be made to include certain so-called independent chains now committing depredations comparable with those of the affiliated chains.

"A record breaking convention now seems assured and it is expected that the new strategy, while marking no departure from Allied policy, will prove a sensation."

The Allied membership again will be urged to "become a crusader in their communities, in their Congressional Districts, in their States, and in their regional associations" to uphold Allied's declaration of principles and policies.

Meanwhile, and subsequent to Mr. Myers' report on Allied's divorce bill campaign, the lower house in the Wisconsin legislature passed an Allied-sponsored measure, after it had been rewritten to make its effective date two years following enactment. Originally, and in the form in which it was enacted in North Dakota, the effective date is one year after enactment. The Wisconsin lower house vote on the measure was ten to one. The Senate votes May 27th.

Four producer-distributor circuits would be affected in the state. They are National Theatres-Fox Midwest, controlled by Twentieth Century-Fox; Paramount, Warners and RKO, operating about 75 properties, divided, approximately, as follows: Fox-Midwest, 47; Warner Brothers, 25; Paramount, two, and RKO, one.

There was strong opposition in the Wisconsin house against the measure, and for a time it appeared to have been delayed, especially after the Assembly Committee on Commerce and Manufacturers voted indefinite postponement. Appearing in opposition were B. J. Miller, representing the Warner and Fox circuits, while Mrs. J. E. Hansen, of the Wisconsin Council of Parent-Teachers Association; Herbert Mount and Ray Tesch, of Milwaukee, spoke for passage, Mr. Mount and Mr. Tesch representing the Independent Theatres Protective Association of Wisconsin.

On Saturday, Schaeffer O'Neill, Representative from Alton, introduced an Allied-sponsored divorcement bill in the Illinois legislature, and the measure was immediately referred to the Committee on License and Miscellany.

Producers having theatres in Illinois are Paramount (Balaban and Katz); Warner Brothers, RKO and National Theatres (Twentieth Century-Fox), with the Paramount-B. and K. interests controlling scores of properties.

The Ohio legislature this week adjourned sine die without acting on the Allied divorce bill.

Worried Over Unionization

In order that the administration can be in a position to submit "a reliable report" at the Milwaukee convention, Pete J. Wood, general convention chairman, from Columbus, Ohio, is rushing through a nationwide analysis of the unionization movement in exhibition.

In this connection, President Yamins issued a call to owners to gather at Milwaukee "to deliberate and consider the part that the independent exhibitor is to play in the social and economic revolution that we are undergoing."

Mr. Yamins warned that "every exhibitor will soon be confronted with serious problems that are a national outgrowth of the Wagner Act," which recently was declared valid by the Supreme Court and permits collective bargaining such as that over which the American Federation of Labor and Committee for Industrial Organization now are at odds. Mr. Yamins conceded that "no intelligent person would be opposed to organized labor, but as business men let us meet organization with organization."

"Tougher Rentals and Terms"

The convention will hear the full report on Allied's present buying survey among independent exhibitors, disclosing the buying habits of exhibitors throughout the country.

Mr. Myers said before leaving his Washington headquarters for Milwaukee, "The early returns on the sales questionnaires indicate that rentals and terms (made by exchanges) are tougher this year (1937-38) than ever.

"The power to overcome these threatening dangers still resides in the independent exhibitors."

Preliminary tabulation of 375 questionnaire forms covering more than 400 theatres in 29 exchange centers were said by Allied to bear out its prediction that "exhibitors will go slow with their buying this year and await reports to and action taken at the convention."

Allied claim that the buying survey will show whether block booking is more prevalent in one territory than in another: whether "the other fellow" has to take all the short subjects of a distributor; whether one exhibitor is being "soaked" with more percentage pictures than the exhibitors in other territories; whether a national policy exists on designated playdates;

(Continued on following page)

ALLIED OPENING THREE-DAY MEETING

(Continued from preceding page)

and whether film rental contract terms are "tougher" where there is no effective exhibitor organization than where there is.

All Independents Invited

Convention Chairman Wood, acting officially, has extended an invitation to all independent owners, regardless of organization affiliation, to attend the convention.

"Preliminary reports from Allied leaders through the country give assurance that the convention will be a success," according to a statement issued from Washington headquarters on Tuesday. "Exhibitors already have pledged themselves to attend in numbers surpassing the registrations of the Atlanta (1935) and Cleveland (1936) conventions," it was said.

Minimum delegates said to be promised from surrounding territories include: Wisconsin, 100; Illinois, 50; Minnesota, 25; Indiana, 20; and Michigan, 20, for a total of 215. In addition, Maryland and the District of Columbia were reported by Allied to have authorized substantial delegations, and preparations are being made in New Jersey for a private car to transport Allied members from that state.

The following are scheduled to attend the Allied national board meeting on the day preceding the convention opening, as duly authorized directors: Abram F. Myers, chairman; Nathan Yamins, J. B. Fishman, H. A. Blum, Lee W. Newberry, C. H. Olive, Fred J. Herrington, P. J. Wood, Fred De Lodder, R. R. Bair, Aaron Saperstein, E. F. Maertz, E. L. Peaslee, Frank Wetzstein, John Griffin, H. A. Cole, Henry Lazarus and N. H. Waters. Each director will bring with him to the convention a limited number of exhibitor consultants and observers.

"A sufficient number of 'old-timers' have indicated their intention to attend," Allied reported. "These veterans will be honored for their contributions to the industry and their efforts in behalf of the independent exhibitors."

Committee Personnel

Personnel of committees appointed this week to arrange for and manage the convention follows:

National Convention Committee

P. J. Wood, chairman, Columbus, Ohio; R. A. Tesch, secretary, Milwaukee; Nathan Yamins, Fall River; Lee W. Newbury, Belmar, N. J.; W. A. Steffes, Minneapolis; M. B. Horwitz, Cleveland; Martin G. Smith, Toledo; Wm. D. Davis, Pittsburgh; Roy Bair, Indianapolis; H. A. Cole, Dallas; F. J. McWilliams, Madison; Aaron Saperstein, Chicago; H. M. Richey, Detroit; M. A. Rosenberg, Pittsburgh.

General Convention

Edw. F. Maertz, chairman, Milwaukee; W. Copeland, Jefferson, Wis.; J. P. Adler, Marshfield, Wis.; H. J. Altschwager, Columbus, Wis.; F. L. Koppelberger, La Crosse, Wis.; O. L. Larson, Peshtigo, Wis.; A. A. Suszycki, Mauston, Wis.; Wm. Silcock, Lake Geneva.

Banquet

Max Krofta, chairman, Milwaukee; Milt Ellis, Beloit; A. C. Gutenberg, Milwaukee; Mark Morgan, Cedarburg; L. F. Thurwachter, Waukesha; Wm. F. A. Tews, Milwaukee; Mrs. D. L. Hemmings, Milwaukee; Mrs. W. Krusienski, Racine.

Monte Carlo Party

Edw. F. Maertz and Max Krofta, co-chairmen, Milwaukee; Merrill Devine, Milwaukee; Jack Yeo, Burlington; A. Brumm, Milwaukee; George Langheinrich, Milwaukee; Gene Goderski, Milwaukee; Eddie Weisfeldt, Milwaukee.

Exhibits

Ross J. Baldwin, chairman, Wauwatosa; George Huebner, Oconomowoc; Fred Hanke, Milwaukee; Art Desormeaux, Madison; Dave Silverman, Milwaukee; Paul Nowatske, Mukwonago; Ed Starkey, Berlin.

Entertainment of Delegates

Merrill Devine, chairman, Milwaukee; Geo. Hannon, Green Bay; Paul Langheinrich, Milwaukee; Will Wagner, South Milwaukee; Bert Nathan, Milwaukee; Wm. Ainsworth, Fond du Lac; Harry Perlewitz, Milwaukee.

Publicity

Arnold Brumm, chairman, Milwaukee; S. F. Schernick, Appleton; E. Zimmerman, Milwaukee; Jake Eskins, Dodgeville; Fred Brown, Plymouth; James Boden, South Milwaukee; Claude Watkins, New London.

Credentials

Gene Goderski, chairman, Milwaukee; Tom Smith, Brodhead; E. Langemack, Milwaukee; Merton Miller, Mayville; Al Bartelt, Milwaukee; Charles Guelson, Stoughton; A. L. Merritt, Oconto; C. Goderski, Milwaukee.

Transportation and Reservations

Geo. Fischer, chairman, Milwaukee; F. Borchert, Sturgeon Bay; Mike Brumm, Milwaukee; O. V. Kelly, Readsburg; Frank Fischer, Milwaukee; Mrs. H. Eckhardt, Wisconsin Rapids; R. Von Zakobiel, Milwaukee.

Convention Arrangements

A. C. Berkholtz, chairman, West Bend; C. L. Roser, Baraboo; Mrs. Lucille Forbes, Prairie du Sac; O. L. Meister, Milwaukee; W. Ladwig, Princeton; P. Palmer, Edgerton; Jack Heywood, New Richmond; Joe Pastor, Milwaukee; Walter Baier, Fort Atkinson.

Reception

Geo. Langheinrich, chairman, Milwaukee; Mrs. F. Ziehm, Crandon; J. Turner, Beloit; Geo. Miner, Rice Lake; W. R. Vincent, De Pere; Mrs. O. Speaker, De Pere; J. Esterl, Park Falls; L. J. Burkitt, Sparta; H. M. Schumacher, Mineral Point; Whitney Burr, Lancaster; Al Reinke, Clintonville; E. H. Breckler, Fennimore; H. G. Ernst, Hayward; Tom Lee, Shullsburg; A. L. Robarg, Merrill; George Panka, Prairie du Chien.

Convention Program

Allied's officers this week completed the convention program, which now stands as follows:

WEDNESDAY, MAY 26

Morning

10:00 A. M.—Meeting of board of directors.

Registration of delegates.

Opening of exhibits.

Afternoon

2.00 P. M.—Opening session, Fern Room.

Address of Welcome—Mayor Daniel W. Hoan, Milwaukee.

Response—Edward F. Maertz, general chairman, Milwaukee.

Outline of Convention Activities—P. J. Wood, convention chairman.

Opening Address—President Nathan Yamins, Fall River, Mass.

Outline of Entertainment Program—Max Krofta, chairman.

Appointment of Committees and Designation of Meeting Places.

Address—P. S. Harrison.

"The Story of the Carbon Arc," E. R. Geib, National Carbon Company.

"How to Bring Back the Forgotten Audience," Richard T. Turner (Acousticon Theatrephones), Dictograph Products Company.

"Unionization of the Motion Picture Industry."

Introduction of Visiting Guests.

Announcements and Adjournment.

2:00 P. M.—For the Ladies:

The ladies will be received by the members of the Entertainment and Reception Committees in a special reception room in the Hotel Pfister. After introductions, they will be transported to the Hotel Schroeder via specially engaged taxis, where they will be served tea and cocktails through the courtesy of the Women's Auxiliary of the Milwaukee Variety Club in their luxurious club rooms.

Evening

8:30 P. M.—"Monte Carlo" Party, Fern Room.

THURSDAY, MAY 27

Morning

Registration of Delegates.

Inspection of Exhibits.

11:00—For the Ladies: Sight-seeing tour, followed by luncheon and card party at the Wisconsin Club.

Afternoon

12:30 Noon—Luncheon, Fern Room.

2:00 P. M.—Second Business Session, Fern Room.

Introduction of Visiting Guests.

Addresses: "Allied's Case on the Law and the Facts," by Abram F. Myers, Chairman of the Board.

"Divorcement Legislation," by W. A. Steffes, Minneapolis.

"The Producer's Side of Selling."

"The Effect of Television upon Theatres," by T. F. Joyce, RCA Manufacturing Company.

Report of Committee on "National Sales Survey."

Evening

7:00 P. M.—Banquet, Fern Room.

Entertainment through the courtesy of theatres and night clubs of Milwaukee, with a few short talks and introduction of visiting notables, including Philip F. LaFollette, Governor of Wisconsin, and Daniel W. Hoan, Mayor of Milwaukee.

During the banquet a radio salute and greeting will be given by one of Hollywood's stars.

FRIDAY, MAY 28

Morning

11:00 A. M.—Closing Business Session, Fern Room.

Reports of Committees.

Addresses: "What the Distributor Can Do to Help Sell the Picture."

"Theatre Air Conditioning."

Open Forum.

Unfinished and Miscellaneous Business.

Adjournment.

Erpi Starts Construction Of New Hollywood Plant

Electrical Research Products, Inc., has started active construction on its new Hollywood plant, located at Seward and Romaine streets, adjacent to General Service Studios, Inc. The new plant consists of three two-story buildings to house general offices, warehouses, garage, review room and laboratory.

Costing in excess of $250,000, the construction will conform with the latest approved architectural practices and will be under the direct supervision of Marshall P. Wilkinson, architect.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

We noted with quite some satisfaction the newspaper accounts of Louis Mayer's presentation in Hollywood of a gold watch to Lionel Barrymore on the occasion of Mr. Barrymore's 59th birthday, his 54th anniversary as an actor and his 27th anniversary in motion pictures.

David Wark Griffith is responsible for Mr. Barrymore's motion picture anniversary. He had met the personable young Lionel Barrymore one day at luncheon in New York, to where Lionel had just returned from a sojourn in Paris, where he had for a season been studying painting. Now he was ready to work, and Griffith hired him on the spot.

So, in 1910, Barrymore and Mary Pickford appeared in "The New York Hat," the first scenario ever written by Anita Loos. Miss Loos got $15 for the script from Biograph. It was the day when the relation of the printed word in screen titles to the ensuing action was yet undeveloped and the titling was crude in the extreme.

Terry Ramsaye, in his "A Million and One Night," tells how in many producing establishments of those days, big rolls of stock titles which could be used in most any drama were kept on hand, ready printed. The stock list included all such vital expressions as, "The next day," "Ten years elapse," "Happy ever afterward," "Forgiven," "Wedding bells" and "One hour later." The titles were hauled down by the yard and inserted where needed. One of the expert title haulers-down of the day was Jack Cohn, now big man at Columbia, but in 1910 only a little title-inserter for the old Imp company.

▽

A hotel guest in Joplin, Mo., the other morning was singing in his bathtub. In a pause for taking breath he heard another hotel guest down the hall take up the song instantly and continue it. Realizing he was definitely outclassed the first fellow allowed the second fellow to continue the song, and later on checked up with the room clerk as to his identity.

"That was Nelson Eddy," said the hotel employe.

The same Nelson Eddy who gets $3,000 for a single concert, $5,000 for one air broadcast, and trillions from Metro for a picture.

▽

And then there's Lawrence Tibbett, a colleague of Nelson Eddy's in song, who is nearly as popular as Mr. Eddy in the concert field, but not as fortunate in motion pictures.

Characterizing himself as "the voice on the cutting room floor," Mr. Tibbett told a Seattle concert audience the other evening that he prefers the concert stage to films.

Introducing "The Hallelujah Rhythm" as his next song number on his Seattle program, Tibbett said: "I especially enjoy singing this number." The reason, he "confided" to the audience of 3,000, was that he sang it for Twentieth Century-Fox and their "Under Your Spell" feature film, but Mr. Zanuck's company relegated the sequence to the cutting room floor.

Mr. Tibbett admitted that he's been on the floor before, but never the cutting room floor.

▽

And then there's the stenographer in Sidney Rechetnik's office who doesn't understand why they should be passing all of those minimum wage laws. She thinks her salary is low enough already.

William A. Bornie, staff writer, was sent out to Broadway the other day by his city editor on the New York *World Telegram*, to get a line on the summer show circuit that plays the vacation camps and hotels in New York's Catskill Mountains. Mr. Bornie discovered that the performers play for anything from $100 a week, tops, down to free room, board and a carton of cigarettes. But the booking agents really suffer the most, particularly around this time of May when the resort owners come around to shop for talent, expecting to get Lawrence Tibbett, Gypsy Rose Lee and Paul Whiteman's orchestra all for $8 a month and room and board.

Mr. Bornie found Eddie Ross, Broadway booker, particularly distressed. Seems a resort owner offered to pay a social director (master-of-ceremonies) $250 for the ten-week season—that's $25 a week. The social director wanted $300, so Mr. Ross suggested a compromise at $275. The owner could not see it, and Mr. Ross shouted in desperation:

"Listen, if you won't tell nobody, I'll throw in Eddie Cantor for five bucks extra."

"Okay," said the owner, "and I'll pay the five bucks out of my own pocket."

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To Crosby Gaige, producer of many a Broadway stage play made into a motion picture, goes the distinction of the first official tasting of the Public Works Administration's new Virgin Island rum. Mr. Gaige, in his capacity as chairman of the technical committee of the Wine and Food Society, concluded, after 20 minutes of judicious tasting, that "It is a pleasant little concoction, but certainly not the most distinguished rum I ever tasted."

The rum is called Government House and it went on sale the other day at many New York retail stores at $1.96 a bottle. It is made by the Virgin Islands Company, governmentally endowed, whose board of directors is headed by Harold L. Ickes. That makes Mr. Ickes Secretary of the Interior on two counts.

For one thing, Mr. Gaige advises, the PWA rum is definitely not hangover-less.

▽

Jack Connolly, general manager of Pathe News, has joined the Westchesterites who are fighting to force the New York Central Railroad to put escalators in Grand Central Terminal so they won't have to walk the 57 steps which commuters must climb between the station's low level where the suburban trains come in and the street level.

▽

Friends of Simone Simon at Twentieth Century-Fox ganged up on the gal on her birthday the other morning and sent congratulatory telegrams signed fictitiously with the names of President Roosevelt, Lindbergh, Mussolini, etc. The one that drew the most attention, however, was the telegram addressed: "Simone Simone Simone Simone Simone," and signed Papa Dionne.

▽

Words that were *not* spoken by the Hollywood producers' strike committee to the union workers of the striking Federated Motion Picture Crafts:

> "As employers, we offer you boys a hearty handclasp and a friendly slap on the back, but we cannot take seriously your demand for higher wages and shorter hours."

When the Rockefellers and RCA, and Roxy and RKO were drawing plans for the Music Hall Theatre in Rockefeller Center, they looked around for someone who could give them an ideal lighting system. The process of elimination brought them to Eugene Braun, a Hungarian with a reputation on Broadway and its theatrical side streets. Mr. Braun put in everything he could think of, then invested a few more gadgets for original effects. The budget for the job came to $1,250,000—a bill for lighting installation that would build 25 modern $50,000 theatres, complete, in any fair sized community. But the Rockefellers let him have the works, gave him everything he wanted.

Today Mr. Braun is the head lighting man at the Music Hall, bowing continuously to the plaudits of the Music Hall's public, as he sits pompously, out of sight, at the lighting control console, where no less than 4,305 varied-colored handles operate the switching and intensity of the amber, red, green and blue lights, also the 180 2,000-watt spotlights, and the 40 $3,000-each generators, the lighting in the place producing any one of 42 different colors, with the aid of 20,000 color slides. It costs the Music Hall $9,000 every month for lighting effects alone.

▽

Daily Doubt Department, thanks to the New York American:

"For a scene in her next picture, Eleanor Powell dances on the top of a garbage can. Eleanor visited a Los Angeles department store and tried out over a hundred cans before she found one with the proper rhythm."

▽

In Nazi Germany, drama critics were recently required to attempt acrobatic dances on the stage before an audience of reporters, as part of Dr. Goebbels' plan to abolish individual criticism and substitute sympathetic observation. All of which was duly recorded in this department.

Now Ted Cook comes along with the conclusion that if a customer over there objects to the eggs in a restaurant, he'll have to go out and demonstrate he can lay a better one.

▽

Ricardo Cortez says an actor must have at least 86 suits, 17 overcoats, 26 hats, 83 ties and scores of shirts. He modestly admits that ties alone have set him back $8,000 during the last 14 years.

▽

Sidney Skolsky, in Hollywood, tells the story of when Samuel Goldwyn and Harpo Marx were playing golf, they both drove the balls into the "rough." Goldwyn stooped over and cleared away a number of pebbles, and teed off. Then Marx got ready for his shot. He bent over and tossed away some pebbles, and Goldwyn shouted: "You can't do that."

"But you did it," said Harpo.

"Yes, I did," answered Goldwyn, "but didn't you hear my caddie say it was wrong."

▽

After considering a bathing-girl as an emblem for the state, Wisconsin has decided to stick to her contented cow. California has the bathing-girl idea copyrighted anyway, for its movie studios.

THE CUTTING ROOM

The Emperor's Candlesticks

(MGM)

Drama

Exhibitors and the public have a right to expect that when a company announces an important picture, it will include three primary essentials—good names, a good interesting story and worthy production embellishment. In this particular instance there doesn't seem to be much doubt that MGM is striving earnestly to accommodate that exhibitor and public desire.

The stars of the production are William Powell and Luise Rainer. Together in "The Great Ziegfield," Powell has subsequently been seen in "Libelled Lady" and "After the Thin Man." If Miss Rainer needed any further establishing, "The Good Earth" did it for her. Though this pair are "the people" in the picture, the supporting cast is not unworthy of the importance of Mr. Powell and Miss Rainer. Such players as Maureen O'Sullivan, Robert Young, Frank Morgan, Henry Stephenson, Donald Kirke, Douglas Dumbrille, Frank Reicher, E. E. Clive, Barnett Parker and Frank Conroy, who constitute the featured support, cannot be considered lightly.

For story, the theme concerns two persons, undercover agents for warring countries, thrown into violent contact with each other. Powell is bearing a secret message, the safe delivery of which is calculated to save the life of one of his country's patriots. Miss Rainer is carrying a message, the successful delivery of which will mean Powell's death. They meet and fall in love and in the climax the woman saves the life of the man whose death she had been ordered to effect.

For production detail, action of the picture takes place against the wild and semi-barbarous backgrounds of Russia and in the atmosphere of Imperial Russian court intrigue.

MGM has assigned George Fitzmaurice, maker of many box office successes, whose most recent pictures were "Petticoat Fever" and "Suzy," as the director.

Release date, June 11.

Armored Car

(Universal)

Melodrama

Once upon a time, piratical sea rovers found it pleasant and profitable to raid the treasure laden galleons making their way from the new world of America to the old world of Europe. Today, the modern counterparts of the merciless buccaneers, the 1937 gangsters, have taken to raiding the steel clad, scientifically protected armored bank cars which transport huge sums of money from one community to another. As the pirates of centuries ago raided and were wiped out, today's pirates raid, for a time are successful, but, like their predecessors, they, too, in this story are wiped out.

A modern story of a modern pirate, this is also the story of a modern detective. At Universal the prevailing opinion is that in "Armored Car" exhibitors will really have a showman's show and the public will have an audience show.

The story being used is taken from an original by William A. Pierce, who recently contributed "Night Key" to the company's release program. Blending fact and fiction, it has been whipped into screen play form by Lewis R. Foster, who is also directing, and Robert N. Lee.

As the young employee-detective who frustrates the piracies of an up-to-date raider, Robert Wilcox, currently in "The Man In Blue," will be seen. The man with whom he comes to grips in a thrill packed climax is Irving Pichel. Responsible for the necessary, but not interfering, love interest is Judith Barrett. While the supporting cast is quite lengthy, with various character and atmospheric players included, the principal supports are Cesar Romero, Inez Courtney, Tom Kennedy, David Oliver and William Lundigan.

Release date undetermined.

Take the Heir

(RKO Radio)

Comedy-Drama

The story told in this production deals with the experiences which befall a middle aged veterinary who inherited a vast fortune from a mysterious uncle. Without suspecting it, at first, he also inherits a mob of crooks and racketeers over whom his mysterious benefactor ruled. Between the crooks' plans to make the unsuspecting heir the fall guy for their dastardly schemes, the social aspirations of his wife and the turmoil of supervising a romance between his daughter and a newspaper reporter, it is estimated that the story will emerge as fast moving screen entertainment packed with exciting action and bubbling over with hilarious comedy.

The yarn is an original by Lawrence Pohle and Thomas Ahearn, who collaborated on "Let's Make a Million." The screen play is by Arthur T. Horman, associated with "You Can't Buy Luck" and "Thunder In The Night," and Bert Granet, who collaborated on "Missus America," "Legion Of Terror" and "The Gentleman from Louisiana." Direction was assigned to Edward Killy, recently credited with "China Passage," "Second Wife" and "Wanted, Jane Turner." Maury Cohen, whose first picture for RKO-Radio was "You Can't Buy Luck," is the producer.

Guy Kibbee and Cora Witherspoon are teamed as the veterinary and his wife. Dorothy Moore, a newcomer, is their daughter, who shares the romantic interest with Gordon Jones. Supporting players listed are Russell Hicks, Frank M. Thomas, Paul Guilfoyle, Donald Kerr, Eddie Gribbon, Dudley Clements, Tom Kennedy, Al Hill, George Irving, Barbara Pepper, Maxine Jennings and John Kelly.

Release date undetermined.

Last Train for Madrid

(Paramount)

Drama

This production is Hollywood's first effort at a story that has the Spanish Revolution for a background. It is not a propaganda story; it does not take sides. Rather it depicts the adventures and experiences, romances and dramas, of about a dozen persons, all of whom are directly affected by the Revolution, during a wild twenty-four hours in the beleaguered city of Madrid as they connive, conspire and plot to get abroad the last train.

Included in the story, the essence of which is drama, are a young army captain and his girl, whom he is trying to get to safety; a pair of convicts released under orders to join the army; an American newspaper correspondent; a young woman soldier; a woman of the streets; a deserter who fears the firing squad, and dozens of others whose only wish is to reach safety before the fury of revolt reaches Madrid. Out of this maze of varied personalities comes a story of love and patriotism, courage and fear, hope and despair. Some of the characters reach the train and others fail as the story builds to a surging climax.

Based on an original idea by Paul Hervey Fox, the screen play is by Louis Stevens and Robert Wyler, and James Hogan is directing. Music content, which plays an important part in amplifying the dramatic content of the theme, is being arranged by Borris Morros.

As the screen characters are interesting, so also are the players who are assigned to the several roles. Though the cast provides no great stars, it features among its better known players quite a few youngsters to whom Paramount is giving every opportunity to become the stars of tomorrow. Most important of these new artists Dorothy Lamour, Olympe Bradna, Lee Bowman, Robert Cummings and Anthony Quinn. To give these young players support and confidence, more experienced actors in the production are Lew Ayres, Gilbert Roland, Karen Morley, Lionel Atwill, Helen Mack, Francis Ford, Stanley Fields, Francis McDonald, Evelyn Brent and Otto Hoffman.

Release date, June 25.

Super Sleuth

(RKO Radio)

Comedy

At this stage of its shooting career, "Super Sleuth" is giving evidence of becoming a funny and frisky comedy melodrama. It is being made up of materials into which a lot of hokum is being stirred which, when used in other ways before, have proved to be good mass audience stuff. The yarn, an original by Harry Segall, concerns a conceited screen detective who has a penchant for talking too much. Ridiculing a baffled police department, he also arouses the vengeance of a killer. His mouthings proving very disconcerting to his studio executives, particularly the girl publicity director, he gets into a jam, out of which he escapes by an accident which permits him to make good on his bragging.

A clue to the comedy motif which the production pursues is noted in the fact that Jack Oakie is the sleuth. Mr. Oakie's previous screen appearances do not reveal that he ever has been associated with anything that even bordered on seriousness. As he will not be in this case, the comedy angle seems to be the most important, other than names, to which exhibitors will look for material to arouse patron attention.

To take care of the romance that must go with the comedy, Ann Sothern has been assigned to the part of the publicity director and the one whose personal and official duty it is to keep Oakie from being killed. The menace of the story is in the capable hands of Eduardo Ciannelli, seen in "Winterset" and "Marked

(Continued on page 49, column 2)

Radio Opens Own Holland Offices

by PHILIP DE SCHAAP

in Amsterdam

Radio Pictures is now operating its own branch office in Amsterdam, Holland, with the dissolution of N. V. Filma, S.A., former distributor of Radio product in that country. A. Zomerplaag has been appointed general sales manager of the Holland office and other members of his staff include L. den Hartogh, publicity director, and Ph. de Schaap, exploitation manager.

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Admission taxes in Belgium have been considerably decreased since January 1, 1937. The new percentage scale is as follows:

Admission up to four francs, now assessed a tax of four per cent instead of 5.4 per cent; above four francs, six per cent tax as compared to the former levy of 8.1 per cent; above five francs, the charge is 10 per cent as compared to 14.5 per cent and above 12 francs the fee totals 15 per cent as compared to 23.25 per cent under the old scale.

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The difficulties that threatened to arise between the municipality of Haarlem, one of the more important Dutch towns, and the Dutch Motion Picture Federation was settled recently when the admission taxes in Haarlem were not raised above 20 per cent.

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All attendance records for Amsterdam were broken by the run of Ludwig Berger's "Pygmalion" when it ended its seventh week at the Amsterdam City theatre recently. "Mazurka" held the former record with a run of four weeks. "Pygmalion" has been equally successful in other Dutch towns.

Russia Announces Plans For Theatre Festival

Plans for the fifth annual Soviet Theatre Festival to be held in Moscow from September 1 to September 10 were announced in New York this week by Intourist, the official Soviet travel bureau. The list of performances comprises the outstanding productions of the Soviet theatre. The Moscow Art Theatre plans to stage three plays, chief of which will be Pushkin's "Boris Godunov." Tolstoi's "Anna Karenina," adopted for the stage by N. Yolkov, is also on the schedule, as is "Lubov Yarovaya," by Trenev, a portrayal of events during the civil war in the southern part of the U.S.S.R.

Subsequent to the festival in Moscow, there will be a series of performances in Leningrad, Kharkov, Kiev and Rostov-on-Don.

Amusement Grosses in Stockholm Show Gain

All amusements in Stockholm, Sweden, had an aggregate gross in 1936 of approximately 16,000,000 Swedish crowns, which compares with about 14,000,000 crowns in 1935. The total of amusement tax collections last year was 2,348,000 crowns. Motion picture theatres accounted for the greatest part of the total, 10,319,000 admissions having been sold during the year.

IN THE CUTTING ROOM

(*Continued from page 44*)

Woman." For supporting names the production will offer quite a number of familiar as well as not so well known players. Included are Edgar Kennedy, Joan Woodbury, Alance Bruce, Bradley Page, Frank M. Thomas, Willie Best, Robert O'Connor, Philip Morris, William Corson, Richard Lane, Paul Guilfoyle and Alec Craig.

Direction is by Ben Stoloff, maker of "Sea Devils" and the well remembered comedy "Palooka."

Release date undetermined.

I Cover the War

(Universal)

Martial Melodrama

Once again production takes to the desert and romance against the melodrama of desert warfare and intrigue for screen material. The setting and theme having proved popular in the past, Universal is confident that this forthcoming feature will maintain the amusement and commercial appeal.

This time it's newsreel men who go adventuring to cover a war between nomadic Arab tribes and a British outpost. While not entirely novel, the departure promises to be interesting, inasmuch as not only is it expected that the picture will preserve the desired thrill action quality but further, that it will permit the introduction of a human interest romance. One new production note will be struck. When the newsreel men are unable to speak the message that will save the British garrison, the sound track that they have made during their imprisonment is developed to furnish the information that frustrates the diabolical plot of the Arab enemy.

Based on an original story for which George Waggner did the screen play, and which Arthur Lubin is directing, the picture is being shot entirely in the out-of-doors on several California deserts that are exact duplicates of the locales called for in the script.

Hero of the story is John Wayne, last in "California Straight Ahead." A newcomer, Gwen Gaze, has the responsibility of the romantic contrast. Other principals are Don Barclay, Sam Harris, Charles Brokaw, James Bush, Jack Mack and Franklyn Parker. Character and atmospheric players include Earl Hodgins, Frank Lackteen, Olaf Hytten, Keith Kenneth and Abdulla.

Release date undetermined.

Easy Going

(RKO Radio)

Comedy

Some managers find that merely by putting the names Robert Woolsey and Bert Wheeler in the marquee they assure themselves of full houses. Others have expressed a contrary opinion. Whatever the individual case may be, the record proves that Wheeler and Woolsey must make money. Teams don't stay together for nineteen films just because producers may happen to like the members personally. Hollywood has lots of ways to toss money away, but keeping persons together who don't show a profit is not one of them.

"Easy Going" is a typical, double dyed-in-the-wool Wheeler and Woolsey comedy. There's a script for it. Nat Perrin, who participated in such bits of nonsense as "Pigskin Parade," "Kid Millions," "Roman Scandals" and "Duck Soup," wrote it. Music and lyrics were provided by Dave Dreyer and Herman Ruby. Edward Cline, who made "The Preview Murder Mystery" and "Rosebowl" and who was with Wheeler and Woolsey on "So This is Africa," is the director. However, as the two comedians are not noted for being bashful when it comes to improvizing and interpolating gags and situations, it may be anticipated that many things not originally planned will be included. The idea has them as a pair of business battlers who can't get along with each other. The outcome of a wrestling match bet causes one to direct the business and the other to serve as his valet. It may be possible to anticipate the monkey business contingent upon the set-up.

The funsters will dominate the show, but will be aided and abetted in their antics by Esther Muir, the newcomer, Marjorie Lord, Russell Hicks, Paul Harvey, Patricia (Honey Chile) Wilder, Kitty McHugh, George Meeker, Edgar Dearing, Maxine Jennings, Alan Bruce and Ann Hovey.

Release date: July 2.

Begin Rebuilding Mexican Company

by JAMES LOCKHART

in Mexico City

Alberto J. Pani, former Minister of Finance of Mexico and prominent capitalist, has been named chairman of a board which will undertake the reorganization of Cinematografica Latino Americano, S. A. (CLASA), which recently went into receivership in Mexico City. It is understood that the board plans to proceed with the schedule of 12 feature productions announced by the company, only one of which had been completed when the organization became involved in financial difficulties.

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The Mexican government is now reported considering modification of the law recently passed requiring exhibitors to show Mexican-made pictures. It has not yet been enforced, and has been the object of considerable adverse criticism.

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Empresas Cinematograficas, S. A., has been organized in Mexico City to produce, distribute and exhibit motion pictures. The incorporators are Fernando Garcia Bringas, president; Guillermo Garcia Bringas, treasurer, and Alfredo Garcia, secretary.

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The Cine Encanto, 4,850 neighborhood theatre, was opened last week. The house, equipped with Western Electric apparatus, is said to be the most modern in town, with elevators for the balconies and free parking for patrons' automobiles.

The occasion was marked by the emphasis placed upon the value of motion picture exploitation, in the addresses of the speakers.

Clark Is Promoted

Robert Clark, son of Duke Clark, of Paramount's Columbus office, has been named ad sales manager in the Pittsburgh Paramount exchange. He succeeds Judd Spiegle, who resigned to become chief booker for Warners at Cleveland.

GOLDWYN GLORIFIES, TECHNICOLOR GOES UP

Co-producer in UA with John Hay Whitney Says He's Dropping Black and White

Technicolor stock on the New York Curb Exchange gained nearly seven points in value between last Friday afternoon and Wednesday morning, rising from 21¾ to 28⅝.

Samuel Goldwyn, in a long weekend telegram to newspapers, announced that he had abandoned "black-and-white" motion pictures for Technicolor exclusively.

On Monday, Technicolor's management publicized, by way of a stockholders' meeting, the receipt of orders for some 55,000,000 feet of negative and positive Technicolor for 1937-38.

Mr. Goldwyn and the John Hay (Jock) Whitney of Technicolor are co-producers in the United Artists company, of which Mr. Goldwyn is a part owner. This relationship comes through Mr. Whitney's large holdings and management participation in Selznick International, which, like Mr. Goldwyn, distributes through United Artists.

Describing Mr. Goldwyn as "Dean of Hollywood producers," Linton Wells, now Goldwyn press agent in Hollywood, said in the Goldwyn telegram that the announcement of the abandonment of black-and-white for Technicolor "was believed to be the forerunner of similar statements from other major producing units, sounding the eventual death knell of present non-color films."

However, no such mention or even intimation of any unusual adoption of color was heard at any of the sales conventions held to date to announce and discuss 1937-38 production and distribution plans and policies, including the conventions of Metro-Goldwyn-Mayer, Monogram, Warner Brothers, Universal and Grand National, all held within the last few days. Nor does pre-convention and pre-season product discussion from companies about to enter convention indicate any wide departure to color from black-and-white, including Twentieth Century-Fox, United Artists, Republic, GB, Columbia and Paramount.

Regardless, the statement from Mr. Wells, on behalf of Mr. Goldwyn and his Technicolor plans, said that Dr. Herbert T. Kalmus, president of Technicolor, "has commenced preparations for cameras and laboratories to handle Mr. Goldwyn's needs and the inevitable swing of Hollywood almost completely — certainly in all major films — within the next year to color."

Increasing Equipment: Goldwyn

"Within the past six months, color technique has taken vast strides forward," Mr. Goldwyn said, according to the Wells telegram. "Color no longer interferes with the telling of the story, which is the primary motif behind a motion picture. Moreover, the newly developed third color is subdued and a happy adjunct to contemporary cinema trends.

Dear Mr. Quigley:

Just returned from a marvelous reception in Hollywood. Allow me to take this opportunity to again thank you for the award which made the trip possible. I am confident all the boys in the field agree that the Quigley Award has never been equalled as a stimulus to better showmanship.

—*SID HOLLAND,*
Manager, Elco Theatre,
Elkhart, Ind.

"There is no doubt," the producer continued, "that most of the present important pictures would utilize the new color processes immediately if there were sufficient equipment to care for them.

"I am announcing formally today that I shall make 'The Goldwyn Follies,' my forthcoming $2,000,000 musical, entirely in Technicolor; also 'The Real Glory,' which has as its background Manila and the Philippine Islands during the early period of American occupation, and 'You Can Be Beautiful,' the beauty-industry story in which I have decided to star Gary Cooper with Merle Oberon."

Mr. Goldwyn added that he "would gladly include 'The Adventures of Marco Polo,' but Dr. Kalmus, of Technicolor, frankly advises me that his company is not yet able to supply that much equipment. However, now that I have made my decision to produce nothing but color pictures, Dr. Kalmus has commenced preparations for cameras and laboratories.

"Color pictures," Mr. Goldwyn concluded, "will not mean any change in screen technique so far as I am concerned. Instead, it will merely join with sound and music as permanent and acceptable aids to screen story telling."

"Technicolor Prosperity"

Announcement that Technicolor is enjoying its most prosperous period, with orders already in hand for 55,000,000 feet of Technicolor in 1937-38, was made on Monday by George F. Lewis, Technicolor's vice-president and general counsel, to stockholders at their annual corporate meeting in New York. Mr. Lewis was presiding in the absence of Dr. Kalmus, who is en route to England, where the company has been expanding considerably of late, and where Technicolor newsreel films were made last week of the Coronation for and in conjunction with Fox Movietone News.

The orders for the 55,000,000 feet of film are the largest in the company's history, Mr. Lewis said. They include, of course, footage in negative and positive film.

The company's estimated net earnings were $165,000 for the first quarter of 1937, compared with $132,000 for the same period in 1936. In the first three months of this year, 9,384,181 feet of Technicolor film was shipped from the company's laboratories, as compared with 7,485,210 feet in the 1936 quarter.

Four directors whose terms expired were reelected by the stockholders for an additional three years, including Alfred Fritzsche, T. W. Slocum, James A. Hayes and A. W. Hawkes. The stockholders also elected H. K. McCann to the board to fill the vacancy caused by the death of William H. Coolidge.

Officers will be elected soon by the board.

Kalmus Praises Goldwyn

The United Artists publicity department in New York sent to newspapers on Tuesday, under Samuel Goldwyn's letterhead, the following statement:

"Samuel Goldwyn's decision to make only color pictures hereafter was characterized this afternoon by Dr. Herbert T. Kalmus, president of Technicolor, as 'the most important decision reached by a prominent motion picture company in many years.'

"Speaking by overseas telephone from the *S. S. Europa*, aboard which he is en route to London, Dr. Kalmus went on to say:

"'I am a great believer in what Mr. Goldwyn does. He makes many of the greater pictures and therefore a decision such as he has just made regarding color films is of the utmost importance to the industry. Moreover, I feel sure that many of the more important producers will follow Mr. Goldwyn's lead — in fact, some of them are very near that point now.'

"Dr. Kalmus did not, however, believe that even the major companies would change to color all at once. . . ."

National Decency Legion Classifies 11 New Pictures

Of 11 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week 10 were approved for general patronage with one being cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Criminals of the Air," "Hollywood Cowboy," "It Happened Out West," "Der Kaiser von Kalifornien" (German), "Killers of the Sea," "The King's People," "A Night of Mystery," "Pick a Star," "Ritt in die Freiheit" (German), "Talent Scout." Class B, Objectionable in Part: "They Gave Him a Gun."

City College Finishes First Picture Course

The experiment designed to trace the history and development of motion pictures, which was carried on by the College of the City of New York Film and Sprocket Society, ended last Friday night with the last showing of the society's film revivals.

The importance of the motion picture in the field of education was acclaimed as the series concluded by Dr. Paul Klapper, dean of the School of Education. Dr. Klapper announced that the School of Education would devote a section of the course in visual aids, this fall, to a study of the development of the motion picture as an aid to secondary school teaching.

Teachers at Cooper Union and at the New York University attended all the showings. President Frederick R. Robinson, of C. C. N. Y., called motion pictures "a potent influence on current civilization."

HOLLYWOOD STRIKE CRISIS PASSED AS TWO UNIONS RETURN TO STUDIOS

Cooks and Machinists Abandon Walkout; Alliance with Other Labor Groups for Theatre Boycott by FMPC Delayed

Definite signs that the crisis in the Hollywood strike, now three weeks old, has passed were seen this week in the return to work of the membership of two of the unions involved. Nine units of the Federated Motion Picture Crafts remained firm in their refusal to negotiate with producers unless a closed shop were guaranteed but indications were that their differences would be resolved amicably in spite of threats and reports which continue to rumble, of violence and of trouble on the picket lines.

Members of the culinary workers and the machinists' crafts returned to work on Monday, having accepted the producers' terms of negotiation. Charles Kimberlin, speaking for the committee, claimed that 5,000 members of the remaining eight crafts had vetoed a truce proposed by Pat Casey, representing the producers.

Federated Crafts disavowed asking organized labor to boycott all pictures starring five officers of the Screen Actors' Guild.

On Wednesday the strike committee issued an ultimatum to independent producers, threatening to call out 3,000 members unless union shop agreements were signed.

A theatre boycott which strike leaders threatened last week would be enforced by 2,000,000 pickets had failed to materialize by Wednesday.

The general membership of the Screen Actors' Guild at a meeting on Sunday night ratified the terms of the agreement made with producers.

A bizarre touch was added with the report that gunmen had been imported from New York and Chicago as bodyguards for the stars passing through the picket lines. Hollywood police said, "Certain stars employ guards at the slightest provocation."

An automobile was overturned and fist fights ensued in the only disturbance reported when the cooks and machinists returned to work on Monday. Police dispersed the cambatants in the free-for-all fight that followed the crowding into the curb of a car carrying four Columbia studio workers. No one was injured.

Members of the scenic artists, stationary engineers, plumbers, painters, moulders, sheet metal workers, blacksmiths, laborers and make-up men remained on strike, having rejected, on Saturday, a truce proposal.

Mr. Casey, giving out details of his offer to negotiate with Federated Crafts unions, said that at no time had producers refused to arbitrate the question of a union shop in conjunction with other demands on wages and hours. He pointed out that the machinists and culinary workers had returned to work apparently willing to accept his word that negotiations would begin not later than May 24th.

Mr. Kimberlin, speaking for the strike committee, said, "We have informed Pat Casey that we are not interested in any truce unless we get union shop and union recognition. We also have told Casey that one of the conditions under which we would return to work would be the dismissal of all workers who supplanted us at the studio when we went on strike."

GILLMORE HAILS ACTORS' VICTORY ON HIS BIRTHDAY

Facing one of the most intensive election campaigns in the history of Actors Equity Association, Frank Gillmore, president, admitted last Friday that the day was his seventieth birthday but added that it would be no different from his other days.

There was something in the way of a birthday message, though:

"I can only say that the event that has given me the greatest pleasure in the last few days is the actor coming into his own in Hollywood."—This in reference to the recognition granted last Sunday to the Screen Actors Guild, sister organization to Equity.

The Federated Crafts committee sent a letter of protest to the Los Angeles Board of Education, charging that set designers, hairdressers and make-up people were being supplied to the studios as strikebreakers by a Hollywood public trade school. They charged also that Loyola University had been asked to supply 150 students to be sworn in as studio guards.

Construction of three sound stages at the Twentieth Century-Fox was delayed temporarily on Monday when laborers refused to pass the picket lines. They later went through and C. J. Haggerty, secretary, denying that the Building Trades Council had ordered members of its 47 locals to observe the pickets, said the delay had been caused by a misunderstanding.

The costumers' union, affiliated with Federated Crafts but not involved in the strike, last week signed a four year contract with the major studios.

Theatre Boycott Delayed

The strike committee claimed that the threatened national theatre boycott will be conducted as planned but in Chicago an official of the Painters' union local said that the theatre picketing had been deferred until next week. Last Friday the union voted to conduct an active campaign against the theatres as a gesture of sympathy with the Hollywood strikers.

The Chicago local will endeavor to enlist the aid of the electrical workers and other labor groups, it was said, and no plans will be made until after they have conferred.

The Brotherhood of Painters, District Council 9, in New York announced that it had been unable to recruit the support of any organized labor group in the metropolitan area. Officers said that the union would continue its sympathetic demonstrations alone but that they necessarily would be limited to the Times Square territory. The campaign was resumed last Friday night but police limited the marchers to two men to a theatre.

Circuit representatives in New York said that the campaign had been confined to that city and to Los Angeles, where desultory marching was reported and their statement was confirmed by reports from several eastern and midwestern cities.

Screen Actors' Guild Ratifies Ten-Year Agreement with Producers; Provision of Contract Prohibits Strikes

The Crafts disavowed having placed Robert Montgomery, president of the Guild; Franchot Tone, vice-president, and Frank Morgan, Humphrey Bogart and Edward Arnold, directors, on its "unfair" list and having requested AFL and CIO members to boycott their pictures.

Stars Give Financial Aid

High-salaried stars are contributing substantial financial support to the strikers, Ward Hamilton, member of the Federated Crafts strike committee said this week.

"We haven't asked for that kind of help," he said, "but a lot of financial support has been given us by the stars. They are all for us."

Under the terms of the ten year agreement between the Actors' Guild and the producers, as disclosed to the Guild meeting last Sunday night, a strike of actors is barred for that period. The contract will become effective as of May 15th this year, and already has been accepted verbally by Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, Twentieth Century-Fox, Universal, and Warner Brothers. Samuel Goldwyn and Walter Wanger have accepted for United Artists and other producers, releasing through major companies, who have agreed are Major Productions, B. P. Schulberg, Selznick International and Hal Roach.

Robert Montgomery, president of the Guild, was booed by a small group of members as he read the terms of the agreement at the meeting but later was cheered loudly by the 2,000 present in the Hollywood Legion Stadium.

A statement from the Guild, following the meeting, charged that Federated Crafts had called out the painters' union and begun the strike contrary to an agreed procedure between the Guild and Federated Crafts. "While we are exceedingly sympathetic with the men involved, we cannot allow our organization to be bound by unauthorized persons," the statement said. A preamble said that the statement was issued because of "false" charges that the Guild had "sold-out" to the producers and deserted Federated Crafts.

Under the new Guild agreement all future disputes will be settled by arbitration. Committees of both parties will meet once each year to discuss modifications affecting all classes of players. It is provided that arbitration must follow inability to agree on any points. The committee plans immediate attention to clarification of the rules for extras, calls where weather is a factor, and rules for stunt men.

The Guild shop goes into immediate effect pending ratification by the directorates of the producing companies. Working conditions specified must be made effective by June 1st and ratification is required by June 10th.

Eastern Office Planned

The agreement as made will be binding on all successor producer companies and subsidiary and controlled companies, and will cover production in this country. The committees will determine rules for production outside the United States, with arbitration resorted to in the event of inability to agree. New York production will be exempt until the guild opens an

(Continued on following page, column 1)

TWO UNIONS RETURN TO STUDIOS

Actors Guild Shop Effective June 1

(Continued from preceding page)

eastern production will come under the general agreement, the contract to be a separate deal between the guild and each producer.

Commentators for travelogues, newsreels and sports reels are exempted until rules are worked out by the committees. The highlights of the concessions to the actors include: continuous layoffs for contract players for a one-week period, except for retakes; termination for illness only if ill three weeks in year; right to screen name; six holidays annually as to freelance players now; stock players to get $50 minimum weekly; 50-hour week for freelance players and 12-hour rest period, with one-forty-eighth of weekly pay for each overtime hour; day players get $25 daily minimum and travel time to and from location; $35 daily minimum for stunt men; NRA rules for extras and abolition of $3.20 check and $5 daily minimum, also guild access to Central Casting records.

During the first five years of the contract there is provided 100 per cent guild shop for extras, stunt men, day, freelance and stock players, and 90 per cent guild shop for stars and featured players. However, a producer making 40 or more films yearly reserves the right to use three non-guild stars or featured players only in two pictures yearly, and producers making less than 40 films annually have the right to use three non-guild stars or featured players in one picture annually. In the second five-year period 100 per cent guild shop for the entire acting profession is provided. The guild agrees to keep its membership open and not to impose unreasonable dues and initiation fees.

Approval of Roxy Plan Recommended

Approval of the amended plan of reorganization for the Roxy Theatre Corporation was recommended in New York last Thursday with one minor change by Special Master Addison S. Pratt in his report filed in the United States district court. Special Master Pratt recommended payment in full for general creditors of the equity receiver of the Roxy instead of the 50 per cent proposed in the amended plan.

The report found the plan "fair and equitable." No provisions for the stockholders were made because no equity existed for them. However, Twentieth Century-Fox in a private agreement outside the plan has agreed to purchase Class A stock for $1.00 per share. Mr. Pratt said "in reality the plan provides for the sale of assets to the new corporation."

The present value of the Roxy Theatre was found to be $7,211,329, less depreciation on the building and equipment. The following breakdown of the valuation was given:

Land and leasehold	$2,413,750
Building, less depreciation	4,172,994
Equipment	528,916
Cash on hand	67,576
Accounts receivable	28,091
Liabilities	7,481,592
First mortgage bonds with interest	4,852,588
Second mortgage gold notes	2,121,175
General creditors of the equity receiver	38,026
Administration expenses of the receiver	16,030
U. S. Internal Revenue	7,969
N. Y. State Tax Commission	2,595
Claims filed with the trustee including personal injury claims which are expected to be substantially reduced	227,799
Receiver certificates	125,000
Trustee accounts payable	90,403

The recommendation for 100 per cent payment for general creditors of the equity receiver did not include the $16,454 claim of Twentieth Century-Fox which has agreed to accept 50 per cent.

The report pointed out that no evidence of the value of the name Roxy was presented but that the special master considered it of some value. Mr. Pratt recommended payment in cash of $5.95 on each $1,000 first mortgage bond and $23.79 for each $1,000 second mortgage gold note in addition to the provision made in the plan.

Meanwhile, Howard S. Cullman, trustee of the theatre, filed his monthly report in the federal court and reported a net profit of $40,923 for the period from March 25 to April 29 before deductions for interest on funded indebtedness, depreciation, amortization, etc.

The net operating profit was $56,940. Cash receipts were $257,331 and disbursements $224,443, showing an excess of receipts over disbursements of $32,887. Cash on hand was $134,764, compared with $101,877 the month before. Admissions totaled $220,812. Program costs were $102,812, film rentals, $54,188; special talent, $22,767; orchestra, $11,795; stage show, $8,834; projectionists' salaries, $4,632. Advertising expenses were $39,388 with allowances received for previous advertising, $15,854. A total of $25,000 of outstanding receiver's certificates was paid during the month.

Three Censor Boards Planned for Ecuador

Every motion picture shown in Ecuador now must be passed by two boards of censors and now the government is creating a third board, according to cabled reports from Guayaquil to the New York *Times*. The present boards represent the municipal and national governments and the proposed new board is to be composed of representatives of the Ministry of Education and the Chief of Police of each state capital.

Pictures considered injurious to the morals of minors, crime stories, radical propaganda and films reflecting on the customs of the country may be cut or prohibited by the censors.

Louis Cohen Opens Offices

Louis Cohen, formerly with Paramount and the S. A. Lynch Enterprises, has opened offices at 1576 Washington Boulevard, Hollywood, to handle investments, loans and insurance. Mr. Cohen was also with Fox and Fox West Coast theatres, Universal Theatres and Fanchon and Marco at various times.

IATSE Continues Membership Drive

George Browne, president of the International Alliance of Theatrical and Stage Employees and Moving Picture Operators, in Hollywood this week said that written agreements covering the organization of exchange workers in 35 cities have already been signed or are practically ready for signatures and that his organization is now starting to line up theatre ushers throughout the country and in Canada. Mr. Browne said that 15 pacts covering exchange workers in as many cities were signed last Saturday and that he expects an agreement to be reached in New York shortly where the movement is aimed at assistant managers, cashiers, doormen and janitors with little emphasis being placed on ushers.

It was also declared that 6,000 new members have been added in the stagehand and operator divisions in the past year.

In Boston, a new wage scale granted by major distributors has been accepted unanimously by the Exchange Workers' Union, affiliate of the American Federation of Labor, which is aligned with the I.A.T.S.E. Salary increases range from 10 to 40 per cent and a 44-hour week has been established with two weeks' vacation with pay.

In Chicago film inspection and shipping departments are being unionized under the A. F. of L. banner and the exchanges are offering no opposition to the move while in Detroit negotiations for new contracts are to start shortly under Roger Kennedy, business agent for Local 199, I.A.T.S.E. as across the Detroit River the movement for unionization has spread to Windsor, Ont., for the unionization of theatre ushers, cashiers and other employees under the I.A.T.S.E. banner.

In Kansas City the Film Exchange Employees' Union, affiliated with the I.A.T.S.E., according to union officials, is now proceeding with efforts to organize exchange bookers and employees of poster firms outside regular film branches. Approximately 116 inspectresses, shippers and poster clerks are claimed as members.

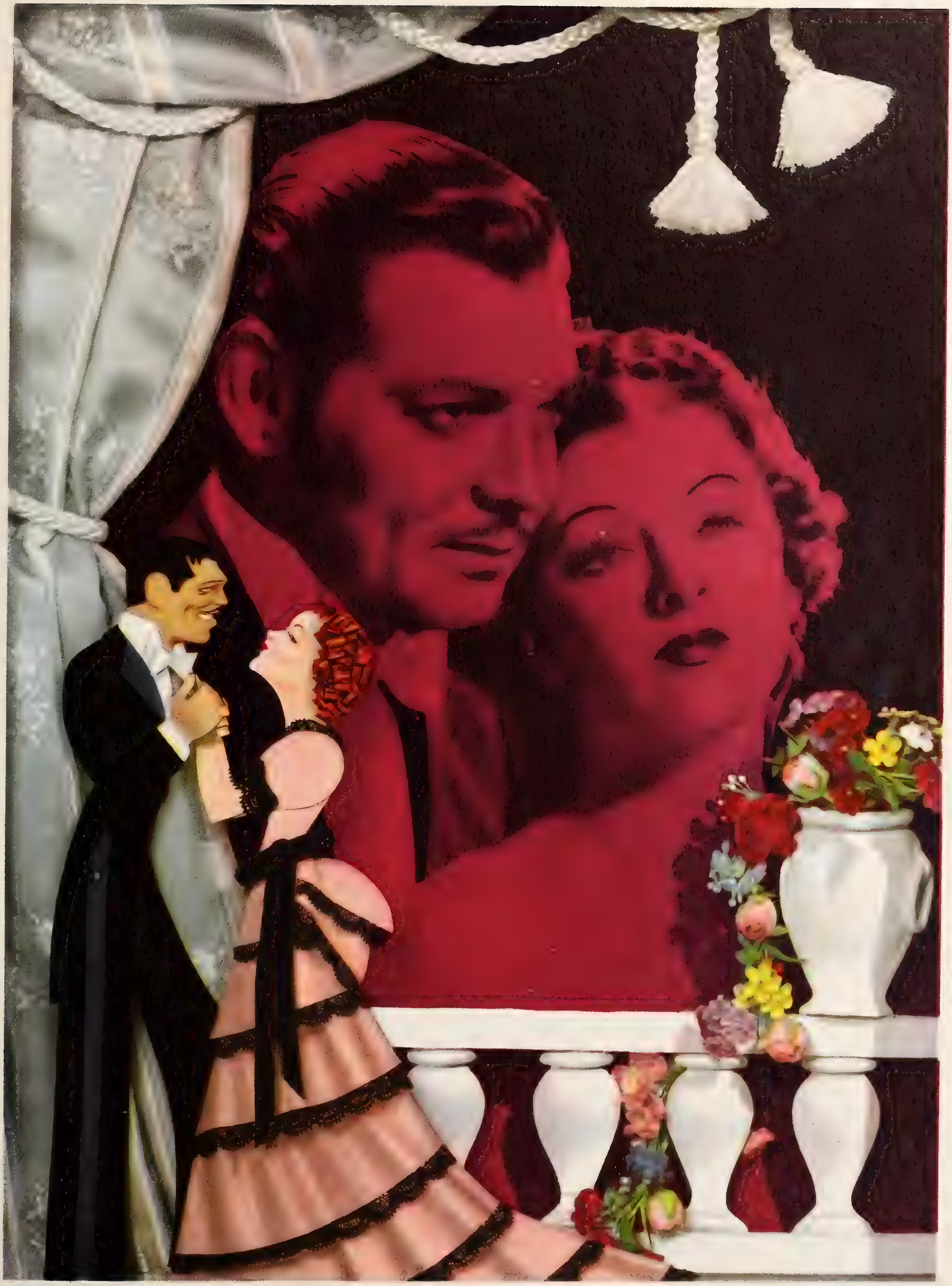
At Madison, Wis., all employees of every theatre are now members of the International Alliance as the drive for membership was concluded there this week, while in St. Louis the drive for membership continues with new members being signed daily, according to reports.

The Film Exchange Employees' Union in Washington this week, under the sponsorship of the local projectionists, received an I.A.T.S.E. charter as Local B 13. The officers are James W. Burns, president; George Sullivan, vice-president; Donald McCann, secretary; Budd Turner, financial secretary; Jules Share, treasurer, and DeForest Ormes, business agent. The charter followed several previous attempts to organize without the aid of the I.A.

A new agreement with the Operators' Union, Local 154, in Seattle, was signed this week by Sterling Chain Theatres, Inc., providing a wage increase of from 10 to 40 per cent, with an additional 10 per cent raise scheduled for September 1.

Hall to Literary Agency

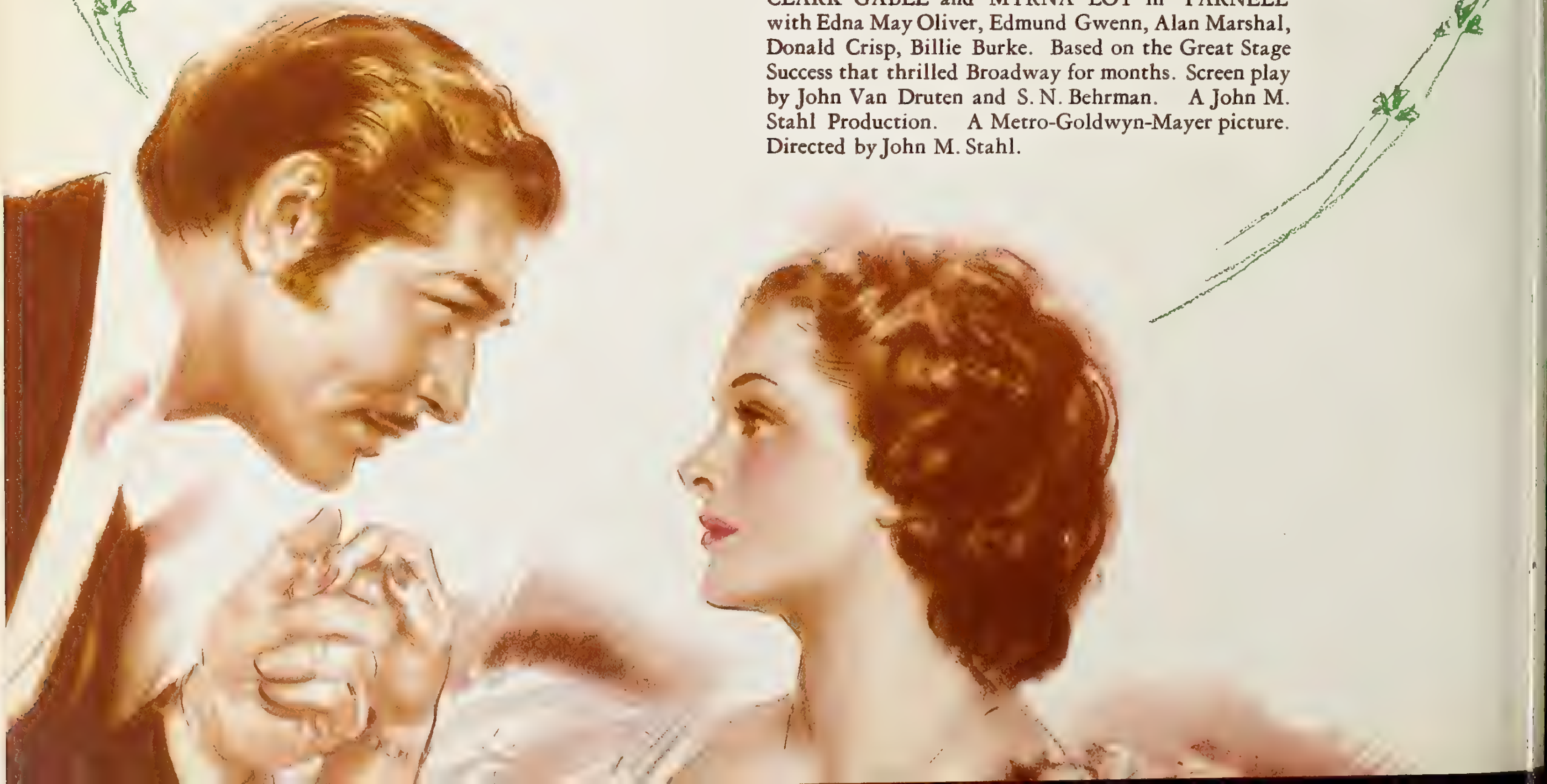
Desmond Hall, formerly associated with Cecil B. DeMille, is now with Jacques Chambrun, Inc., New York literary agency.



The curtain rises on M-G-M's magnificent "PARNELL"

The pulse of America quickens as Clark Gable takes Myrna Loy in his arms in the magnificent production "Parnell" which M-G-M proudly adds to its mightiest box-office hits!

CLARK GABLE and MYRNA LOY in "PARNELL" with Edna May Oliver, Edmund Gwenn, Alan Marshal, Donald Crisp, Billie Burke. Based on the Great Stage Success that thrilled Broadway for months. Screen play by John Van Druten and S. N. Behrman. A John M. Stahl Production. A Metro-Goldwyn-Mayer picture. Directed by John M. Stahl.



20th CENTURY-FOX AND REPUBLIC ARE NEXT TO HOLD CONVENTIONS

Kent, Home, Says Company Will Have at Least 30 "A" Among the 52 To Be Announced at Gathering May 30

The sales convention series, in which five companies have announced the new season's product plans to assembled field and home office representatives, will resume, after a week's interlude, on May 30th when Twentieth Century-Fox and Republic delegates will meet in the Hotel Ambassador, Los Angeles.

Warner Brothers announced a program of 60 features at the sessions which concluded last Thursday, as reported on page 59 of *Motion Picture Herald* of May 15th. Metro-Goldwyn-Mayer scheduled 44 to 52 features and Monogram outlined plans for 42 at meetings earlier this month which were reported on pages 24 and 25 of the *Herald* of May 8th.

Details of the Universal convention at which 50 were announced are recorded this week on page 39 and plans for Grand National's 65 are outlined on page 40.

Columbia, last company to announce the dates for its meeting, has selected June 27th as the time and the Ambassador Hotel, Los Angeles, as the place. The convention will last a week and the entire sales force, numbering 250, will attend.

Twentieth Century-Fox will have at least 30 "A" pictures among the 52 to be produced in Hollywood for the new season, Sidney R. Kent, president, said on his arrival in New York from Europe last week. New World, British producing subsidiary under Robert T. Kane, will make six to eight films of which four or five will be designed for American release, the president said.

Mr. Kent, accompanied by John D. Clark, general manager of distribution, and Charles E. McCarthy, director of advertising and publicity, left New York for the Coast on Monday to take part in conferences preceding the annual sales convention.

Theatre Affiliates Represented

Production, distribution and exhibition executives will be represented at the meeting. Officials of the theatre affiliates who will be present include:

Spyros Skouras, president of National Theatres, Inc.; Charles P. Skouras, president, Fox West Coast Theatres; George P. Skouras, president, Skouras Theatres, Inc.; Matthew Fox, Alfred McNeill, William T. Powers, Ted Kirkmeyer of Butte, Mont.; Rick Ricketson, president, Inter-Mountain Theatres Corporation of Denver; Elmer C. Rhoden, president, Fox Midwest Theatres Corporation, Kansas City; Frank L. Newman, president, Evergreen Amusement Corporation, Seattle; Jack Hamrick and A. L. Rosenberg of Evergreen Amusement Corporation; Al Hanson, Larry Kent, C. A. Buckley, George Topper, Thornton Sargent, Cullen Espy, Dick Dickson, George Browser, B. V. Sturdivant, Homer Gill, Louis Christ, Fred Stein, H. C. Speigel, Nick Turner, William Agren and William C. Steege.

In addition to the 250 members of the domestic sales force who will attend, representatives of the company's overseas department will include Stanley S. Crick, managing director for Australia; R. Sutton Dawes of London, British sales director; T. Isdahl, manager for Norway; A. Paucker of Roumania; Luigi Giordano of Egypt; Charles Munro, general manager of the Hoyt circuit in Australia; Gus Mohme of Mexico; W. W. Sullivan, Central American district manager, and Delbert Goodman, far eastern manager.

SEVEN COMPANIES TO MEET IN JUNE

Seven of the eight sales conventions still to be held are set for June. Twentieth Century-Fox and Republic will convene May 30th at the Ambassador Hotel, Los Angeles, and Paramount delegates will meet June 10th also at the Ambassador. Gaumont British will have three regional meetings beginning on June 10th in New York and following in Chicago and Los Angeles. United Artists will follow a similar plan, opening June 14th in New York and continuing with sessions in Chicago and San Francisco. RKO Radio will hold its sessions at the Ambassador starting June 16th as will Columbia on June 26th. Imperial will hold four meetings in July in New York, Chicago, New Orleans and San Francisco.

Shirley Temple will be starred in three of the new features and Eddie Cantor will be in two, the first of which, "Ali Baba Goes to Town," will start next month.

Warner Meeting Ends

Individual meetings among district and branch managers and salesmen from each territory were held at the Warner Brothers home office in New York following the adjournment of the convention last Thursday at the Waldorf Astoria Hotel. Special emphasis was placed on the film scheduled for release during the remainder of this season, the first two of which, "Cherokee Strip" and "Draegerman Courage" opened last Saturday.

The largest advertising budget in the history of the company will be expended during the coming season, S. Charles Einfeld, director of advertising and publicity, told the delegates on the final day of the meeting.

"While we shall also utilize national magazines and outdoor advertising, by far the greatest proportion will be for newspaper advertising," Mr. Einfeld said. "Years of experience have taught us a major lesson—the newspaper is still the premier medium.

"The screen and the newspaper are both essentially modern; in spirit, outlook and tempo they have a great deal in common. The increasing tendency to reflect today's life in motion pictures by the use of contemporary themes and occurrences cannot fail to increase the close relations between these two important mediums."

The delegates selected by ballot eight young players on the Warner roster who will be groomed for stardom during the coming year. They are Gloria Dickson, Doris Weston, Beverly Roberts, Jane Bryan, Jane Wyman, Kenney Baker, Wayne Morris and John Litel.

The final event of the four day convention was a banquet in the grand ballroom of the hotel.

Columbia Sets June 27th for Los Angeles Meeting; United Artists Partners Convene in Hollywood on New Product

Leon Schlesinger has established a fourth cartoon unit under Raymond G. Katz, formerly his executive assistant. Mr. Katz will make his headquarters at Beverly Hills and will produce 10 Looneytunes in black and white. In the present Hollywood studio Mr. Schlesinger will make 20 Merrie Melodies in Technicolor and six Looneytunes in black and white for distribution through Warners.

Columbia Sets Date

The Columbia convention will open June 27th at the Ambassador Hotel, Los Angeles and will last a week according to present plans.

Activity on the new program already has begun at the studio. Vehicles have been set for Grace Moore and Irene Dunne, a Frances Marion production is nearly ready, a script is close to the shooting stage for Frank Capra, and adaptations of a number of stage and book properties are reaching completion.

The Irene Dunne picture, "The Awful Truth," will be directed by Leo McCarey. The screen play is by Dwight Taylor and Vina Delmar. Within the next few weeks the Grace Moore picture, "The Sound of Your Voice," will go into production. It is a comedy with music.

Prominent also in the musical division is the special production being prepared by Oscar Hammerstein who will also produce the picture. Frances Marion's first production for Columbia will be "The Winning of the West," now being adapted by Courtney Riley Cooper and Frank R. Adams.

A cast, not yet disclosed, is being selected for the George Kaufman-Moss Hart Broadway success, "You Can't Take It With You," bought by the company for $200,000.

Other productions now in preparation include "Grand Gesture," Alec Rackowe's musical screen story; "The Man Who Won the War," "Chopin," and "Cape of Good Hope."

Charles B. Mintz is producing a new cartoon series titled "Petey Parrot" for Columbia.

Sales figures compiled by the company show that the branches have exceeded by 190 per cent the quotas set for them in the Montague Sweepstakes Drive, named for Abe Montague, general sales manager.

U.A. Partners Meet

United Artists partners were meeting this week in Hollywood to discuss product plans for the new season. George J. Schaefer, vice-president and general manager; Maurice Silverstone, head of United Artists, Ltd., London; and James Mulvey, vice-president of Samuel Goldwyn, Inc., left New York last Friday by train for the coast and Alexander Korda, head of London Films, Basil Bleck, his legal adviser, and Douglas Fairbanks left by plane on Saturday.

Douglas Fairbanks, Jr., has been signed to a one picture contract by David O. Selznick. He has just completed "Prisoner of Zenda" for the company.

Paul Robeson has finished work in Gaumont British's "King Solomon's Mines" and will make a concert tour of the British Isles and Europe before returning to America.

ASCAP MEETING MAPS NEW MOVES AGAINST ATTACKS IN LEGISLATURES

Society Barred from Conducting Business in Montana, Nebraska and Washington State; Bill Turned Down in Florida

Disturbed over its adversaries' continuing attacks in state legislatures, the American Society of Composers, Authors and Publishers this week convened in New York with 50 field representatives and their attorneys from 42 states to map retaliatory moves and a plan of defense against state legal restrictions enacted or threatening. Edwin Claude Mills, chairman of the Society's administrative committee, presided in ASCAP's Rockefeller Center headquarters, the sessions lasting from Monday through Wednesday.

Mr. Mills blamed the radio broadcasters for sponsoring the state legislation barring ASCAP from operating. He declared that the Society was prepared to defend itself, and that it demanded "and will receive just treatment".

"The Society," he said, "cannot understand why the broadcasters continue to shoot at us, when we give them a central source for the inexpensive clearance of the most expensive file of music ever gathered in the world."

Mr. Mills asserted that ASCAP's relations with the motion picture business now are on the basis of "contentment and satisfaction."

Charges Annual Fee

The Society charges a fixed annual fee for all public usages of its members' copyrighted music played for profit. Exhibitors call it "the music seat tax," representing a per-seat royalty charge collected yearly. In radio, ASCAP charges a percentage of gross income.

The convention held this week in New York opened on Monday morning with an address of welcome by Gene Buck, president, and with addresses following by E. S. Hartman, head of the Society's field representatives and general counsel in the midwest, and by Mr. Mills, who stressed "The Problem of Public Relations and Good Will." Mr. Mills explained that he referred to "public relations" with ASCAP's customers—the users of the Society's copyrighted music.

The state legislative attacks are an outgrowth of action taken two years ago jointly by broadcasters and motion picture exhibitors against ASCAP's royalty charges. The Society subsequently lowered rates for theatres, and apparently that concluded the exhibitors' outward interest. But evidently the broadcasters are continuing the campaign.

Laws Passed in Three States

The states of Washington, Montana and Nebraska already have passed laws prohibiting the Society from doing business within their respective borders, and similar measures have been introduced in Iowa, Wisconsin, Florida, Texas, Minnesota, Ohio, Indiana and Tennessee. It is for the purpose of arriving at plans of defense that the principal attention at this week's convention was directed.

However, Tennessee, Florida and Indiana have defeated the bills, and Minnesota and Iowa adjourned without taking any action.

The House judiciary committee of the Florida legislature voted down the bill in that state, on Tuesday afternoon even as the Society was meeting on its defense plans. Specifically, the Florida measure called for the prohibition of composers and lyricists from joining together to do business, which, obviously, would have the effect of barring ASCAP from operating. This draft is identical with bills introduced in the other states.

Enforcement a Problem

On Monday, again, during the period of the convention, R. L. Cochran, Governor of Nebraska, signed the bill outlawing the Society in Nebraska.

Mr. Cochran said the principal objection by ASCAP to the bill was the assertion it was unconstitutional.

"I don't presume to be a court," the Governor said, according to United Press.

The bill drew criticism in the legislature at Nebraska last week, but its author, Frank J. Brady, in the Senate, held it was constitutional and merely held the Society to be an unlawful monopoly.

Although the Nebraska decision became law immediately, Attorney General Hunter is reported to have evidenced uncertainty as to how it would be enforced. A fine of $5,000 is provided for any violation, as in the drafts passed or pending elsewhere.

The bill does not mention ASCAP by name, but cites "any combinations," allegedly acting unlawfully in restraint of trade.

Mr. Mills, besides declaring all the bills to be unconstitutional, asserted that they prevent the music composers, publishers and authors from merely banding together for self-protection.

Await Montana Test

ASCAP's meeting this week decided on a policy of vigorous opposition to the anti-Society legislation. Mr. Mills said that the coming legal test of the Montana law was expected to prove the bulk of the legislation to be unconstitutional, in which case it probably would serve as a decisive deterrent to the movements in other states.

Attorneys for ASCAP have until May 30th to exchange and answer briefs in the Montana test, being conducted in federal court at Helena, where Louis D. Frohlich, of the New York law firm of Frohlich and Schwartz, is heading the Society's legal battery. Initial arguments were heard late in April, and, after the expiration on May 30th of the period for filing briefs, the court will immediately give a decision.

Meanwhile, the Society has been compelled to discontinue the licensing of commercial music users in Montana, in compliance with the new law. In consequence, all Montana theatres, broadcasters, dance halls, restaurants and other commercial enterprises, have been relieved of the music tax and will not resume the payments pending the outcome of the court test.

Mr. Mills conceded that even if ASCAP is successful in proving the Montana law to be unconstitutional, the Society will not make any attempt to collect the back payments which are unpaid.

Commercial music users in the State of Washington are preparing to take similar action on withholding payments when the law there aimed at the Society goes into effect on June 1st.

The Society will bring the Washington law into the federal courts, as in Montana, and will act similarly in Nebraska on the law passed there this week, moving first for an injunction in both places.

Wallace X. Rawles, former bureau manager of International News Service in Los Angeles, has joined Universal as assistant director of publicity under Marc Lachman.

Title Bureau Plans Delayed By MPDDA

No action on the proposed revision of provisions governing the length of time which title registrations remain in effect is expected before the end of June by the Title Registration Committee of the Motion Picture Producers and Distributors of America, Inc., a spokesman for the organization announced in New York this week. It was conceded that there probably will be changes in the present rules but that these changes could not possibly be ratified before the annual meeting of the MPPDA board, which is set for late next month.

The proposals for new regulations result from some dissatisfaction with the recent change which releases titles two years after being registered. Prior to that change, rights to registered titles could be retained almost indefinitely by their registrants. The new proposals, which have been submitted to the committee, would extend title rights to registrants to three or four years.

Rolan Appoints AMPA Committee

Six regular organization committees were appointed this week by Ralph Rolan, new president, to serve during his 1937-38 administration of the Associated Motion Picture Advertisers, as follows:

ENTERTAINMENT AND PROGRAM:
Rutgers Neilson, chairman; Leon Bamberger, Hortense Schorr, Eli Sugarman, Ruth Weisberg, Tess Michaels, Tom Waller, Arthur Jeffrey, Mort Blumenstock, Irwin Zeltner.
SERVICE BUREAU:
Ray Gallagher, chairman; S. Barret McCormick, Charles Alicoate.
PUBLICITY:
Ken O'Brien, chairman, Francis Weil, Joseph Schorr, Mel Heyman, Jack Harrower, James Cunningham.
NATIONAL COUNSELLOR OF U. S. CHAMBER OF COMMERCE:
A. J. Powers.
ADVISORY COUNCIL:
Howard Dietz, Charles Einfeld, Charles McCarthy, Rodney Bush, Paul Gulick, Ed Finney, S. Barret McCormick, Monroe Greenthal, William Ferguson, Robert Gillham, Al Selig, Hy Daab, Marvin Kirsch, James Cunningham.
MEMBERSHIP:
Ed Finney, chairman; Paul Lazarus, James Cunningham, Ralph Lund.

Dickson Joins Disney

Gregory Dickson, formerly in charge of trailers for Radio in Hollywood, this week joined the Walt Disney organization as head of publicity.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

This Is My Affair

(20th Century-Fox)

Historical Drama

Darryl F. Zanuck's enthusiasm for dealing cinematically with historical personalities and incidents is no secret. On the whole, as the record reveals, his disposition to interest himself in such material has been quite successful, whether considered from an entertainment or commercial viewpoint. In this sort of screen matter, as well as others, he has very often demonstrated that his is the knack of effecting those singular combinations of characterizations, themes and substantiating production details that result in desirable entertainment. Sometimes his excursions into the realm of history do not receive the unanimous endorsement of students. Nevertheless, box office records do not indicate that those folks who go to theatres just to be amused, and without yearning to be educated, cared very much whether or not he hewed closely to the authentic line.

Not many people ever heard of Lieutenant Richard L. Perry. Unlike President William McKinley's other trusted confidant, Lieutenant Rowan, whose adventure Mr. Zanuck picturized in "A Message To Garcia," Perry had no Elbert Hubbard to make his immortal. Nevertheless, Lieutenant Perry was an actual character, who rendered his country a great service, but whose fame, until now, has been confined to a gravestone in Arlington National Cemetery. His story, as told in "This Is My Affair," is a graphic demonstration that undercover secret service operatives and bandits in 1901 were of pretty much the same ilk as their present day descendants.

In that year a wave of bank robberies sweeps the midwest. President McKinley assigns naval Lieutenant Perry to desert the service, endeavor to find the culprits, gain their confidence, become their partner and furnish the information that will lead to their elimination. Perry does. In doing so he falls in love with beer hall entertainer "Lil Duryea," sister of "Batiste," brains of the gang, and thus become involved in continual conflict with gagging gorilla "Jock Ramsay." When the midwest becomes too hot, he's with "Bat" and "Ramsay" when they crack a bank in Baltimore. But he has managed to tip officers off to the job and when "Bat" is killed Perry and "Ramsay" are captured, convicted and sentenced to death. Before Perry can get a secret message to McKinley informing him who the man higher up is, the President is assassinated. Perry seems doomed, particularly when "Lil" turns against him. But she has a change of heart and prevails upon President Theodore Roosevelt to order McKinley's mail searched.

That's the story. What has been done with it makes it more interesting from a mass mind view point. There's quite a bit of music and dancing embellishment featuring the songs and buxom chorines of the 1900 era. Much of the supplementary dialogue is in the slangy argot of the time. "Teddy" Roosevelt is in for a couple of sequences in which his catch phrases, "Bully" and "Big Stick," are reborn. Colored by these qualities, the dramatic story is well developed and the romantic contrast is handled in an intelligent manner.

The production being of a caliber that should invite the attention of exhibitors and public, the important matter of names has not been overlooked. Robert Taylor and Barbara Stanwyck, whose personal romance is very much public property, are Perry and "Lil Duryea." Brian Donleavy is "Bat" and Victor McLaglen is "Ramsay." Frank Conroy impersonates McKinley, Sidney Blackmer "Teddy" Roosevelt, and Robert McWade is Admiral Dewey. Additionally, John Carradine, Alan Dinehart, Sig Rumann, Douglas Fowley and Tyler Brooke (in a vaudeville song and dance specialty) are prominent.

Previewed May 13 in Grauman's Chinese theatre. Though the audience didn't always react to what it saw in just the manner the producer undoubtedly hoped it would, a cross section impression seemed to indicate that the attendance thought that it all added up to good mass entertainment.—GUS MCCARTHY.

Produced and distributed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Associate producer, Kenneth Macgowan. Directed by William A. Seiter. Story and screen play by Allen Rivkin and Lamar Trotti. Music and lyrics by Mack Gordon and Harry Revel. Art direction by Rudolph Sternad. Photography by Robert Planck. Costumes by Royer. Musical direction by Arthur Lange. P. C. A. Certificate No. 3200. Running time, when seen in Hollywood, 90 minutes. Release date, May 28, 1937. General audience classification.

CAST

Lieutenant Richard L. Perry	Robert Taylor
Lil Duryea	Barbara Stanwyck
Jock Ramsay	Victor McLaglen
Batiste Duryea	Brian Donlevy
President Theodore Roosevelt	Sidney Blackmer
Ed	John Carradine
Doc Keller	Alan Dinehart
Alec	Douglas Fowley
Admiral Dewey	Robert McWade
President William McKinley	Frank Conroy
Gus	Sig Rumann
Miss Blackburn	Marjorie Weaver
Ernie	J. C. Nugent
Specialty	Tyler Brooke
George Andrews	Willard Robertson
Bowler	Paul Hurst
Henry Maxwell	Douglas Wood
Judge	Jonathan Hale
Warden	John Hamilton
Priest	Joseph Crehan
Dowager	Mary Young
Jeweler	Maurice Cass
Roosevelt's Secretary	Paul McVey
Girl with Roosevelt	Jayne Regan
Blonde	Ruth Gillette
Reporter	Jim Donlan
Tim	Davison Clark
Boy	Fred Santley
Girl	Helen Brown
Bradley Wallace	DeWitt Jennings

Hotel Haywire

(Paramount)

Farce

The sophisticates may not pay much attention to this, but the common customers who appreciate a lot of laughs should find it plenty amusing. Laugh creation is the whole point of the picture and as this quality is found in the movement of the film, it is also evident in characterizations, plot, situations and dialogue. Played by a competent cast, the principal members of which are all well known to theatre goers, the show is a domestic comedy farce aimed to catch the fancy of family audiences.

Action concerns what happens to the various members of the "Parkhouse" family and "Dr. Zodiac Z. Zippe," astrologist, numerologist and all around trouble maker as long as he can find suckers to fall for his game. "Mrs. Parkhouse" is his preferred customer. The setup is not viewed with any great enthusiasm by dentist "Dr. Parkhouse," who is having his own troubles with daughter "Phyllis," who wants to marry "K. Kitts, Jr.," despite the objections of his father, " I. Kitts, Sr." Things begin to happen when a bunch of "Parkhouse's" pals slip a pair of lady's scanties into his pocket where they are found by his wife. Immediately she consults "Zodiac" and, though he doesn't want to, so does "Parkhouse." "Zodiac" fixes up a situation to get the squabbling pair into as much hot water as possible and also prove profitable to himself. As the story moves along at a madly merry pace, the adventures of "Mr." and "Mrs. Parkhouse" being balanced by those of "Phyllis" and the young and old "Kitts," a climax occurs in Hotel Haywire, where, as everyone gets wise that "Zodiac" has been making monkeys out of them, peace is restored and his quick departure arranged for.

Played for broad satirical comedy, with any and everything that looks as though it might provoke a laugh tossed in, the picture is a combination of clever absurdity that should have no difficulty in hitting average audiences right in the funny bone.

Previewed, May 14, in the Alexander theatre, Glendale. The folks in the gallery liked it.—G. M.

Produced and distributed by Paramount. Directed by George Archainbaud. Original story and screen play by Preston Sturges. Photographed by Henry Sharp. P. C. A. Certificate No. 3270. Running time, when seen in Hollywood, 65 minutes. Release date, June 4, 1937. General audience classification.

CAST

Dr. Zodiac Z. Zippe	Leo Carrillo
Dr. Parkhouse	Lynn Overman
Phyllis Parkhouse	Mary Carlisle
Bertie Sterns	Benny Baker
Mrs. Parkhouse	Spring Byington
I. Kitts, Sr.	George Barbier
I. Kitts, Jr.	John Patterson
Ellie Sterns	Collette Lyons
Mr. Winsett	Porter Hall
Mrs. Winsett	Josephine Whittell

The Man in Blue

(Universal)

Drama

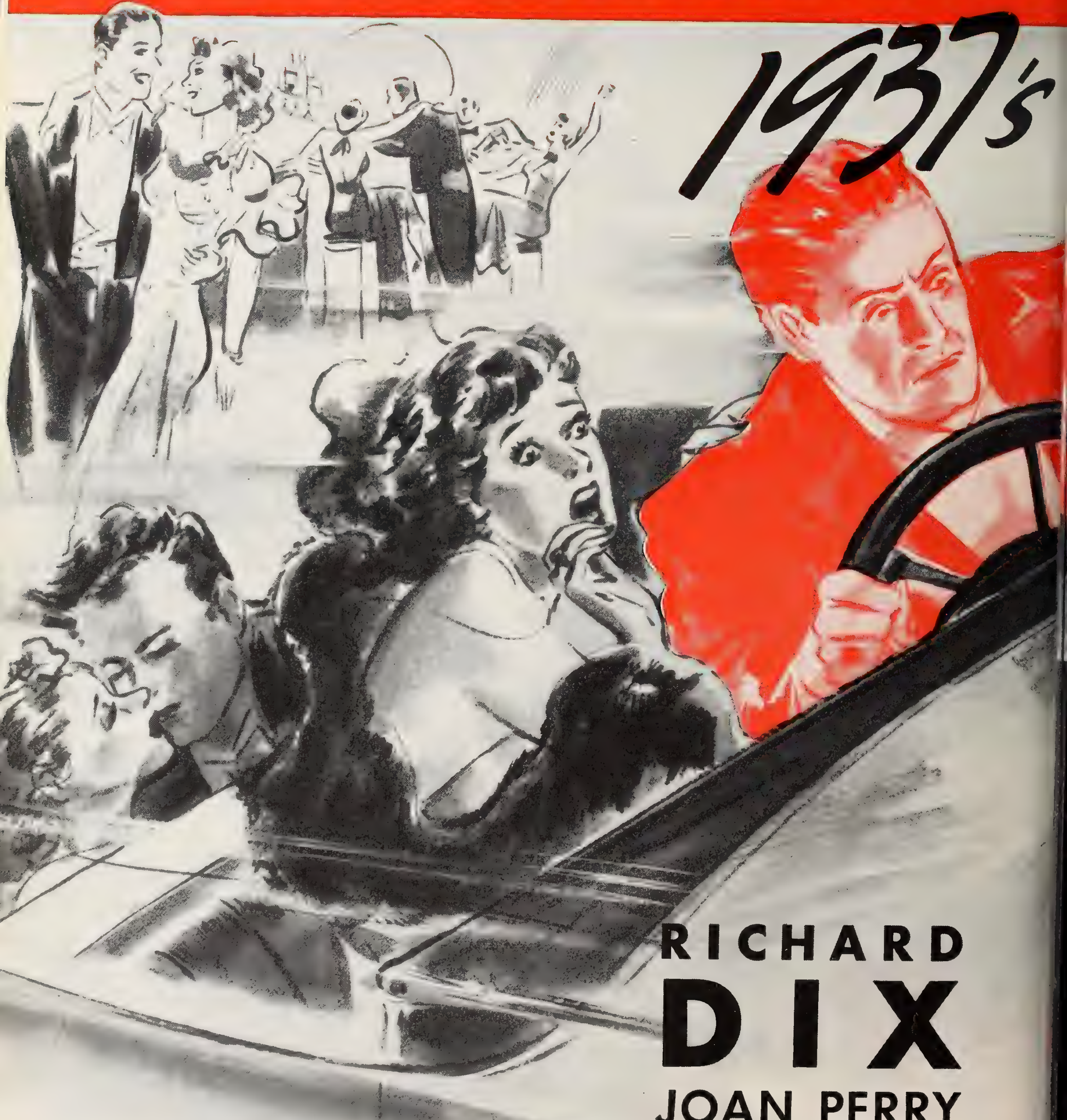
An interesting show if not a great one, this should satisfy in the field for which it is made. It includes no glamorous names over which to make a fuss. But in an intelligent way it tells an interesting story. In the hands of a competent group of players, there is an atmosphere of believability. The angle into which managers most likely will find it easiest to sink their teeth and do something that will attract patron attention to the production is its quality of human interest. Devoid of any semblance of hokum, the story concerns real human beings involved in a series of melodramatic and romantic circumstances that might have happened.

A policeman kills a thief. Conscience striken, he adopts his victim's little boy. Under the paternal guidance of the officer and his wife the boy shows no inherent criminal tendencies. A decade passes and the boy, grown up, gets a job in a bank where his foster father is a watchman. He falls in love with a stenographer. Innocently, he forgets some money and the rigidly conducted bank demands his resignation.

Suspected by his foster father of having taken the money, the boy comes under the influence of a hard boiled old crook, becomes involved in a bond robbery, is arrested, convicted and sent to jail because he will not reveal the whereabouts of the loot. In prison, realizing he has made a mistake, he gives a fellow convict who is about to be released a letter to the girl telling her where the bonds are. The convict double crosses

(*Continued on page* 60)

FLAMING YOUTH IN A TOP PICTURE GIVES GREAT OPPORTUNITY!!



RICHARD
DIX
JOAN PERRY
NANA BRYANT • FRANK C. WILSON
Directed by Harry Lachman
A Columbia Picture

Exploitation Natural!

Columbia crashes through with a ripping . . . tearing . . . *modern* melodrama . . . turned out with supreme showmanship!

Backed by a sweet set-up of high-powered promotional tie-ups . . . to beat outdoor summer competition to the punch!

The DEVIL is DRIVING

him. Through the influence of the girl, the boy is paroled as officials hope he will lead them to where the bonds are hidden. With the girl, he learns where his convict pal is hiding, but as she tip off her boy friend's foster father, the watchman arrives first to kill the convict and recover the bonds. A reconciliation and understanding effected between foster father and son, the boy and girl start out on a new life.

With the individual players contributing good performances, the show is one of those that should build on successive days. Word of mouth comment should help it much.

Previewed in Universal studio projection room, May 12.—*G. M.*

Produced and distributed by Universal. Directed by Milton Carruth. Story by Kubec Glasmon. Screen play by Lester Cole. Photographed by George Robinson. P. C. A. Certificate No. 3207. Running time, when seen in Hollywood, 60 minutes. Release date, May 30, 1937. General audience classification.

CAST

Frankie Dunne	Robert Wilcox
Martin Dunne	Edward Ellis
June Hansen	Nan Grey
Willie Loomis	Richard Carle
The Professor	Ralph Morgan
Martha Dunne	Alma Kruger
Frankie (As a Boy)	Billy Burrud

Mountain Justice

(FN-Warner)

Melodrama

Back in 1921 a First National production unit turned out a study of the backwoods folk later to be dubbed hillbillies and it set a thus far untouched high for material in kind. The picture was "Tol'able David" and in it Richard Barthelmess and the late Ernest Torrence started their rise to stellar peaks. Sadistic was not then a word commonly applied to entertainment, and might not have fit too well had it been, but the picture simmered down to a terrific battle between these actors and nothing in kind save the brawl in "The Spoilers" ever brought so many people to the nation's box offices with money in hand.

"Mountain Justice" is not, of course, a remake of "Tol'able David," but it contains most of the elements that made that picture click and a number that the 1921 production lacked. It has, in addition to the rough mountain characters, the primitive philosophy and forthright manners of the backward civilization it depicts, and at least theoretical relevancy to the recently headlined case of the daughter who killed her father with a slipper and the juvenile bride theme of contemporary news and editorial writers. It doesn't quite justify, however, and happily, the marquee mention of it made by the Rialto theatre in New York, to wit: "A Gripping Melodrama of Lust and Lash." There is quite a bit of lashing in it, and some closeups of what turns out to be a fatal hand-to-hand encounter between father and daughter, but the lust, if any, is negligible.

The story is about a mountain girl who wants to establish free clinics for the people of her backward community and a doctor and a city lawyer who help her do so over the objections of a father given to enforcing his authority with a whip. The father dies following a resisted attempt to whip his daughter and a jury of his neighbors convicts her of murder, for which she is sentenced to 25 years in jail. The mountaineers think hanging would be more appropriate and set out to lynch her, but the doctor and the lawyer, whom she is to marry of course, extricate her from this situation and fly her to another state, the governor of which disposes of the whole matter by refusing to permit her extradition. (Into this is woven a mountain trial of considerable interest and a childbirth scene, with dialogue, which probably isn't quite the best amusement available to kiddies with a Saturday afternoon to while away.)

On the exploitation side, naturally, the picture is as full of angles as the mountains are of lonesome pines. To recommend one above another is as to choose between this and that, but it's no trick to foresee that, unless you've got a spot like the Rialto in the middle of Times Square, billing of the "lash and lust" variety is likely to snap back.

Reviewed at the Rialto theatre, New York, strictly a drop-in house, where it seemed to satisfy the close packed audience present at the time.—W.R.W.

Produced and distributed by Warner Brothers. A First National picture. Directed by Michael Curtiz. Screen play by Norman Reilly Raine and Luci Ward. Film editor, George Amy. Art director, Max Parker. Photography by Ernest Haller. P. C. A. Certificate No. 2750. Release date, April 24. Running time, 82 minutes. Adult audience classification.

CAST

Ruth Harkins	Josephine Hutchinson
Paul Cameron	George Brent
Doc Barnard	Guy Kibbee
Evelyn Wayne	Mona Barrie
Jeff Harkins	Robert Barrat
Phoebe Lamb	Margaret Hamilton
Horace Bamber	Robert McWade
Clem Biggars	Fuzzy Knight
Tod Miller	Edward Pawley
Meg Harkins	Elizabeth Risdon
Bethie Harkins	Marcia Mae Jones
Judge Crawley	Granville Bates
Mr. Turnbull	Russell Simpson
Mrs. Turnbull	Sibyl Harris
Asaph Anderson	Guy Wilkerson

Farewell Again

(London Films - United Artists)

Melodrama

Difficult to classify, but definitely a creditable piece of work, this Erich Pommer production, first called "Troopship," makes its appeal on the strength of originality of form and a really brilliant range of characterization. Also an asset is its unusual background; most of the action takes place on a troopship at sea. The direction of Tim Whelan has been skillful.

What the film does is to picture, graphically and convincingly, a score or more of persons of different breeds, social status and temperaments, in the confined world of a crowded ship and in the unusual circumstance that the vessel, nearing England with a Lancer regiment which has done five years' Indian service, is advised by wireless that the troops will have only six hours' leave at Southampton before sailing on further Eastern service. The reaction of the officers, men, and their women, to this news, and its direct effect on their personal fortunes, forms the screen material.

Of more importance than the actual incident, —though, in fact, several convincing human dramas and comedies are pictured concurrently, —is the fact that the authors and director have created a whole series of characters who really live, who talk entertainingly and in varied accents and do convince one that that is just how a miscellaneous ship's company would react.

Love interest is provided by the fact that an officer of the regiment falls for a nurse, though he knows that his fiancee will be waiting for him on the quay. Tragedy is in the fact that the Colonel's wife is incurably ill, that he must leave her on shore and never see her again. Melodrama is provided by the trooper who uses his few hours ashore to attempt the murder of a girl he thinks unfaithful.

Sentiment comes when the Sergeant's wife provides him with a daughter in mid-ocrean, while the ship's engines stop for the event. There is a plentiful helping of low-comedy in the squabbles of the soldiers' wives in "married quarters," and in studies of soldier types. The background of it all is a picture of military life afloat, which is full of an interest of its own.

There is very good acting from a long cast, including many of the best players in British pictures. Leslie Banks and Flora Robson are the Colonel and his wife, Sebastian Shaw the Captain and Patricia Hilliard the nurse, Edward Lexy and Marie O'Neill the Sergeant and his lady. The "type" parts also are well portrayed.

There is considerable "Cockney" in the dialogue and the British flag is waved with fair frequency, but the lesson of Service which underlies the story is expressed without ranting. The humaneness of the picture is its outstanding quality.

The picture was applauded heartily at a preview at the Plaza in London. All the humor got over well. The acting was praised in after-comment.—BRUCE ALLAN.

Produced by Erich Pommer for London Film Productions. Distributed by United Artists. Directed by Tim Whelan. Original story and continuity by Wolfgang Wilhelm. Screen play by Clemence Dane in collaboration with Patrick Kirwan. Interior photography by James Wong Howe, exteriors by Hans Schneeberger. Settings by Frederick Pusey. Musical score by Richard Addinsoll. Musical director, Muir Mathieson. Recording Director, A. W. Watkins. Recordist, Jack Rogerson. Production manager, W. H. Burnside. Running time, 80 min. General audience classification.

CAST

Colonel Blair	Leslie Banks
Mrs. Blair	Flora Robson
Captain Reed	Sebastian Shaw
Ann Harrison	Patricia Hilliard
Doctor Pearson	J. H. Roberts
Major Swayle	Eliot Makeham
Mrs. Swayle	Martita Hunt
Lady Joan	Leonora Corbett
Roddy Hammond	Anthony Bushell
Carter	Robert Newton
Elsie	Rene Ray
Smith	Robert Cochran
Sergeant Brough	Edward Lexy
Mrs. Brough	Marie O'Neill
Sergeant-Major Billings	Wally Patch
Mrs. Billings	Margaret Moffatt
Lily Toft	Gertrude Musgrove
Corporal Edrich	Billy Shine
Bulger	Alf Goddard
Mrs. Bulger	Edie Martin
Withers	Edmund Willard
Moore	Phil Ray
Mrs. Moore	Janet Burnell
Judd	Jerry Verno
McAllister	John Laurie

The King's People

(Michael Mindlin)

British Documentary Subject

This is an unusual and in many ways notable filmic documentation of British history, attitude and policy, fabricated by the late John Drinkwater with the cooperation of Lady Astor, Sir Austen Chamberlain, George Bernard Shaw and others, and with well chosen library shots depicting highlights of British history from the death of Queen Victoria forward. The picture was produced with special relevancy to the then imminent coronation but it places chief emphasis upon British policy, temperament and, of course, national honor, glory and nobility of purpose.

A reviewer natively inclined to regard the British as a pretty satisfactory people finds the picture easy to take. But this one is also exposed rather regularly to the documentary films of other nations and comparison is more or less inevitable. He thinks Mr. Drinkwater handled the job very well indeed, introducing a technique quite likely to be appropriated by the nations more active in this type of endeavor, but he has no expectation that the film will be accepted as else than propaganda of an exceptionally straightforward and coherent kind. Possibly Mr. Drinkwater strove for just that.

The technical device mentioned in the preceding paragraph is simple and effective. The picture opens in the Drinkwater home with the author explaining to an American reporter that he is completing a picture suggested by the coronation. His aide in this work, presented as having patched together suitable lengths of historical film, projects it, in two segments, on a screen in another room, Mr. Drinkwater absenting himself at intervals to interview, in his study, such persons as Lady Astor, Mr. Shaw and Mr. Chamberlain, summoned to discuss the undertaking.

In the course of these interviews, Mr. Shaw's being written by himself according to a screen notation, the British Empire is discussed at length and with understandable approval. Lady Astor's American origin is amply stressed. Mr. Chamberlain's long activity in governmental affairs is duly emphasized and Mr. Shaw contrives, naturally enough if not pertinently, to inform the audience that he's quite a playwright, Irishman and wit. All interviews set forth that the British Empire is now a commonwealth of nations, that it includes a quarter of the world's area and population, that it has had a succession of extremely admirable rulers and statesmen and that it is all for peace. The

(*Continued on page* 62)

SCREEN SNAPSHOTS

17

YEARS YOUNG . . .

Seventeen years is a long time in an industry like ours, where things happen fast and furiously . . . where ideas and people burst into view . . . create a furore for awhile . . . and then sink into obscurity. . .

That's why COLUMBIA is so happy about SCREEN SNAPSHOTS, for this greatest reel of its kind will celebrate its 17th Anniversary in June . . .

It has seen stars come and go . . . ideas born and die . . . the motion picture silent . . . audible . . .

Through kaleidoscopic changes . . . SCREEN SNAPSHOTS has devoted itself to chronicling the intimate doings of the stars . . . in a brilliant . . . bright . . . and always entertaining manner . . .

17 YEARS . . . . *and bigger than ever!*

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United States is well spoken of, too, but a measure of doubt about the rest of the world is negatively indicated.

That is "The King's People." Its usefulness, from the point of view of the individual American exhibitor, is determinable solely by his knowledge of his public's attitude toward the subject matter presented. It is reasonable to conclude, however, that audiences given to cheering the pictures imported from Italy, Germany and Russia are not likely to relish this one.

The picture was seen at the Belmont theatre, New York, on a rainy afternoon when few were in attendance at 65 cents a head and those few attentive if not demonstrative.—W.R.W.

Produced by John Drinkwater. Distributed in the United States by Michael Mindlin. Directed by John S. Stumar. Written by John Drinkwater and John McMillan, with an insistent assist by George Bernard Shaw. Edited by Lanham Titchener and V. Sagovsky. Commentator, Jack Morrison. No P. C. A. certificate. Released, May 11. Running time, 70 minutes. General audience classification.

CAST

John Drinkwater, Viscountess Astor, George Bernard Shaw, Sir Austen Chamberlain, Mary Claire, Penny Drinkwater, Frank Forsythe, Gwyn Jeffreys, Dorothy Stoneham, Daisy Kennedy, Freda Bruce Lockhart, Joyce Redman.

A Night of Mystery

(Paramount)

Murder Mystery

When a picture is without strong names and when a preview indicates its entertainment caliber is anything but strong you have a picture to try the abilities of the most astute showman. Based on S. S. Van Dine's "The Greene Murder Case," which, incidentally, has been made before, this is a complicated murder mystery. Purposely, or otherwise, it is so complicated that the preview audience had difficulty in figuring out what it was all about. Its interest quickly dulled, it sat waiting for something to happen to incite its attention.

Over the objections of familiar "Sergeant Heath," District Attorney "Martin" calls in the redoubtable "Philo Vance" when the law officers are unable to discover just who is bent on wiping out the whole "Greene" family. Dividing his time between being romantically interested in "Ada" and participating in the comedy contrast with "Heath," "Philo" is unable to do anything about the mysterious killings until only "Ada" and "Sibella" are left alive. Not one, but three suspects, "Dr. Von Blon," the butler and housekeeper, are at "Philo's" disposal.

Previewed in Fox Florence theatre, May 10. *The cold reception accorded the film by a typically semi-suburban neighborhood audience indicated that the show can be expected to encounter tough going.*—G. M.

Produced and distributed by Paramount. Directed by E. A. Dupont. Based on "The Greene Murder Case" by S. S. Van Dine. Screenplay by Frnk Partos and Gladys Unger. Photographed by Harry Fishbeck. P.C.A. Certificate No. 3269. Running time, when seen in Hollywood, 75 minutes. Release date, May 21, 1937. Adult audience classification

CAST

Sergeant Heath	Roscoe Karns
Ada Greene	Helen Burgess
Philo Vance	Grant Richards
Sibella Greene	Ruth Coleman
Mrs. Robias Greene	Elizabeth Patterson
Dr. Von Blon	Harvey Stephens
John Martin	Purnell Pratt
Chester Greene	Colin Tapley
Butler	Ivan Simpson
Housekeeper	Greta Meyer

Talk of the Devil

(G-B)

Melodrama

The "talk" of the title is that of the character played by Ricardo Cortez, and the nature of it supplies the picture with its principal novelty. Mr. Cortez plays an American in London gifted with the power to imitate other persons' voices well enough to deceive their intimate associates and, ultimately, such persons as a Scotland Yard inspector and, momentarily, the villain of the piece himself. (Probably it's all done with sound tracks, but no matter.) Mr. Cortez and Sally Eilers have the leads and a competent English cast supports them adequately.

The story revolves about the awarding of a shipbuilding contract to a company which needs it. The supposed brother of the company's managing director, really an escaped convict, obtains and misuses inside information on the deal by persuading his American friend to impersonate a business associate by telephone. This results in the suicide of the managing director (father of the girl the American wants to marry) under circumstances indicating that his daughter is guilty of murder. After a series of complicated deductions the American corners the supposed brother, who has tried to kill him, and holds him at pistol point while imitating his voice in a counterfeited but accurate confession telephoned to the police. The villian kills himself and the American marries the girl.

The production is attractively mounted and evenly, slowly, paced. All the action is presented as transpiring in England.

Reviewed at the Roxy theatre in New York where a midday audience gave no indication of favor or disfavor.—W.R.W.

Produced by British and Dominion Films. Distributed by Gaumont-British. Directed by Carol Reed. Story by Carol Reed and Anthony Kimmins. Scenario by Anthony Kimmins. Assistant director, James Knight. Production manager, John Harlow. Editors, Helen Lewis, Merrill White, Ltd., and John Morris. Photographed by Francis Carver, P.C.A. certificate No. 01599. Release date, June 1. Running time, 76 minutes. General audience classification.

CAST

Ray Allen	Ricardo Cortez
Ann Marlow	Sally Eilers
Stephen Findlay	Basil Sydney
John Findlay	Randle Ayrton
Lord Dymchurch	Charles Carson
Colquhdun	Anthony Holles
Mr. Alderson	Frederick Culley
The Inspector	Gordon McLeod
Angus	Quenton McPherson

Safety In The Air

(Paramount)

Air Transportation

Transportation by air is constantly on the increase and the opening of new air routes goes forward with the times. Keeping apace with the increase traffic are the many and varied aids to aviation developed and maintained by the Federal Government. Safety devices in the plane and on the ground help the pilot in his control of the giant airliners. Of especial interest are the new Federal Airway Traffic Control Stations dotted along the air routes supplying the power for the beam that keeps the airship on its course. Produced with the cooperation of the Federal Bureau of Air Commerce. Running time, 10 minutes.

Pudgy Picks A Fight

(Paramount)

Betty Boop Cartoon

Pudgy, the pet pup, steals the spotlight away from his mistress Betty Boop in this Max Fleischer cartoon. The advent of a fur neckpiece into the Boop household arouses the jealousy of Pudgy, who green with envy and believing the fur a new pet attacks it. The limpness of the fur sets Pudgy to imagining that he has killed it. Filled with remorse he attempts to revive it and failing in this Pudgy goes berserk with thoughts of what will happen to him. Betty returns and explains away Pudgy's fears. Running time, 8 minutes.

Paramount Pictorial

(Paramount)

Diversified

Three widely separated items chosen for as many reasons, newsy, eye filling and tuneful, constitute the latest issue in the Pictorial series. Beginning with an excursion through a boatyard where after being on drydock for the winter the boats are made ready for the water and the competition that starts in the Spring and ends in the Fall the camera travels to the scenic beauty of the west and a panorama in color is unfolded to the music of "Twilight on the Trail." Then follows a demonstration of a new type organ, which is half the size of a grand piano, with music of famous composers being played to illustrate its versatility. Narration of first subject by Alois Havrilla, photography of second subject by Robert C. Bruce. Running time, 10 minutes.

Please Keep Me In Your Dreams

(Paramount)

Bouncing Ball

While primarily a bouncing ball subject this also has a cartoon section devoted to burlesque on the newsreels, back seat drivers, women's fashions, politicians, the auto trailer and other contemporary matters plus Henry King, his orchestra, and Barbara Blake, songstress. The theme song furnishes the subject with a title. Running time, 8 minutes.

Swing Stars

(Paramount)

Golf

A Sportlight subject, specifically dealing with golf, made interesting to golfers and non-golfers alike through presentation and camera angles. After a look into the manufacture of the little "white pill" there follows a discourse on the proper manner of approaching the pill, this illustrated by notables of the game, namely: Harry Cooper, Jimmy Thompson, Horton Smith, Lawson Little, Walter Hagen, Joe Kirkwood and Bobby Jones. The old, young and sex of it find Judge Landis, over 70, a boy of ten and a feminine star practicing their shots. Additional footage is given over to scenes of Gene Sarazen in competition and on his farm in Connecticut. Running time, 10 minutes.

Song of the Islands

(Paramount)

Hawaii

A visit to Hawaii and a meeting with the natives that is chiefly notable for the color photography of Robert C. Bruce. Against a background enhanced by the art of the camera we see the life of the natives or rather the pleasant aspects of a native's day on the island. An outdoor banquet with the inevitable hula-hula as entertainment completes the subject. Running time, 10 minutes.

Pictures Must Carry Legion of Decency Stamp

All motion pictures scheduled for showings in Kelso, Wash., lumber center, must be approved by the Legion of Decency, the city council there decreed this week. This decision was made following a request from a citizen committee for the creation of a board of censorship.

An ordinance will be drawn up by the city attorney covering the regulation of motion pictures.

Religious Films Formed

Religious Films, Inc., has been formed in St. Louis with a capital of $10,000 to engage in the business of exhibiting motion pictures, plays, theatrical productions, etc. Incorporators are George Boesch, Claude W. McElwee, James Mason and James Darst.

Sells Melody Interests

Coy Poe has sold his interests in Melody Pictures Corporation in Hollywood to Maurice Conn for a reported sum of $12,500. Mr. Poe will remain at the Conn studio until the next Pinky Tomlin feature is completed.

TECHNICAL PROGRESS GREATEST SINCE SOUND, SMPE REPORTS AT MEETING

Spring Convention Opening Monday at Hotel Roosevelt in Hollywood; Studios To Participate in Sessions

Three-Hour Demonstration at Universal on Methods of Lighting and Direction; Academy To Be Host

"Research and development of motion picture equipment and technique show greater acceleration in the last year than at any time since the first several years after the introduction of sound." With that conclusion the Society of Motion Picture Engineers will undertake a study and estimation, individually, of the principal new technical developments, during its annual spring convention, next Monday, May 24th, to Thursday, at the Hotel Roosevelt in Hollywood.

The principal sessions are those scheduled for Monday, Tuesday and Thursday evenings when the members of the Society will meet with west coast technical experts. On Monday evening there will be a three-hour session at the Universal studios where talks and demonstrations will be given by a number of the department heads affording members an opportunity to see a set and learn at first hand the methods of lighting and direction. This session was arranged by Homer G. Tasker, former president of the Society.

Tuesday evening members will meet at the M-G-M studios to see a special program of selected films dealing with sound quality; color; special effects, and unusual photography. The material to be demonstrated has been assembled by technicians from the various West Coast studios and will represent some of the finest examples of motion picture art.

The Academy of Motion Picture Arts and Sciences will be host to the Society on Thursday evening when a general paper on the technical program of the Research Council will be given by William Koenig, chairman of the Council. Reports also will be presented by chairmen of several Academy committees.

Progress in a Year

J. G. Frayne, chairman of the Progress Committee, which studies new technical developments in motion pictures, will report to the convention on the following mechanical and technical progress this year:

"Further renovation of obsolete sound and picture equipment and continued expansion of studio floor space and facilities were noted during the past year.

"Another stimulant to the aroused interest in color processes was given by the announcement of a new three-color subtractive process.

"A multi-layer emulsion contains components in the three separate layers which react with the developing solution to produce dye images *in situ* in the layers.

"The completely unblimped camera has still to be adapted for modern sound pictures but a number of refinements were introduced in mechanisms and lenses.

"A growing tendency to use less general illumination and more effect lighting was noted.

"Push-pull recording announced a year ago has made rapid inroads against previously employed systems. One type of light-valve uses four ribbons for recording all push-pull tracks.

"Following the lead of the Fletcher two-way horn development, systems incorporating the fundamental principles of this reproducer came into widespread use.

OCEAN FLYER SIGNED AS FILM SALESMAN

Wivefilm, producer of Swedish motion pictures with headquarters in Stockholm, this week announced it had signed Kurt Bjorkwall, only Swedish born flyer to span the Atlantic by air, as a salesman and exploitation man for their pictures.

Mr. Bjorkwall will use a Waco cabin plane and will carry with him two salesmen from Wivefilm, visiting exhibitors all over the country. On the wings and tail surfaces of the plane will be publicity announcements on the company's coming pictures. Wivefilm will also handle two French pictures, "Un Carnet de Bal" and "Le Coupable."

"Commercial equipment for push-pull recording with ultraviolet radiation was installed in several production centers here and abroad.

"The use of non-slip printers was extended considerably as a further laboratory refinement.

"In the 16-mm. field, new emulsions were made available for ordinary and color photography, and several new cameras and projectors were announced.

"A gradual but definite invasion of the 35-mm. field was noted as equipment for use in small auditoriums was being adopted. Such installations would probably not compete directly with 35-mm. equipment but would augment such equipment."

Educational Film Field

Generally unknown developments in the educational films field are disclosed in a report on that branch to be made by S. K. Wolf, of Electrical Picture Consultants, as follows:

"During the past year the educational sound film has shown greater progress than in any previous year since its inception. In September, 1936, it overcame a possible crisis when a 16-mm. standard was adopted and ratified at Budapest by the International Standards Association. The increase in production of films and sale of projection apparatus and films has more than doubled any previous year's activities in Europe and in this country. Abroad the 16-mm. educational film has been subsidized and assisted in a number of ways. In Hungary, Germany, and other countries, school children are taxed to support the production of educational sound films. In some countries educational sound films are being exhibited on entertainment programs. Objective experiments have been continued with new productions, adding to the already overwhelming evidence of the fact that the film-taught student acquires and retains more than the student instructed without films. Production technic, particularly in the field of technical animation, has shown remarkable improvement.

"Producers in cooperation with school authorities have developed a utilization program properly integrating the films into the curricula, training the teachers, and organizing a complete audio-visual program as contrasted to the former less organized use of films.

"The quality requirements of the teaching film are substantially the same as those of the entertainment film. The mechanical and optical requirements are more severe. The educational film already feels the need for a color process. Different negative and print materials will probably be necessary. Better light-sources for the 16-mm. projection will be required. The operation of the projection equipment must be simplified. The noise created by the operation of present projectors is distracting, and must be reduced to a level not in excess of 40 decibels."

Color Developments

J. A. Ball, chairman of the Color Committee, will report to the convention on 1936-37 color developments as follows:

"The Eastman perforation, although adopted by the Society as a standard for positive and negative film, has certain disadvantages for use in connection with color processes and for background projection. The reasons for these limitations are analyzed, and a proposal is made that the important advantages of the Eastman filleted rectangular shape be retained in a perforation the dimensions of which are the same as those of the Bell & Howell perforation. Such a perforation would fit existing Bell & Howell registering pins.

"The use of a photocell having most of its sensitivity outside the visible spectral region imposes an added burden to those working upon color sound processes. Search is urged for a cell that would have all the advantages of existing caesium cells but with its chief sensitive response in the visible range.

"The term 'Direct Color Developer Process' is recommended for a color process wherein non-diffusing color-formers in the emulsion (multiple-layer) combine with the oxidation products of the developer to form insoluble dyes. A process of this type was introduced recently by Agfa."

Screen Brightness

Screen brightness was one of the subjects under consideration this year by the Projection Practice Committee, which is to report on new projection progress as follows (H. Rubin is committee chairman):

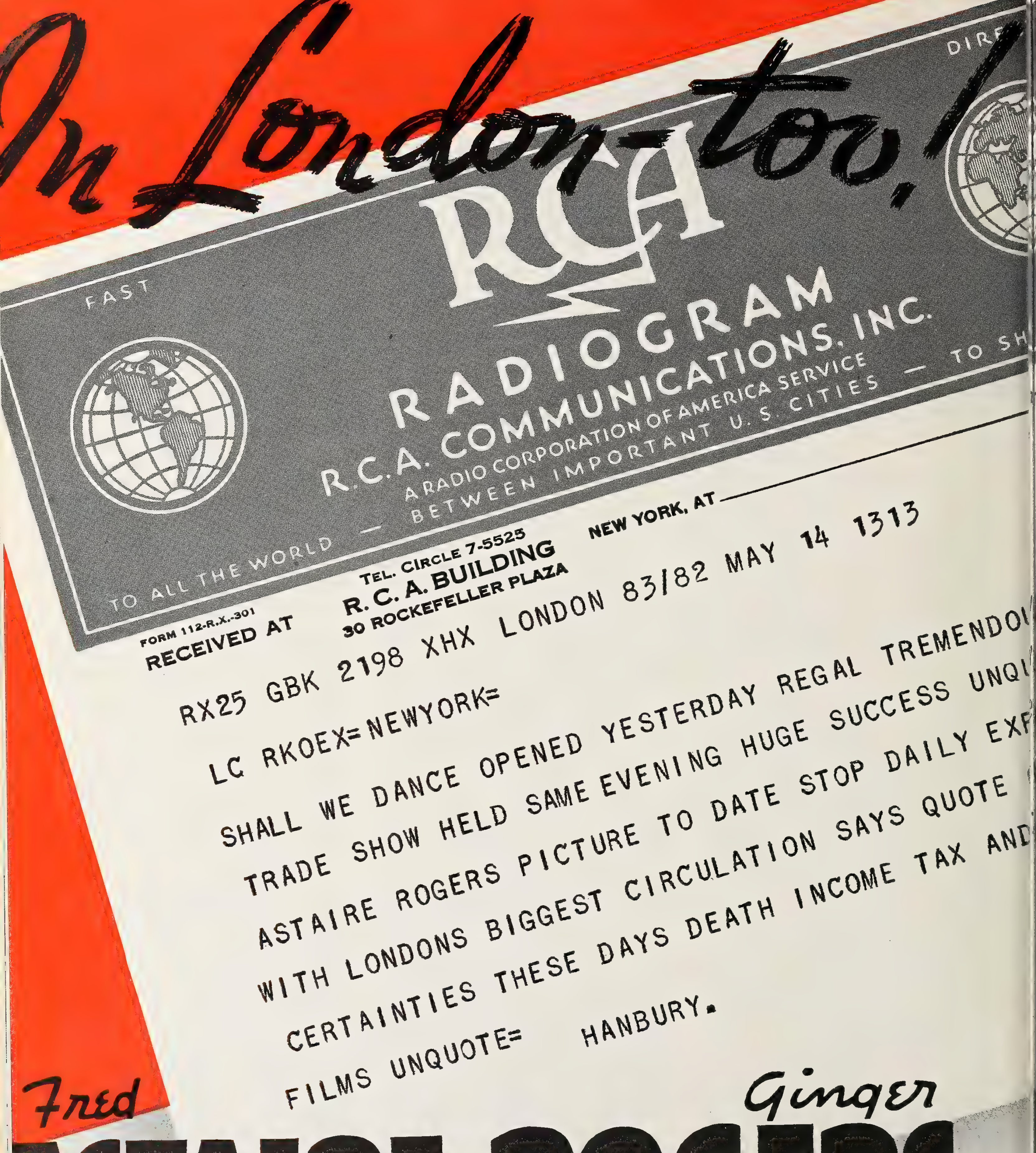
"Among the projects under consideration by the Committee during the past six months are those of screen brightness; its desirable values and methods of measuring it; the question of using a visual test-pattern for checking screen illumination; revisions of the projection room plans; questions of projector motors and take-ups, and difficulties incident to the starting of projector motors; requirements of sound screens; and a recently initiated survey of theatres throughout the United States to determine not only existing conditions of projection, but also for the purpose of establishing a set of recommendations regarding theatre structures."

The 16-mm. and non-theatrical equipment fields will be discussed in two reports, the report on 16-mm. films, made by A. Shapiro, following a review of new developments in 16-mm. sound, including technical advancements and perfections contributing to raising the standards of illumination and quality, and a discussion of the extent to which limitations of picture size and audience have been raised for large-audience performances.

Adoption of the 16-mm. sound-film for educational purposes is discussed. Its function as

(Continued on page 66)

In London-too!



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Fred

ASTAIRE ★ ROGERS

Ginger

★ ★ ★ ★ ★

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New York joins nation-wide parade of holdovers with second week at Radio City Music Hall... Held over in first fifty key-city first-run openings throughout the country... including spots like Boston, Cincinnati, San Francisco, Washington, St. Louis, Philadelphia, Baltimore, New Orleans, Omaha, Minneapolis, Denver, etc., etc.... Third week Chicago, with more big box-office news on the way! ...FRED AND GINGER THE CURRENT BIG BOX-OFFICE SHOW ALL OVER THE MAP

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HARRIET HOCTOR

Music by
GEORGE GERSHWIN
Lyrics by
IRA GERSHWI

RKO RADIO PICTURES

DIRECTED BY MARK SANDRICH · PANDRO S. BERMAN PRODUCTION

SMPE ALLOTS SESSION TO TELEVISION

(*Continued from page* 63)

a medium for auditorium instruction for general education of an extra-curricular nature and its use in the classroom as a corollary to textbook and oral instruction are treated. The use of sound-films for unusual or difficult experimentation is not practical in the ordinary school, the convention will be told.

"There has been an increasing use of 16-mm. sound for commercial and industrial purposes. An example is the extensive use made of such films by automobile manufacturers for sales exploitation. Picturization of plant and manufacturing processes have been used as convincing evidence of quality and precision manufacture, the report said.

"A gradual but slow increase of home users is noted. Rapid development of roadshows indicates a repetition of a cycle of the earlier history of the motion picture. Sources of entertainment film and features now available are outlined. Attitude of large producers toward supplying 16-mm. sound prints, and foreign sources of material are mentioned."

Television a Subject

Friday evening's program will be devoted to the subject of television with a general paper and illustrations by Ralph R. Beal, research supervisor of the Radio Corporation of America. "RCA Developments in Television," is the subject of this paper.

Among the many papers to be read will be one by G. Gaudio, Academy cinematographic award recipient last year. Mr. Gaudio's paper is "A New Viewpoint on the Lighting of Motion Pictures."

Because of the growing interest in colored stills for advertising purposes, O. O. Ceccarini will present a paper on "Color Print Processes."

The Agfa-Ansco Corporation will have a paper "The New Agfacolor Process" which describes for the first time in this country this new process.

H. Joachim will review "Twenty Years Development in High Frequency Cameras," a paper on research in Germany in the field of high speed motion picture cameras.

Transmission Meters

Of particular interest to sound engineers will be a symposium on transmission meters in which four or five instruments developed in the last year will be described.

W. J. Albersheim, of Electrical Research Products, will deliver a paper "A Device for Direct Reproduction from Variable Density Sound Negatives."

The papers sessions have been arranged according to subject matter and sessions devoted to the following subjects will be held: studio problems; color; instruments; acoustics and sound; laboratory and projection; apparatus symposium; sound equipment, and television.

The semi-annual banquet will be held on Wednesday evening.

The complete program follows:

Monday, May 24th

9 A. M. Registration; Blossom Room.
10 A. M. to 12 P. M. Blossom Room; Business and General Session.
  Opening Remarks by President S. K. Wolf.
  Report of the Convention Committee; W. C. Kunzmann, Convention Vice President.
  Report of the Membership Committee; E. R. Geib, chairman.
  Report of the Papers Committee; G. E. Matthews, chairman.
  "Progress in the Motion Picture Industry"; Report of the Progress Committee; J. G. Frayne, chairman.
  Report of the Historical Committee; E. Theisen, chairman.
  "Soft X-Ray Motion Pictures of Small Biological Specimens"; H. F. Sherwood, Kodak Research Laboratories, Rochester, N. Y. (Demonstration.)
  "Educational Film Progress and Problems"; S. K. Wolf. ERPI Picture Consultants, Inc., New York, N. Y. (Demonstration.)
12:30 P. M. Florentine Room; Informal Luncheon. For members, their families, and guests. Brief addresses.
2 P. M. to 5 P. M. Blossom Room; Studio Session.
  "The London Film Studios at Denham, England"; L. Fermaud and J. Okey, Film Productions, Ltd., Denham, Middlesex, England.
  "The Evolution of Special Effects Photography from an Engineering Viewpoint"; F. W. Jackman, Hollywood. (Demonstration.)
  "Special Engineering Problems in a Motion Picture Studio"; W. Strohm, Twentieth Century-Fox Film Corp.
  "A New Viewpoint on the Lighting of Motion Pictures"; G. Gaudio, A. S. C., Hollywood. (Demonstration.)
  "Recent Developments in Motion Picture Set Lighting Equipment"; E. C. Richardson, Mole-Richardson, Inc., Hollywood.
  "Light-Weight Stage Pick-Up Equipment"; L. D. Grignon, Paramount Productions, Inc., Hollywood.
8 P. M. to 11:15 P. M. Studios of Universal Pictures Corporation, Universal City.
  Special Evening Demonstration: "How Motion Pictures Are Made."
8 P. M. Assemble on Stage 10.
8:10 P. M. Cartoon—Oswald or Meenie, Miney & Mo.
8:20 P. M. Welcome to Universal—Charles R. Rogers, vice-president in charge of production.
8:23 P. M. "Reading a Story for production"; Martin Murphy, production manager.
  Story conference.
  Shooting scripts.
  Scheduling players and equipment.
8:35 P. M. "Pre-scoring for Musical Pictures." (Demonstration), Bernard Brown, Chief Music and Dubbing Mixer.
8:50 P. M. Adjourn to production stage.
9:05 P. M. "Set Design from Script to Stage"; illustrated by the set used for the remainder of this program, Jack Otterson, Art Director.
9:15 P. M. "Production Handling of Lighting Equipment"; Frank Graves, Chief Electrical Engineer.
9:25 P. M. "Lighting for Long Shots and Close-Ups"; Joe Valentine, Cinematographer.
  "Sound Pick-Up on a Production Basis"; William Hedgcock, Production Mixer; (Close-ups, long shots, mike shadows.)
  "The Director's Problem"; Hal Mohr, Director.
  The three papers are to be worked out with a running demonstration of a long shot and close-up, using stock players, one scene being photographed to a playback of pre-scored sound.
10:15 P. M. Return to Stage 10.
10:30 P. M. Projection of "dailies" made in the demonstration.
10:35 P. M. "Editing Motion Pictures"; Maurice Pivar, chief editor. (Demonstration.)
10:55 P. M. "Assembling a Final Sound-Track"; Edwin Wetzel, dubbing mixer. (Demonstration.)

Tuesday, May 25th

10 A. M. to 12:30 P. M. Blossom Room; Color Session.
  "Color Print Processes"; O. O. Ceccarini, Metro-Goldwyn-Mayer studios, Culver City. A comprehensive exhibit of color stills by studios and leading color photographers will be on display in the Hollywood-Roosevelt hotel.
  "The New Agfacolor Process"; Agfa-Ansco Corp., Binghamton, N. Y.
  Report of the Color Committee; J. A. Ball.
  "Advanced Technic of Technicolor Lighting"; C. W. Handley, National Carbon Co., Cleveland.
  "Some Lighting Problems in Color Cinematography"; T. T. Baker, Dufaycolor, Inc., New York. (Demonstration.)
2 P. M. to 5 P. M. Blossom Room; Instruments Session.
  "Twenty Years Development in High-Frequency Cameras"; H. Joachim, Zeiss-Ikon Aktiengesellschaft, Dresden, Germany.
  "A High-Precision Sound-Film Recording Machine"; H. Pfannenstiehl, Bell Telephone Laboratories, Inc., New York.
  "A Dynamic Light-Valve"; E. Gerlach and H. Lichte, Klangfilm G. m. b. H., Berlin.
  "A Dubbing Rehearsal Channel"; H. G. Tasker, Universal Pictures Corp., Universal City.
  "A Transmission-Measuring System Utilizing a Graphic Recording Meter"; W. W. Lindsay, Jr., General Service Studios, Hollywood.
  "A New Instrument for Producting Automatically a Graphic Record of Audio-Frequency Characteristics"; A. D. MacLeod, Tobe Deutschmann Corporation, Canton, Mass.
  "A Curve-Plotting Transmission Meter"; D. Shearer, Metro-Goldwyn-Mayer Studios, Culver City.
  "A Curve-Plotting Transmission Meter"; L. A. Aicholtz, Universal Pictures Corporation, Universal City.
8 P. M. to 10:30 P. M. Metro-Goldwyn-Mayer Studios, Culver City; Special Evening Demonstration.
  Projection and Discussion of Outstanding Films Illustrating (1) Sound Quality, (2) Color, (3) Special Effects, (4) Unusual Photography.
  Arranged by the technicians of the Hollywood studios.

Wednesday, May 26th

10 A. M. to 12:30 P. M. Blossom Room; Acoustics and Sound Session.
  "Acoustical Progress Abroad"; V. O. Knudsen, Professor of Physics and Dean of Graduate Study, University of California, Los Angeles.
  "Sound Stage Acoustics"; J. P. Maxfield, Electrical Research Products, Inc., New York.
  "Mathematical Relations between Grain, Background Noise and Characteristic Curve of Sound-Film Emulsions"; W. J. Albersheim, Electrical Research Products, Inc., New York.
  "Improved Noise-Reduction System for High-Fidelity Recording"; J. O. Baker, C. N. Batsel, and H. J. Hasbrouck, RCA Manufacturing Co., Inc., Camden, N. J., and Hollywood.
  "A Device for Direct Reproduction from Variable-Density Sound Negatives"; W. J. Albersheim, Electrical Research Products, Inc., New York.
2 P. M. to 5 P. M. Visit to Twentieth Century-Fox Film Corporation, Beverly Hills.
7:30 P. M. Blossom Room; Semi-Annual Banquet.

Thursday, May 27th

10 A. M. to 12 P. M. Open Morning. Studio visits through local committees.
1:10 P. M. to 5 P. M. Blossom Room; Laboratory and Projection Session.
  "Changing Aspects of the Film Storage Problem"; Capt. J. G. Bradley, National Archives, Washington.
  Report of the Projection Practice Committee; H. Rubin, chairman.
  "A Wide-Range, Linear-Scale, Photoelectric Cell Densito-meter"; W. W. Lindsay, Jr., General Service Studios, Inc., Hollywood, and W. V. Wolfe, RCA Manufacturing Co., Inc., Hollywood.
  "Standardization of Photographic Density"; C. Tuttle and A. M. Koerner, Kodak Research Laboratories, Rochester.
  "Objective Quantitative Determination of Graininess in Photographic Emulsions"; A. Goetz, Associate Professor of Physics, California Institute of Technology, Pasadena.
  "Sound-Track Blooping"; F. D. Williams, Williams Laboratory, Hollywood.
  "Fixing Baths and Their Properties"; J. I. Crabtree, H. Parker, Jr., and H. D. Russell, Kodak Research Laboratories, Rochester.
8 P. M. to 10:30 P. M. Blossom Room; Meeting of the Research Council and the Technicians' Branch of the Academy of Motion Picture Arts and Sciences; William Koenig, chairman, Research Council; Major N. Levinson, vice-chairman, Research Council and chairman, Technicians' Branch.
  "Cooperative Technical Program of the Research Council of the Academy of Motion Picture Arts and Sciences"; William Koenig, chairman, Research Council.
  "The Work of the Committee on Standardization of Theatre Sound Projection Equipment Characteristics"; John Hilliard, chairman.
  "Standard Density Measuring Device for Release Printing Laboratories"; L. E. Clark, chairman, Committee on Improvement in Release Printing Quality.
  "Screen Illumination in Relation of Picture Quality"; John Aalberg, chairman, Screen Illumination Committee.
  "Camera Noise Analysis Tests and an Account of the Establishment of Standard Methods for Measuring Camera Noise"; Virgil Miller, chairman, Silent Camera Committee.
  "Observations on Hollywood Production in Relation to the Production of Army Training Films"; Richard T. Schlosberg, Capt. U. S. Army Signal Corps; now on duty as a student with the Academy of Motion Picture Arts and Sciences.

(*Continued on page* 68, *column* 2)

EDUCATIONAL MARKS 22ND ANNIVERSARY

During the week that marked its 22nd birthday anniversary, Educational Pictures scored one of the three highest totals of business for a week in the last four years, according to Twentieth Century-Fox, distributor of the pictures. The period, May 9th to 15th, was also the second week of the May Anniversary Month campaign and the total bookings exceeded that for the corresponding period last year by more than 25 per cent.

THE BIG MONEY SMASH OF THE YEAR

$ILENT BARRIER$

These Circuits Are Playing It—

RKO • WARNER • FABIAN • M & P • SCHINE
MALCO • COMERFORD • PARAMOUNT-PUBLIX • WOMETCO • SKOURAS
SAENGER • FOX WEST COAST • FOX MIDWEST
FOX ROCKY MOUNTAIN
WESTLAND • WILMER & VINCENT • HARRIS AMUSEMENT

RICHARD **ARLEN**
Lilli Palmer • Antoinette Cellier • Barry Mackay
From the story by
ALAN SULLIVAN
Directed by
MILTON ROSMER

GB
Canada Distributors
Empire Films, Ltd.

STUDIOS JOIN IN SMPE MEETING

New York Sales Tax Is Extended To July 1, 1938

The extension of the New York City sales tax of two per cent, which applies to film rentals within the city limits, until July 1, 1938, was assured this week when Governor Herbert Lehman at Albany signed the Buckley Bill which authorizes the continuation. The bill authorizes the city to use whatever emergency measures of taxation it deems necessary to aid in balancing the municipal budget.

At the same time, in Washington, partial repeal of the admission tax was sought by Representative Bernard Sirovich of New York in a bill introduced in Congress which would lift the tax so far as the legitimate theatre is concerned. The bill provided specifically that the repeal should not apply to motion pictures, radio, television, stock or vaudeville performers. At the same time it was announced that a new copyright measure, representing a unification of the pending Duffy, Sheppard and Guffy bills, may be introduced in Congress this month by Senator F. Ryan Duffy, Wisconsin. Experts, Mr. Duffy said, were now analyzing the three proposals.

The two per cent tax bill on all admissions was signed this week by Governor Teller Ammons of Colorado. There are no exceptions to the levy and the tax will be collected by means of tokens of one-fifth of a cent in value. Theatres cannot absorb the tax, which is to be collected at once.

A graduated tax on theatres to raise revenue for public schools has also been introduced into the House at Tallahassee, Fla., by Representatives Harrell of Hamilton and Winbum of Lafayette. Circuit houses, under the measure, would be subject to higher rates than single theatre units. Beginning at $25 for a single theatre, the bill provides levies up to $500 on each house in circuits of 20 or more theatres.

The two per cent Iowa sales tax which applies to admissions has been extended for two years under a bill passed by its legislature prior to its recent adjournment. A measure prohibiting the use of public buildings for entertainment purposes in competition with theatres was also enacted.

A legislative record of some sort was established during the recent session of the Ohio state legislature which saw the introduction of only 21 different measures directly or indirectly affecting the industry. Of the 21 measures, 18 were defeated, two were passed and one was left tabled. The two which were passed were a civil rights measure prohibiting racial discrimination and a bill extending Ohio's three per cent admission tax to March, 1938.

As Pennsylvania exhibitors were heartened this week with the report that the amendment to include theatres in the chain store tax bill would run into a snag in the lower house at Harrisburg, Philadelphia theatre operators were preparing to oppose the measure calling for a tax on each 25 cents of admission to places of amusement being considered by the city council. The measure will replace the state tax which will expire June 1, if it is passed. Another measure pending in Harrisburg would require theatre employers to enter into collective bargaining with their employes.

THE SMPE PROGRAM

(Continued from page 66)

Friday, May 28th

10 A. M. to 12:30 P. M. Blossom Room; Apparatus Symposium and Manufacturers' Announcements.

"The Super Simplex Pedestal"; J. Frank, Jr., International Projector Corp., New York.
"Cine Kodak Model E"; L. R. Martin, Eastman Kodak Company, Rochester.
"A Film Mutilator Machine"; O. F. Neu, Neumade Products Corp., New York. (Demonstration.)
"Complete Cue-Mark Elimination Plus an Automatic Change-Over"; S. A. MacLeod, Los Angeles.
"Magnetic Recording-Reproducing Machine for Objective Speech Study"; S. J. Begun, New York. (Demonstration)
"Infrared Negative as Applied to Special Effects Photography"; G. W. Hough and W. Leahy, Agfa-Ansco Corporation, Hollywood. (Demonstration)
"Laboratory Equipment for the Smaller Laboratory"; Arthur Reeves, Hollywood.

2 P. M. to 5 P. M. Blossom Room; Sound Equipment Symposium.

"Present Aspects in the Development of 15-Mm. Sound"; A. Shapiro, The Ampro Corp., Chicago.
"Report of the Non-Theatrical Equipment Committee"; R. F. Mitchell, chairman.
"The SMPE Test Reel for 15-Mm. Sound-Film"; M. C. Batsel, RCA Manufacturing Co., Inc.
"A Sound Kodascope"; E. C. Fritts and O. Sandvik, Eastman Kodak Company, Rochester. (Demonstration)
"Report of the Standards Committee"; E. K. Carver, chairman.
"Report of the Sub-Committee on Film Perforation"; J. A. Dubray, chairman.
"A Combination Picture and Non-Slip Ultraviolet Automatic Printer"; O. B. Depue, Chicago. (Demonstration)
"Recent Advances in Recording Galvanometers"; G. L. Dimmick, RCA Manufacturing Co., Inc.
"An Automatic Sound-Track Editing Machine"; G. M. Best, Warner Brothers Pictures, Inc., Burbank.

8 P. M. to 10 P. M. Blossom Room; Television Session.

"RCA Developments in Television"; Ralph R. Beal, Research Supervisor, Radio Corporation of America, New York.

New Petition Is Filed with SEC

Receipt of an amendment to the registration filed in March by Educational Pictures, amending the volume of the issue, was announced in Washington this week by the Securities and Exchange Commission.

The new registration contemplates an offering of 150,000 shares of $5 par 60-cent cumulative convertible preferred stock to be offered at $10, raising $1,500,000, and an issue of $1 par common, to be applied as follows: 150,000 shares reserved for conversion; 89,730 shares reserved for exchange for 17,946 shares of $100 par eight per cent cumulative preferred; 17,946 shares reserved at $10 per share for warrants to eight per cent preferred stockholders and 99,053 shares for warrants to common stockholders; reserved for warrants at $10.50 to $20 per share, 74,000 shares for the president of the company and 64,000 shares to the underwriters; and 5,000 shares to be issued in lieu of cash as payment for capital stock of Skobo Productions, Inc.

William J. Corcoran, formerly with Phillips and Nizer law firm, has joined Levy, Galotta and Corcoran in New York.

Music Hall and Center Theatre Loss $4,521,592

The Music Hall and the Center theatres in New York had a net loss of $4,521,592 for the four and one-quarter-year period beginning February 1, 1933, and ended April 30, last, John E. Hansen, comptroller of Rockefeller Center, told Special Master George W. Alger at a hearing on the RKO reorganization plan proposed by the Atlas Corporation this week.

Rockefeller Center has a $9,100,000 claim against RKO for default on leases for the theatres and Radio City office space, which the RKO reorganization plan proposes to settle for 500,000 shares of new RKO common stock.

Of the loss reported for the period, $1,663,778 was on the Music Hall and $2,857,814 for the Center. It was disclosed, however, that if certain items of real estate taxes, ground rents, interest on fee, investment, depreciation and amortization were eliminated, the Music Hall's loss would be transformed into a profit of $2,823,261 for the period, while the Center's aggregate loss would be reduced to approximately $27,000.

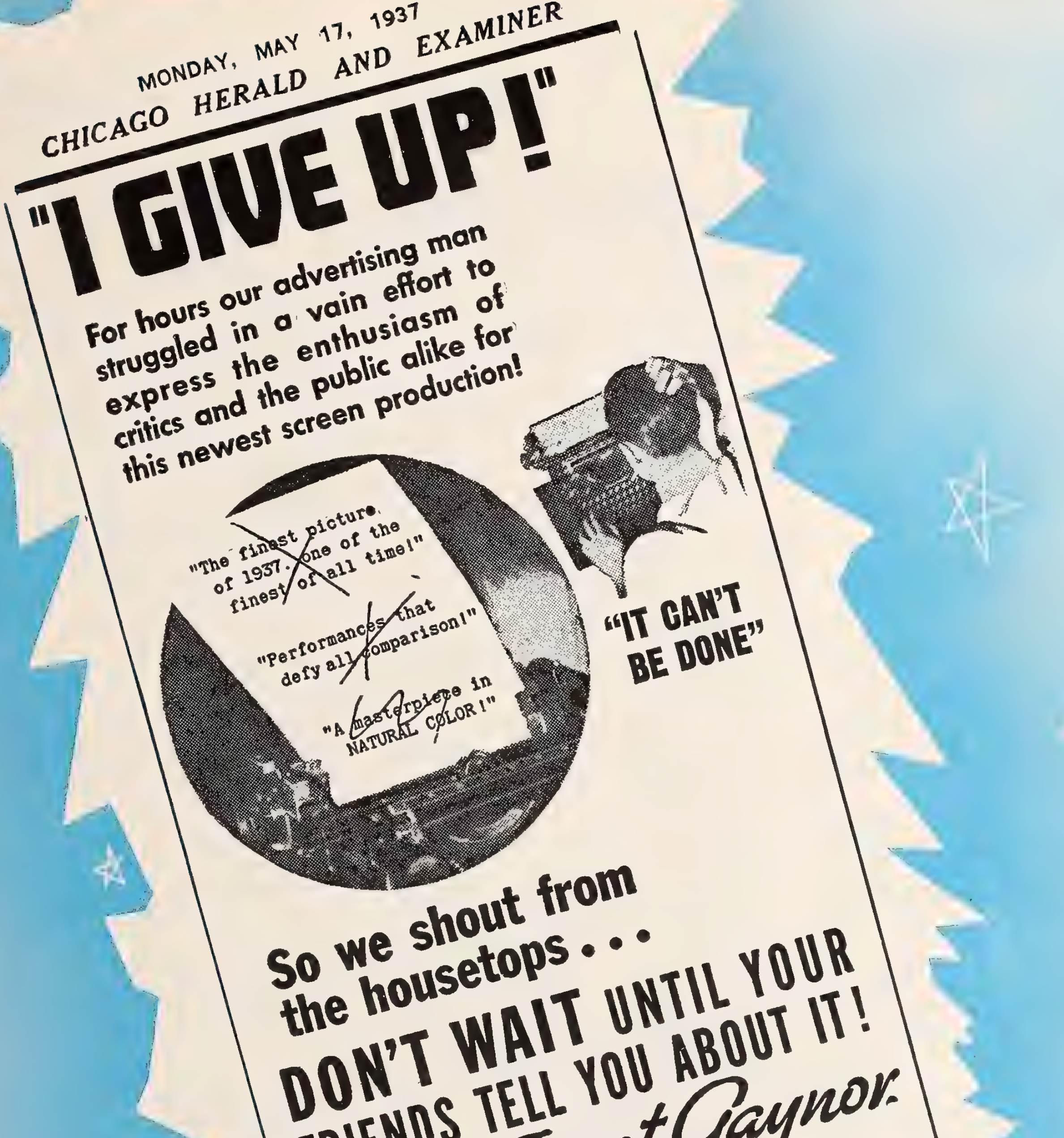
Periodic reports on the Music Hall showed a gross of $2,146,018 and expenses and charges of $2,461,301 for the period beginning Feb. 1, 1933, and ending Aug. 31, 1933; gross of $3,910,746 and expenses and charges of $4,331,123 for the period from Sept. 1, 1933, to Aug. 31, 1934; gross of $3,932,911 and expenses and charges of $4,284,768 for the period from Sept. 1, 1934, to Aug. 31, 1935; gross of $3,918,295 and expenses and charges of $4,284,768 for the period from Sept. 1, 1935, to Aug. 31, 1936, and gross of $2,628,154, with expenses and charges of $2,907,346 for the period from Sept. 1, 1936, to April 30, 1937.

A breakdown of Music Hall expenses and charges for the final eight-month period, given by Russell Downing, treasurer, disclosed that the stage show and orchestra cost $450,000 more than the Music Hall's film rental. Cost of the stage show and orchestra during the period was given as $973,736; film rental, $526,054; advertising and publicity, $249,959; real estate taxes, $136,720, and depreciation and amortization, $192,248.

During the same five periods cited, the Center reported a gross of $551,571 and expenses and charges of $936,521 in the first period; gross of $449,604 and expenses and charges of $1,088,299 in the second; gross of $73,655 and expenses and charges of $780,474 in the third; gross of $447,454 and expenses and charges of $1,216,855 in the fourth, and gross of $106,538 with expenses of $464,488 in the final period ended April 30 last.

Jenssen Decision Upheld

The court of appeals at Sacramento, Cal., this week upheld the decision of a lower Los Angeles court which refused to grant damages to Carla Jenssen in her suit against RKO Studios in which she charged plagiarism of a story submitted, and refused by the studio, in 1934. Miss Jenssen claimed that her manuscript was copied, then returned to her, and that the story later appeared in motion picture form.



MONDAY, MAY 17, 1937

CHICAGO HERALD AND EXAMINER

"I GIVE UP!"

For hours our advertising man struggled in a vain effort to express the enthusiasm of critics and the public alike for this newest screen production!

~~"The finest picture of 1937. One of the finest of all time!"~~

~~"Performances that defy all comparison!"~~

~~"A masterpiece in NATURAL COLOR!"~~

"IT CAN'T BE DONE"

So we shout from the housetops . . .

DON'T WAIT UNTIL YOUR FRIENDS TELL YOU ABOUT IT!

SEE: *Janet Gaynor* *Fredric March*

in the Selznick-International TechniCOLOR production

"A STAR IS BORN"

ADOLPHE MENJOU • MAY ROBSON
ANDY DEVINE • LIONEL STANDER

Produced by DAVID O. SELZNICK
Directed by WILLIAM A. WELLMAN

RELEASED THRU UNITED ARTISTS

Dear Bill Hollander, Balaban + Katz, Chicago:
Exhibitors all over the country are having the same trouble—they can't find superlatives worthy of its phenomenal records and holdovers!

STAGE READY TO CALL ON FILMS FOR HELP IN RESTORATION MOVE

American Theatre Council Will Open First "Convention" Monday in New York with All Interests Represented

The legitimate theatre is about to undertake its most formidable attempt to restore the stage to the profitable and prominent position it once held, a ranking which it has lost, down through the years, to motion pictures and radio.

With that objective the American Theatre Council on Monday will open, at the Hotel Astor in New York, the first "convention" ever held by the stage as a unit and embracing all interests—producers, managers, playwrights, players, press, and the crafts.

The motion picture is directly involved, for the convention aims to arrive at some means by which the film industry can be induced to contribute to the rehabilitation move.

The stage feels that the motion picture is morally obligated to participate, its leaders frequently asserting that the stage is drying up as a source of talent and story material, and, therefore, those sources are closing to Hollywood.

At the seventh general session, on Thursday morning, the convention will concentrate exclusively on the relationship between the motion picture and the theatre. The principal subjects to be discussed are: (1) Uniform motion picture contracts for stage players; (2) Time off for the actor and the dramatist from Hollywood work to enable them to engage in stage work; (3) Improving mutual relationships, and, (4) The opening of motion picture theatres to legitimate plays.

Helen Hayes To Open Convention

The convention will open shortly after noon on Monday with an address of welcome by Helen Hayes and five-minute speeches by Frank Gillmore, president of Actors Equity Association; Sidney Howard, president of the Dramatists Guild; Marcus Heiman, president of the League of New York Theatres, and James J. Brennan, president of Theatrical Protective Union Local 1.

The first discussion meeting will follow at 2:30 p.m. on "The Producer and the Theatre," with Brock Pemberton as chairman and Worthington Miner and Morris Gest as speakers. The second general discussion session, at 10:30 a.m. on Tuesday, will concern "The Dramatist and the Theatre." Mr. Howard will preside, and Marc Connelly, Arthur Kober, Paul Green, Philip Dunning, Barrett H. Clark and others will speak.

Delegates from theatre crafts, producers, owners, magazines, papers and individual players have been registering for the convention, with Equity's 25 delegates heading the list. Besides Mr. Gillmore, the speakers representing Equity will be Kenneth MacKenna, Robert T. Haines, Edward Fielding, Florence Reed, Blanche Yurka, Charles Coburn and Augustin Duncan.

The convention will close on Thursday, May 27, with a midnight supper, for the convenience of theatre and radio performers.

Equity said that the whole theatre world will be represented by delegates or observers at the convention, including the League of New York Theatres; the United Scenic Artists, Theatrical Protective Union No. 1 of the IATSE; the Dramatists' Guild of the Authors' League of America; the American Federation of Actors; two organizations of press representatives; the Theatrical Managers, Agents and Treasurers Union; the Theatre Authority; a number of amateur groups, theatrical publications, and others interested in the theatre.

Gardner Harding, convention manager, said that a period of public discussion will follow each general session.

The following program has been arranged:

MONDAY, MAY 24

Opening Luncheon—12:30 P.M.

Address of Welcome, by Helen Hayes.

Purposes of the Convention. Addresses by: Frank Gillmore, president, Actors' Equity Association; Sidney Howard, president, The Dramatists Guild; Marcus Heiman, president, League of New York Theatres; representatives of Stage Employees.

First General Session—2:30 P.M.

The Producer and the Theatre. Chairman, Brock Pemberton.

Aims and Objectives of a Theatre Council, by Lawrence Langner, Governor, League of New York Theatres.

The Problem of the Director, by Worthington Miner.

A Theatre Festival for 1938, by Morris Gest. Other speakers will include Cheryl Crawford.

Apprenticeships for Management, by A. Raymond Gallo.

Difficulties of the Young Manager, by S. M. Chartock.

TUESDAY, MAY 25

Second General Session—10:30 A.M.

The Dramatist and the Theatre. Chairman, Sidney Howard.

Financial Aid to the Proven Writer, and Ways and Means of Supplying It.

Problems of the Group Theatre—Propaganda in the Theatre.

Problems of the Young Dramatist in Play Production.

The Dramatist's Relation to Actors, Managers and the Stage Crafts.

Speakers: Marc Connelly, Barrett Clark, Arthur Kober, Philip Dunning, Sidney Howard and others.

Second Luncheon—12:30 P.M.

The Theatre and the Dramatic Critic. Chairman, Frank Crowninshield.

Speakers: Burns Mantle, New York *Daily News;* John Anderson, New York *Evening Journal,* and John Mason Brown, New York *Post.*

Third General Session—2:30 P.M.

The Actor and the Theatre, Chairman, Frank Gillmore.

The Actor and the Theatre.

Improving the Economic Status of the Actor, by Kenneth MacKenna.

The Young Actor's Apprenticeship, by Blanche Yurka.

Cooperation Between All Groups of the Theatre, by Edward Fielding.

Plays that Suit the United States Rather Than Just Broadway, by Robert T. Haines.

Regular Try-Out Theatres, by Florence Reed.

Enlarging Theatre Audiences, by Frank Gillmore.

Drama Festivals and the Drama in Schools and Colleges, by Charles Coburn.

Experience and Opportunity for the Younger Actor, by Margot Stevenson.

WEDNESDAY, MAY 26

Fourth General Session—10:30 A.M.

The Road. Chairman, Marcus Heiman.

Session Next Thursday Morning Will Be Confined to Discussion of Relationship Between Film and Theatre

A New Era in Theatre Merchandising, by George J. Lyons, Manager, Telephone Merchandising Methods, New York Telephone Co.

Some Problems of the Future, by Elmer Kenyon.

The Situation in Canada, by Lady Tupper, honorary director, Central Committee, Dominion Drama Festival; Managing Director, Players Guild, Winnipeg.

The Role of the Press Representative, by Charles Washburn.

Third Luncheon—12:30 P.M.

The Municipal, University, Community and Amateur Theatres. Chairman, Walter Prichard Eaton, Department of Drama, Yale University.

What Cost Repertory? by Jasper Deeter, Hedgerow Theatre, Moylan-Rose Valley, Pa.

University Theatres, by Professor Garrett H. Leverton, Director, Northwestern University Theatre, Chicago.

The general discussion will be led by Mrs. Edith J. R. Isaacs, Editor of *Theatre Arts Monthly.*

Fifth General Session—2:30 P.M.

Relation of the Stage Employee to the Theatre.

Sixth General Session—8:30 P.M.

The Theatre of the Public.

Municipal Laws in the Theatre, with Special Reference to the Building Code, by Morris L. Ernst.

Why Try-Outs in Metropolitan Areas? by J. Howard Reber, Philadelphia.

A Symposium of the Theatre Clubs, by Mrs. Claire M. Senie, President, Drama Study Club; Mrs. Edgar Cecil Melledge, President, Theatre Assembly; Mrs. Sturgis Denham, President, Theatre Club, and others.

THURSDAY, MAY 27

Seventh General Session—10:30 A.M.

Open to Delegates Only

The Motion Picture Industry and the Theatre. This session is devoted to the relations between the Legitimate Theatre and Motion Pictures. Principal subjects: Uniform Motion Picture Contracts for Plays. Time Off for the Actor and the Dramatist—a Movement Toward More Flexibility. Opening Motion Picture Theatres to Legitimate Plays. Improving Mutual Relationships.

Fourth Luncheon—12:30 P.M.

The Theatre and the Average Citizen. Chairman, Emanuel Celler, Member of Congress from the 10th District of New York.

News Slants on Theatre Merchandising, by Paul Hollister, executive vice-president of R. H. Macy & Co.

Eighth General Session—2:30 P.M.

Government and Other Cooperation with the Theatre.

The Municipal Theatre Association of St. Louis, and Some of Its Experiences, by Paul Beisman, manager. Mr. Beisman will be introduced by Dorothy Bryant, executive secretary of Chorus Equity Association.

The Federal Theatre, by Mrs. Hallie Flanagan, Director, Federal Theatre Project.

Supper and Entertainment—11:30 P.M.

Entertainment by leaders of the American stage in the Grand Ballroom.

ACHIEVEMENT

EASTMAN announces two new super-duplicating materials...*Eastman Fine-Grain Duplicating Negative and Positive Films.* They lead to duplicates actually indistinguishable from originals, and at last provide the industry with the complete answer to a highly important photographic problem. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

IN COURTS

Warners Victors in Action Against Loew

The federal court in Boston this week awarded Warner Brothers $2,000 damages in its copyright suit against the Hutcheson Amusement Company, and E. M. Loew Theatres' subsidiary, as a result of a complaint brought against the exhibitor for bicycling eight Vitaphone short subjects. In addition, the respondent was assessed $1,000 attorneys' fees.

The complainant said that E. M. Loew Theatres had purchased the shorts for the Casco, Portland, Me., and switched them without consent of the distributors to the New Portland, same city. Edward A. Sargoy of the Copyright Protection Bureau assisted in presenting the cast for Warners.

Court Orders Loew's Examination by Brandt

The New York supreme court this week ordered that an executive of Loew's, Inc., submit to an examination before trial in the suit brought by the Brandt Circuit and other independent exhibitors for a permanent injunction against the new split week policy of the Loew circuit. The examination was set for May 24.

Mr. Brandt maintains that the recent change in Loew policy for its circuit from playing pictures on a four day-three day split week to a five day-two day split was a violation of the state anti-trust law.

Settle Brooklyn Claim

The Continental Bank and Trust Company of New York, trustees in the receivership of Flatbush Nevins Corporation, owners of the Fox Brooklyn, has been granted permission by the federal court in Manhattan to settle the $10,000 claim of Jack Nadell for $750. Mr. Nadell, an acrobat, was injured during a stage show performance at the theatre on February 3, 1933.

Denied Shubert Writ

Federal Judge Robert T. Patterson in New York has denied a temporary injunction to Richard W. Fitch against Jacob and Lee Shubert, Shubert Theatres Corporation and the Select Theatres Corporation to restrain them from further alleged infringement of "Barbara Frietchie, the Frederick Girl" in the Shubert play, "My Maryland."

Amended Complaint Filed

F. Fay Kaplan has filed an amended complaint in the federal court at New York in her suit against the Twentieth Century-Fox Film Corporation. Miss Kaplan is the assignee of the cover design of the *Theatre Magazine* dated August, 1929, which she claims was infringed in a scenic effect in "George White's Scandals of 1935."

Gets Writ on "Horizon"

The Saenger circuit and affiliates in New Orleans has secured a temporary injunction against Columbia to prevent the company from releasing "Lost Horizon" to unaffiliated theatres. Hearings will probably be held late this week.

Industry Attends Carl Levi Rites

More than 1,000 friends, relatives and industry representatives attended the funeral services Sunday for Carl Levi, Loew division manager, at Riverside Memorial Chapel in New York. Interment was at Mount Hope Cemetery, Cypress Hills, N. Y.

Following an eulogy by Rabbi L. Mortimer Bloom, services were conducted by Prodence Lodge of the F. and A. M., and Projection Square Club 784.

Among those attending were Nicholas M. Schenck, David Bernstein, C. C. Moskowitz, Leopold Friedman, Isidore Frey and Joseph Vogel heading a large delegation of Loew's organization members, as well as Louis Frisch, Sam Rinzler, Captain Walter Singer of the public assembly division of the New York Fire Department; Chief Inspector Seery of the Police Department, and all Loew managers in the metropolitan area, and a large group of actors and actresses, headed by Nils T. Granlund.

Mr. Levi had been associated with Loew's for the past 30 years, having started as a doorman and gradually being promoted to his present post, which he had occupied during the past 10 years. There were 14 theatres under his supervision.

Mr. Levi, who was born in Germany 57 years ago, is survived by his widow, Rachel H., and a daughter, Mrs. Jennie Goodman, as well as by two sisters and two brothers.

Agree in Ziegfeld Suit

Surrogate William J. Shiels in White Plains, N. Y., will be asked to approve a $17,500 settlement of the injunction suit brought against Metro-Goldwyn-Mayer to prevent the showing of "The Great Ziegfeld" until a share of the profits has been turned over to the estate of the late Florenz Ziegfeld. The producing company was sued on the contention that the name "Ziegfeld" denoted a "unique form of entertainment" and was the estate's sole asset.

Redmond Wins Action

Jack Redmond, golfer, has been granted a permanent injunction and a six-cent verdict against Columbia Pictures by Supreme Court Justice Ferdinand Pecora in New York after a two-day trial. Mr. Redmond charged a violation of the civil rights law because a series of shots for which he posed for the Fox Movietone News was included in the short, "Golfing Rhythm," produced by Columbia.

Court Permits Borrowing

The International Mutoscope Reel Company, now in reorganization, was given permission this week by the federal court in New York to borrow $7,000 from the Linde Factors Corporation for the purpose of paying a 10 per cent dividend due their creditors. A chattel mortgage on machinery and fixtures is to be given to the factors as security.

"Shall We Dance" played 350 simultaneous first run engagements in large towns and cities during the past three weeks, according to Radio Pictures, with a 100 per cent holdover in the first 50 dates.

OBITUARIES

Steedle's Death To Delay Fox Hearings

The death last week of Federal Referee Robert E. Steedle in Atlantic City, N. J., will cause a temporary halt in the William Fox bankruptcy litigation. Mr. Steedle had been working under the supervision of Federal Judge John B. Avis of Camden, and his death leaves Judge Avis in charge. The understanding is, however, that under customary procedure a successor will be appointed jointly by the four federal judges of the New Jersey district.

Meanwhile, in New York, trial of the $1,250,000 damage suit of the Lexington Avenue and 59th St. Corporation against Mr. Fox has been postponed to October 4 to allow the plaintiff to adjust its claim with Mr. Fox's receiver in bankruptcy. The action charges Mr. Fox with breach of contract to build a theatre on premises owned by the plaintiff.

Al Friedlander Funeral

Funeral services were held Sunday night in Brooklyn at the Flatbush Memorial Chapel for Al Friedlander, former president of Fortune Films, who died last Wednesday of a heart attack. He is survived by his widow, Yvonne, and a sister, Gertrude Waterfall.

W. E. Dickson

Funeral services were held this week at Lemmon, S. D., for W. E. Dickson, owner of the Grand and Aristo theatres, who died last Wednesday at the Lemmon Hospital. Born at Dallas in 1872, Mr. Dickson first worked as a railroad telegrapher and then went into exhibition.

William Cattell

William Cattell, retired actor who was prominent in traveling companies of 50 years ago, died at Bloomfield, N. J., last week at the age of 80. He had retired 10 years ago.

Reginald Ford

Reginald Ford, prominent exhibitor in England and France and president of the Cineac Circuit of News theatres in France, Belgium and Holland, died suddenly in Amsterdam last Wednesday. He was credited with introducing American exhibition methods in England and France.

Jack McGann

Jack McGann, assistant branch manager for Warners in Boston, suffered a heart attack and died at the Waldorf Astoria in New York last Saturday morning where he had been attending the Warner sales convention. He had been with the company many years.

George H. Thorpe

George H. Thorpe, theatre owner of Crosby, Minn., was killed Monday in an attempted robbery. The slayer was believed to have escaped in a car taken from five University of Minnesota students. Mr. Thorpe was 65 years old.

Bach Predicts Quality Clause for England

London opinion holds that the new British quota legislation will contain a "quality" clause, W. A. Bach, managing director for Western Electric in London, said in New York this week upon his arrival for the annual series of conferences with home office officials of Western Electric and Electrical Research Products, Inc.

On leaving New York, Mr. Bach will visit Canada and California, where he will study the latest advances in production technique in Hollywood.

Commenting on conditions in Europe, Mr. Bach was most optimistic, saying that advancing trends are continuing in every phase of the industry.

Referring to Parliament's contemplated revision of existing quota laws, Mr. Bach said, "The sincerity of the British authorities relative to the maintenance and development of the industry cannot be doubted and it seems evident that any re-enactment of quota legislation will contain a 'quality' provision aimed at the elimination of unsatisfactory financial conditions surrounding production."

Commerce Chambers Fraternize

Louis B. Mayer was host at the Metro-Goldwyn-Mayer studios in Hollywood to a delegation of the Chicago Chamber of Commerce arriving on the first run of the new and streamlined Super-Chief. Byron C. Hanna, president of the Los Angeles Chamber, said in a welcoming speech, "The three factors in the growth of Los Angeles were railroads, oil and motion pictures, and today we pay tribute to two. The Santa Fe's first trans-continental line started our growth in 1885. At the turn of the century came motion pictures, carrying our attractions to all parts of the world, as well as the theme of American goods and customs."

Maxwell Joyce to RKO

J. Maxwell Joyce, former chief supervisor of amusements of the Century of Progress Exposition at Chicago, has been added to the public relations staff of Radio Pictures under Leon J. Bamberger. He will handle the mid-west territory, which includes Chicago, Milwaukee, Minneapolis, St. Louis, Kansas City, Omaha, Des Moines and Sioux Falls.

Hold First Orphan Show

The first of a series of semi-weekly free motion picture shows for shut-ins provided by the Cleveland Variety Club with the cooperation of distributors and projectionists, took place this week at St. Joseph's Orphan Asylum. This was the first time films were shown in the institution and the first time that many of the inmates had ever seen a motion picture.

Elliott, Tapley Sailing

Clyde E. Elliott and Colin Tapley, Paramount contract player were to leave Los Angeles for Singapore Thursday with a camera crew on a six-month trek to film "Booloo" in the Orient. The story is by Walter Post.

Julius Reubenson is in New York seeking product for distribution in Europe.

"Duosonic" Sound Is Introduced by GB

"Duosonic" sound mechanism was introduced by Gaumont British as the latest development of its experimental laboratories this week and according to the company is being installed in theatres throughout the United Kingdom replacing old equipment.

It is claimed that with the new system a greater realism, clarity and tone for both speech and music are obtained. The new equipment enables the actor to "spray" sound to every part of the theatre, thus eliminating blind spots, according to GB.

Jean Dalrymple, former secretary to Jose Iturbi, pianist, is now in Hollywood as assistant to Grace Moore.

Warner "Cool Campaign" Launched in Chicago

In preparation for the summer season Warner Bros. theatres in the Chicago territory are trying out a new advertising campaign.

A "Cool Campaign" is being launched in all 19 Warner theatres in the area. Theatre entrances are being covered with specially built fronts that advertise the cooling systems. A 24 sheet advertising campaign will be a part of the activity. Lobby posters, special valances, increased advertising in newspapers, trailers, handbills and huge "blowups" of photographs of the various cooling plant units in the Chicago theatres of the circuit are all being used in the campaigns.

COMFORT — the Greatest Star of them all

Whoever may be on the screen, the patron is in the seat. Stars come and stars go, but seat comfort pulls patronage the year 'round. We are specialists in seating comfort.

Ask us ABOUT RESEATING YOUR THEATRE

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QUOTA PROBLEM SETTLING INTO ISSUE OF BRITISH VS AMERICAN INTERESTS

Six British Distributors Allied with Film Group (Producers); KRS as a Body Speaks for American Importers

by BRUCE ALLAN
in London

The controversy regarding the Quota suggestions of the so-called Moyne Report on amendment of the Films Act is settling down on a clear basis of British *versus* American interests.

Nominally the recent joint trade discussions have been between the Kinematograph Renters Society, representing British and American distributors, the Film Group of the Federation of British Industries, speaking for producers, and the Cinematograph Exhibitors Association, for theatre men.

In fact, however, the division of interests is somewhat different. The KRS, in these discussions, is no longer a homogeneous body. The six British companies represented on the Council have dissociated themselves from the official KRS policy and are to be found allied with the Film Group. The KRS is left as a body representing, and speaking for, the interests of American importers.

The important feature of this development is that the Film Group and the KRS stand for fundamentally different policies. The former are urging a Reciprocity Policy, already outlined, the essence of which is that American companies in England shall give British companies guarantees of an American release, in return for a remission of Quota obligations in England. The KRS wants a new Quota basis, under which American companies will be free to make a few good pictures in place of a number of bad ones.

Tri-Part Discussions Suspended

The essential difference between these policies is underlined by the fact that the tri-part discussions by the trade bodies, designed to evolve an agreed trade policy, anticipating and rendering unnecessary Government action, have been suspended. On April 29th the CEA was in conference with the KRS in the morning and with the Film Group in the afternoon. The KRS and the Film Group did not meet. The CEA issued a statement that "all sections are considering the various points under consideration, with a view to reporting to their respective Councils." Later it was reported the CEA would adhere to its demand for a quality clause in the quota.

Insiders freely interpreted this statement as an indication that deadlock again had been reached as between American distributors and British producers, supported by British distributors. A general anticipation was that the three trade bodies again might find it necessary to make separate representations to the Board of Trade, in face of the declaration of Dr. Leslie Burgin, Parliamentary Secretary, that the choice before the industry was: "Organize yourselves or be organized from without."

It appears a possibility at this moment that the Government may be called upon to make its own decision on the vital point raised by the Film Group's demand for reciprocity and the American distributors' objection to a system which they describe as one of forced exports.

SHORT PRODUCT PLAYING BROADWAY

Week of May 15

CAPITOL	
Romance of Digestion	MGM
Bosko and the Pirates	MGM
CENTRAL	
Freshies	Educational
CRITERION	
Blue Velvet Music	Paramount
Pudgy Takes a Bow-Wow	Paramount
MUSIC HALL	
March of Time, No. 10	RKO Radio
PARAMOUNT	
My Artistical Temperature	Paramount
Safety in the Air	Paramount
Paramount Pictorial, No. 9	Paramount
RIALTO	
She Was an Acrobat's Daughter	Vitaphone
Home Run on the Keys	Vitaphone
RIVOLI	
Colorful Cairo	Major Peter Devlin
The Worm Turns	United Artists
ROXY	
Locks and Bonds	RKO Radio
Mickey's Moving Day	United Artists
Stranger Than Fiction, No. 37	Universal
STRAND	
Ain't We Got Fun	Vitaphone

Vexed questions of international law and of trade treaties between the United Artists and England may well be invoked if, in the last resort, the Government is left to make its own decision on this point.

The possibility, even if remote, of a trade agreement, making practicable submission of a universally agreed alternative to the "Moyne" suggestions, appears to rest largely with the CEA which has played the part of intermediary and spectator in recent discussions of the Quota problem, in which it is not directly or vitally concerned.

CEA Wants Concessions

The CEA is out to make the best bargain possible for theatre men. It wants concessions from the KRS before it will support the distributors against the Film Group. In more precise terms, it wants concessions, in regard to trading conditions and contract terms, from American distributors, and over and above all the key concession of a Government Arbitration Board.

There will be many informal discussions, behind locked doors, before it is finally decided whether the Films Act controversy will develop into a larger controversy covering the general problem of Anglo-American trade relations, but the present view is that trade differences are irreconcilable and that the Cabinet will have to frame its own revision of the Films Act.

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Odeon's Control of County Cinemas Makes Circuit Third Largest, with Possibility of Being Foremost by 1939

Odeon-County Third Circuit

Establishment of an Odeon-County circuit, by acquisition of control by Odeon Theatres, Ltd. in Entertainments and General Investments Corporation, Ltd., controlling County Cinemas, Ltd., sets up a British theatre group inferior in numbers only to those controlled by the Gaumont-British Corporation and by Associated British Pictures Corporation.

The Gaumont-British circuit includes more than 300 theatres; the ABP circuit just under 300; Odeon-County will start with 250. Most of these theatres are recent constructions. They are being added to very rapidly. The extension of the Odeon group has been an outstanding feature of the recent two years and has been very largely responsible for the agitation of the CEA against overbuilding.

Early Capital Issue Seen

Immediate results of the agreement reached between Oscar Deutsch of Odeon and Charles J. Donada of County are likely to be an early issue of new capital in the form of £4,000,000 five per cent debentures, and a definite campaign, in association with United Artists, for reduction of the release period in England from six months. It was announced some time ago that experiments in immediate release would be made in certain Odeon theatres by UA and it is now probable that it will become a regular policy in the whole circuit. A key factor will be the opening, in the late summer, of the Odeon-Alhambra, new de luxe theatre under construction in Leicester Square, London, as Odeon's first "West End" house. Premiere runs of UA features at the Alhambra are likely to be followed by immediate current release.

This practice will assist, financially, the British producers associated with United Artists.

There is a distinct possibility that by 1939 the Odeon-County group may be the biggest single combination in the British field. It is a general belief that Murray Silverstone of United Artists, now in New York on his annual visit, has been a prime mover in completion of the present agreement.

A Holding Company

Odeon Theatres, Ltd. is a holding company, with an issued capital of £100,000 of which Mr. Deutsch holds all but £100. Each theatre is owned by a separate company. County Cinemas, Ltd., has an issued capital of £108,707, of which £79,175 is held by the Entertainments and General Investments Corporation. The last-named company has an issued capital of £167,215 preference shares and 163,255 one-shilling ordinaries. It is obvious from these figures that most of the extension of both companies has been financed by loan capital, privately raised. Either in the form of the debenture issue already mentioned, or in some other, a big market operation is a certain sequel to the deal. It will be handled by Phillip Hill and Partners.

Mr. Deutsch, apart from his theatre interests, controls the BTH sound system, which in numbers of British theatres wired is second only to Western Electric. He began to acquire theatres in 1925, starting in his home town, Birmingham. Mr. Donada, who will continue to control the County circuit, inside the new group, was a Paramount executive in London from 1913 until 1932.

The "Dixey Scheme"

On the same day the Deutsch-Donada agreement was announced, the "Dixey Scheme,"

(Continued on page 76, column 1)

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London

Colour Feature

London Films has started on an all-Technicolor version of the A. E. W. Mason story, "The Drum," the locale of which is the northwest frontier of India. Over there already is Geoffrey Boothby, the unit production manager, supervising background and atmosphere shots. The India Office is cooperating. Studio sequences are being shot concurrently at Denham, where Zoltan Korda is directing.

"The Drum" is a follow-up of "Elephant Boy," and will star the boy hero, Sabu. Oliver Garrett, who has been writing the script of "Four Feathers" for London, is doing the adaptation.

Though many of the stories about the British production slump are painfully true, it is worth noting that "The Drum" makes the fifth film in current production at Denham. The others are "The Squeaker," with Edmund Lowe and Ann Todd, directed by William K. Howard for London Films; "Action for Slander," Victor Saville Production directed by Tim Whelan with Clive Brook, Margaretta Scott and Ann Todd; "Victoria the Great," Herbert Wilcox—Imperator production; "The First and the Last," Basil Dean production for London, with Vivien Leigh, Leslie Banks, and Laurence Olivier.

A sixth picture to occupy Denham space in the immediate future will be "South Riding," for which the signing of Robert Donat is announced. This also is a Saville-London film.

Tim Whelan has finished "Action for Slander" with scenes for Clive Brook and Arthur Margetson on location at Stanmore.

Tamara Desni, who made a success in "Fire Over England," has been added to the cast of "The Squeaker."

Coronation at Denham

Getting ahead of the Westminster event by more than a week, Herbert Wilcox staged a Coronation at Denham in an interior of the Abbey which the studio staff erected in less than seven days but which was an exact reproduction of the setting of Queen Victoria's crowning, exactly one hundred years ago. Of course the scene was for "Victoria the Great," the Anna Neagle-Anton Walbrook special, for Radio release.

Mr. Wilcox's flair for showmanship will provide the public, in this episode of the film, with a picture of a traditional British ceremony which in most of its details will serve to show exactly what happened on May 12, but will have an advantage, by close-up, tining, and repetition, over newsreels of a Coronation.

Identified with "Victoria the Great", the Herbert Wilcox production which RKO Radio will distribute, are (left to right) Mr. Wilcox, Anton Wolbrook, Anna Neagle, Ralph Hanbury of the distributing company, and H. B. Warner.

The big moment of the Denham ceremony came when, with the organ peeling, the Peers and Peeresses of England, carrying their coronets, rose to greet the young Queen as, preceded by the Archbishop of Canterbury, she walked to the altar rail for the crown to be placed upon her head.

H. B. Warner (Lord Melbourne), Mary Morris (the Duchess of Kent), C. V. France (Archbishop of Canterbury), James Dale (Duke of Wellington), Paul Leyssac (Baron Stockmar) and Hubert Harben (Lord Conyngham) are leading figures in this spectacular sequence.

Another sequence for "Victoria the Great" has pictured the arrival in England, for his first visit as suitor of the young Queen, of Prince Albert, later to be known as the Prince Consort. With his brother Ernest, the young German is seen on a channel packet-boat which, due to a gale, actually took five hours to cross from Calais.

Stafford Colour Picture

Premier-Stafford Productions plans to make "Dick Turpin Rides Again" in colour. John Stafford, the director, made a Turpin film in 1932, and Victor McLaglen played the title role.

A new Turpin theory,—that the famous highwayman was a "gentleman-adventurer," but that an underworld thug impersonated him on occasion,—has been adopted, in order to meet the demand of the public for a romantic figure while recognizing the established fact that the historical Turpin was a somewhat sordid rogue. Colour is thought by the studio to offer exceptional opportunities for the most effective presentation of the famous "ride to York" by Turpin on his mare Black Bess. The process to be used has not been decided.

Jack Buchanan Starts

"Smash and Grab," first feature of Jack Buchanan Productions, is on the floor at Pinewood under the direction of Tim Whelan, with Buchanan himself and Elsie Randolph in the leads and Anthony Holles, Edmund Willard, David Burns and Lawrence Grossmith in the company. Roy Clark is at the camera.

Tim Whelan later will direct "The Sky's the Limit" in conjunction with Lee Garmes, as the second Buchanan production, and the third will be "Sweet Devil," with Bobby Howes and Jean Gillie. Planned as a fourth feature is a Rene Clair production, with Adele Astaire opposite Buchanan.

QUOTA BECOMING NATIONAL ISSUE

(*Continued from page 74*)

under its official title of British Independent Exhibitors (Distribution) Co., Ltd., issued its full prospectus and details of an offer of 1,100,000 ordinary shares, of two-shilling value, for public subscription. Full absorption of these shares would provide £110,000, to which would be added £10,000 from the issue of exhibitors' franchise shares (representing 100,000 at present applied for out of 400,000 authorized), but it was stated that the directors would go to allotment on a total of £50,000 which already was secured. The "Dixey Scheme" is therefore in active being, as an exhibitors' cooperative distribution plan with many resemblances to the original First National Circuit of America, but with some important differences from that body.

Formed by Independents

Chief of these differences is that whereas First National was a combination of key-theatres, the BIEDC is very largely a group of theatres of moderate capacity, owned by independent exhibitors. It is understood to have obtained the support of over 300 theatres; several minor circuits have taken franchises for districts where they are up against product difficulties. If these circuits ultimately franchise all their theatres, the BIEDC "circuit" will grow to 800. A current claim is that the 300 already lined up offer an average seating capacity of 800-900.

The prospectus, with Capt. A. C. N. Dixey listed as chairman of a board of directors in which other figures are J. H. Iles, controller of Beele Vue, Manchester and Dreamland, Margate and A. George Smith, independent producer and onetime Goldwyn chief in London, gives details of a number of interesting contracts, two of the most important of which concern Rock Studios, Ltd., in which Mr. Iles is the leading financial figure.

By one of these contracts, Rock Studios, Ltd., subscribes for 350,000 ordinary shares (value £35,000) in BIEDC; while the other BIEDC leases space in the Rock studios at Elstree at a minimum rental in the first year of £16,250, rising to £32,500 a year in four years, and agrees to use the Rock studios exclusively.

The first film to be handled by BIEDC is "Cotton Queen," a Joe Rock production.

Promising fifteen pictures in the first year, BIEDC announces for early trade show, in addition to "Cotton Queen": "Widow's Island," directed by Maurice Elvey, "Mr. Stringfellow Says No," with Neil Hamilton, "Rhythm Racketeer," with Harry Roy and his Band, and "The Edge of the World," the Rock production staged on the remote Scottish island, Foula.

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Lou Morris has announced plans for a new theatre circuit to be known as British Empire Cinemas. The individual houses of the chain will be named after the various British possessions.

Ask Quota on Shorts

The British Film Institute has sent a resolution endorsing a separate British quota on shorts, as recommended by the Moyne committee, to the Board of Trade and the Board of Education. The group expressed the opinion that the production of British documentary and educational films thus would be stimulated.

Postpone Fox-Sentry Trial

The New York supreme court this week postponed to May 26 trial of the actions of the Sentry Safety Control Corporation and Joseph E. Cohen against William Fox and the Fox Film Corporation to permit Mr. Fox to apply for discharge of the claim in his New Jersey bankruptcy proceedings. Sentry asks $1,300,000 damages and Mr. Cohen seeks $300,000 for an alleged breach of contract made several years ago, when Mr. Fox agreed to place Sentry safety control devices on all Fox projectors. Mr. Fox is charged with falsely representing his authority to bind the Fox Film Corporation.

Frohman Renamed Actors Fund Head

Daniel Frohman, veteran legitimate theatre producer, was re-elected president of the Actors Fund of America in New York this week at the organization's 55th annual meeting. The organization provides funds for needy stage performers.

In a short address after his re-election, Mr. Frohman asserted that the opportunities for a successful theatre in New York were "rapidly improving." He held that present-day theatre audiences have become "more sophisticated" and are becoming "more theatre-conscious" than ever before.

In addition to Mr. Frohman other officers of the fund who were re-elected were Walter Vincent, first vice-president; Bernard A. Reinold, second vice-president; Sam A. Scribner, treasurer, and Robert Campbell, secretary. George M. Cohan, Charles Dow Clark and J. Herbert Mack were re-elected to the board of trustees for a three-year term. Vinton Freedley, Warren P. Munsell and Richard Sterling were elected to the board.

Increase of Common Shares In Paramount Proposed

The stockholders of Paramount Pictures, Inc., will be asked at their annual meeting on June 15th to vote in favor of increasing the authorized common stock of the company from 4,500,000 shares to 6,000,000 shares, and also to reduce the first and second preferred stock by the number of shares which will have been converted into common stock prior to the meeting. The corporation on Wednesday sent to its stockholders notice of the annual meeting.

Commenting upon the proposed increase of authorized common stock, Stanton Griffis, chairman of the executive committee, said that Paramount has no plans for issuing additional common shares, is planning no new financing and has had no negotiations concerning such additional stock.

"The reason for asking the stockholders to increase the authorized common stock at this time," said Mr. Griffis, "is to place the corporation in a position to issue such stock in the future for any corporate purpose which the board of directors deems to be for the benefit of the corporation."

The stockholders will also take action upon the contract which the board of directors has recommended be made with Adolph Zukor as head of the production activities of the corporation.

Norwegian Houses And Receipts for 1936 Show Gains

The number of Norwegian motion picture theatres in operation at the close of 1936 was approximately 260, as compared with 240 of the year before, Consul General William H. Beck of Oslo reported to the Department of Commerce in Washington. Although many of these houses are located in the country towns with small populations and have a seating capacity of only 200, or less, they are all wired for sound.

Oslo, the country's capitol, has 13 modern theatres and although there has long been a need for more houses only recently have steps been taken to remedy this situation. Present plans indicate that at least six new houses will be erected in the near future, two of which will be in the downtown district. This will increase the seating capacity of the town from 10,000 to more than 13,000, which is a small enough number for a city with a population of 270,000 inhabitants.

Theatre receipts in Norway also showed an increase in 1936 and totaled approximately Kr. 13,000,000 as compared to Kr. 11,480,372 in 1935.

During 1936 there were 740 pictures reviewed by the board of censors, of which 480 were reviewed during the last half of the year. Ten pictures were refused licenses.

Only one Norwegian picture was produced during 1936, and this was released during last December to favorable comments by the press. It is expected that four new Norwegian films will be made in 1937, two of which are already completed.

Panama Approves Film

After seeing a private showing of the picture, "Swing High, Swing Low," President Juan Demostenes Arosemena of Panama and his cabinet this week withdrew objections to the film, agreeing it contained nothing offensive to the country. The Foreign Office banned the picture a fortnight ago.

Columbia Office Players

A dramatic group, "The Columbian Players," has been organized at the Columbia home office in New York under Morton Goldstein to study legitimate production. A tentative schedule of the group calls for the staging of a full-length play and several of one act next fall.

Gildemeyer to Cuba

F. H. Gildemeyer, formerly in the Detroit office of Electrical Research Products, Inc., has left New York for Porto Rico where he will be stationed as branch manager of the Western Electric Company of Cuba.

WHAT THE PICTURE DID FOR ME

Columbia

COME CLOSER, FOLKS: James Dunn, Marian Marsh—Jimmie Dunn very good. Continuity poor. Story ends up like they ran out of film. O. K. for double bill but will not stand up alone. Too many of these, as we call them, $10,000 productions. No draw. Just a picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HEIR TO TROUBLE: Ken Maynard, Joan Perry—Played this old but it carried a surprise for all who saw it. Double feature with it on Sunday.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

MORE THAN A SECRETARY: Jean Arthur, George Brent—A good comedy drama. Cast is good. Played April 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—At last Bing Crosby has a role that gives him a chance to be something more than a mawkish, moon eyed crooner captain of a moron ship in a choppy sea of melody. He is a real human being in "Pennies," likable and worthy of respect. His comedy sense is fine and his voice is lovely. Good attendance and new friends for Bing.—Mary Hayes Davis, Dixie Crystal and La Belle Theatres, Clewiston and La Belle, Fla. Small town and rural patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—Play this three days. Brother, it's a natural. Everybody was plenty happy over this picture. Don't pass this up. If they don't come the first night, they will the second.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

UNKNOWN RANGER, THE: Robert Allen, Martha Tibbetts—A very good western. Not as good a draw as Buck Jones. Well enjoyed by those who saw it.—Harland Rankin, Plaza Theatre, Tilburv. Ontario, Can. General patronage.

First National

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell, Glenda Farrell, Victor Moore—A very disappointing picture. Dick Powell has always been popular here, but he is the whole show in this one, with the exception of the dance ensemble. Joan Blondell is all right for a program picture, but very poor as a lead. Victor Moore steals the show. This one did not draw and did not please. Running time, 101 minutes. Played April 23-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GUNS OF THE PECOS: Dick Foran, Anne Nagel—Average western. Foran's singing good. Played March 30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARKED WOMAN: Bette Davis, Humphrey Bogart—Warner's best next to "God's Country and the Woman." We are waiting for Humphrey Bogart again.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

MARKED WOMAN: Bette Davis, Humphrey Bogart, Isabel Jewell—Good business the first day, but failed to hold up the second. Nevertheless, I considered it a fine picture, delivering a punch-laden lesson that should be on the must list for adolescents. Played May 3-4.—H. A. Griswold, Sewanee Union Theatre, Sewanee, Tenn. University patronage.

MARKED WOMAN: Bette Davis, Humphrey Bogart, Lola Lane—Nice; everyone liked it; a drawing card in any spot. Running time, 95 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Metro-Goldwyn-Mayer

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—An excellent feature; good story and fine cast. Pleased. Played April 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LOVE ON THE RUN: Joan Crawford, Clark Gable—Ran this one too late to make expenses. Seemed to please those who came. Personally, I thought it the poorest picture these two stars ever made. Good acting, but very poor plot. My patrons do not generally care for this type of picture, but the stars are popular. Played April 30-May 2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

ROMEO AND JULIET: Norma Shearer, Leslie Howard, John Barrymore—Metro must have thought this would flop in the small towns, for they placed it in their group of "14," but for me it outgrossed "The Great Ziegfeld," "Waikiki Wedding" and other co-called big pictures. With 80 per cent of my trade college prep and high school students, this was a natural. Played April 27-28.—H. R. Griswold, Sewanee Union Theatre, Sewanee, Tenn. University patronage.

Paramount

ALONG CAME LOVE: Irene Hervey, Charles Starrett—A disappointment. We should have left it on the shelf. Don't understand why so many said it was okay. The story is too weak to mention. And it's a bit silly, anyway. Played May 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BULLDOG DRUMMOND ESCAPES: Ray Milland, Heather Angel—O. K. for weekend or double bill. Lots of action and mystery and some comedy. Chapter out of the old serial style. Patrons satisfied. Running time, 66 minutes. Played May 7-8.—J. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

CLARENCE: Roscoe Karns, Charlotte Wynters—Played on Bank Night. Well received. Got plenty of laughs and good deep ones, too. Running time, 65 minutes. Played May 5-6.—A. E. Eliosen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

GO WEST, YOUNG MAN: Mae West, Randolph Scott—Unfortunately, I showed this during Lent. What a terrible shame for a brilliant woman like Mae West to write and act such a reeking play. Sophisticates as well as adolescent boys and girls certainly saw the technique, the psychology of rampant sex, the modus operandi of an evil woman's work in luring a man to forget honor, duty, everything for physical debasement.—Mary Hayes Davis, Dixie Crystal and La Belle Theatres, Clewiston and La Belle, Fla. Small town and rural patronage.

INTERNES CAN'T TAKE MONEY: Barbara Stanwyck, Joel McCrea—This story is a trifle grim for children, but for adults is good entertainment, with a well-acted story and careful direction. Locale: clinic of a huge hospital, and gangland haunt. Some swift action and flashes of comedy break the sternness of the drama. Played May 2-3.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

INTERNES CAN'T TAKE MONEY: Barbara Stanwyck, Joel McCrea—Everyone liked this one; excellent in any spot. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

MIND YOUR OWN BUSINESS: Charles Ruggles, Alice Brady—Amusing antics of Charlie, who is rescued by a real Boy Scout Troop. The scouting angle makes it adaptable for a tie-up in some way with your local scouts. Played April 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—Splendid cast in this epic of the early west, clean and big as a Kansas horizon. A bit of history, a film that should be preserved. Even the highbrow who doesn't like blood and thunder-shoot 'em up films can almost pray that American producers will make at least one a year of such national dramas. Good attendance Friday. Rained Saturday.—Mary Hayes Davis, Dixie Crystal and La Belle Theatres, Clewiston and La Belle, Fla. Small town and rural patronage.

STRAIGHT FROM THE SHOULDER: Ralph Bellamy, Katherine Locke—This was well liked by the majority. Can't say it drew much though. Played March 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VALIANT IS THE WORD FOR CARRIE: Gladys George, Arline Judge—Pleased, but failed to draw as it should, although blame title for it. Very good picture.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—Paramount has made a lot of pictures just as good as this one. But somehow the name and stars got before the people and those who only come to the theatre twice a year picked this one for their Spring show and how they came in an all day and night steady rain. Some one remarked if we had had good weather we might have had a crowd. We have just as good or better Paramount pictures with a small crowd.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

Republic

BIG SHOW, THE: Gene Autry, Smiley Burnette—These words are inadequate for this feature. It might be termed the masterpiece of Gene Autry and his supporters. Would suggest you little theatres hire a big ballyhoo, get out and give it as much publicity for two days' play as you would a no-account road show. You will make money by it and, best of all, your patrons will find all they are looking for. Without question this fills you up as no other picture has ever done.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

HEARTS IN BONDAGE: James Dunn, Charlotte Henry—This one will enable you to meet your patrons face to face as they leave the theatre. James Dunn got near to the hearts of the people in this one. Play it on Sunday.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

OLD CORRAL, THE: Gene Autry, Smiley Burnette—We have just finished playing "The Old Corral" with Gene Autry. This one "clicked" at the box-office, and the Autry pictures are becoming more popular with each release.—E. E. Harris, Park Theatre, Butte, Mont. General patronage.

RKO Radio

DON'T TELL THE WIFE: Guy Kibbee, Una Merkel—Pretty good comedy drama of the gold mine slickers who, in the end, are the only ones who make nothing out of the mine, which turns out to be "real." Lynne Overman nearly steals the picture, or at least, so thought our patrons. Played April 28-29.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur, James Gleason, Eric Blore—First-class entertainment; enjoyed by all my patrons. Running time, 81 minutes. Played April 19.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—Enjoyed by all, but only good for a double bill, as it is very short. Too bad; this could have been made a good feature. Running time, 8 reels. Played April 8.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

PARK AVENUE LOGGER: George O'Brien, Beatrice Roberts—Good action and comedy. Son is in reality a he-man, but father believes him a sissy and sends him to his lumber camps for "seasoning." George more than holds his own. Played April 30.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

PLOUGH AND THE STARS, THE: Barbara Stanwyck, Preston Foster—An Irish picture in a French town that didn't pay its way. A perfect dud that the exhibitor wished he had never played. Pass it up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.. General patronage.

WALKING ON AIR: Gene Raymond, Ann Sothern—A fair program picture that we double billed on a week-end. Worth playing. Business below average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WE'RE ON THE JURY: Helen Broderick, Victor Moore—Nice programer for the favorite radio stars and everyone liked it. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

WINTERSET: Burgess Meredith, Margo—A fine drama. Splendid acting with an appeal to cultured groups of thoughtful people whose percentage is small among pioneer ruralites. Box office not good.—Mary Hayes Davis, Dixie Crystal and La Balle Theatres, Clewiston and La Belle, Fla. Small town and rural patronage.

WINTERSET: Burgess Meredith, Margo—All the good acting and artistic endeavor attempted in this grim photoplay could not atone for the distaste it left with our folks. They were strong in their criticism, expressing complete disgust with the whole thing. One scene in particular offended the ladies, that when the supposedly dead man reappears. Played April 7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WOMAN I LOVE, THE: Miriam Hopkins, Paul Muni—Did not see this but the help reported many favorable comments from all classes. Locale: Paris and the Air Squadron at the front. Picture was first entitled "Escadrille." Running time, 88 minutes. Played May 5-6.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—I never saw "life among the lowly" portrayed with such appealing charm to both highbrow and lowbrow. Romantic swains and adolescents who want their heroine to be a lovely princess were held by it.—Mary Hayes Davis, Dixie Crystal and La Belle Theatres, Clewiston and La Belle, Fla. Small town and rural patronage.

DOCTOR BULL: Will Rogers, Marian Nixon—Will Rogers the only star we could ever bring back with success to ourselves and pleasure to patrons. "Doctor Bull" not quite as good as "Ambassador Bill" or "State Fair" and the print given us had poor recording. Running time, 77 minutes. Played May 9-10.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

FIFTY ROADS TO TOWN: Don Ameche, Ann Sothern—Patrons thought this a good programer. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

KING OF THE ROYAL MOUNTED: Robert Kent, Rosalind Keith—Good subject; good business. Pleased.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

LADIES IN LOVE: Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon—Good stars. Bad picture. Plot (if any) not easily discovered by John and Mrs. Doe. Very little appeal second night.—Mary Hayes Davis, Clewiston and La Belle Theatres, Clewiston and La Belle, Fla. Small town and rural patronage.

ONE IN A MILLION: Sonja Henie, Adolphe Menjou, Borrah Minnevitch—A fine cast, a thing of beauty and that rascal Minnevitch a joy forever. Wait until people know him and Sonja better and they'll draw big houses. All who came went away pleased.—Mary Hayes Davis, Dixie Crystal and La Belle Theatres, Clewiston and La Belle, Fla. Small town and rural patronage.

ONE IN A MILLION: Sonja Henie, Adolphe Menjou, Don Ameche, Ned Sparks—Excellent picture and enjoyed a very good business. Pleased all.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

ON THE AVENUE: Dick Powell, Madeleine Carroll, Alice Faye—Quite satisfactory light entertainment. Played March 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

REUNION: Dionne Quintuplets—Personally, I thought this better than "The Country Doctor." Good story and good cast. Seemed to please. Played April 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—An excellent picture. Good story, good acting, good cast. Well produced.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou, Gregory Ratoff, Ted Healy—Due to a mild epidemic of influenza we were forced to cancel this picture back in March, but made arrangements to show it as our last feature of the 1936-37 season, and we are certainly glad that we did. Alice Faye, that luscious feminine bit of loveliness, was a treat to sore eyes and her singing, as always, cast a spell over us. Adolphe Menjou was a bit miscast but came through with flying colors. The comedy team of Patsy Kelly and Ted Healy are always good. It was the men's first glimpse of the Ritz Brothers and they want more of them. They were surely silly enough to please our audience. It's a swell musical and though some reports we read were inclined to pan it, we still think it should be rated as one of the best in 1936. Great tunes, beautiful girls, good comedy, so what more can you ask? Running time, 90 minutes. Played May 1, 1937.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

UNDER YOUR SPELL: Lawrence Tibbett, Wendy Barrie—I could have wept when Lawrence Tibbett's glorious voice rang out to thrill a mere handful of people. Ruralites must have their grand opera pill well sugar coated with comedy plus a good cast. Funny how they swallow grand opera in some of our cartoons. Hope this will help improve our national taste "a la Italia."—Mary Hayes Davis, Dixie Crystal and La Belle Theatres, Clewiston and La Belle, Fla. Small town and rural patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie and Orchestra, Alice Faye, Patsy Kelly—A fast-moving musical with never a let-down. Entertainment for any audience. Played April 24-26.—H. A. Griswold, Sewanee Union Theatre, Sewanee, Tenn. University patronage.

WOMAN-WISE: Rochelle Hudson, Michael Whalen—Pretty good programmer. Played March 30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WOMAN-WISE: Rochelle Hudson, Michael Whalen—No one could see this one; just a picture. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

United Artists

BELOVED ENEMY: Merle Oberon, Brian Aherne—A regrettable box office flop inasmuch as the picture is good entertainment. Played April 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—Splendid technicolor plus intelligent acting plus fair story added up to nearly zero attendance. Just why we can't say. Our staff and those who came seemed to enjoy it. Played April 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

SEA SPOILERS: John Wayne, Nan Grey—Good action feature. Played April 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SILVER SPURS: Buck Jones, Muriel Evans—Buck never lets you down. If your people like westerns you can always depend on Buck. Running time, six reels. Played April 30-May 1.—Ruff Brothers, Mainstreet Theatre, Logan, Kansas. Small town patronage.

THREE SMART GIRLS: Deanna Durbin, Ray Milland—Pleased everyone and many said so enthusiastically. Reasonably good drawing card, too. Deanna is an expert entertainer. Played April 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YELLOWSTONE: Henry Hunter, Judith Barrett—This picture will do. Not too good for children. Our audience seemed to enjoy the show. Some good laughs in this one. Also good mystery. Running time, seven reels. Played May 7-8.—Ruff Brothers, Mainstreet Theatre, Logan, Kansas. Small town patronage.

Warner Bros.

CALL IT A DAY: Olivia de Havilland, Ian Hunter, Anita Louise, Alice Brady—One of those unexplainable sleepers, billed for one day, that outgrossed many of my so-called two day specials. Where exhibitors have audiences that like sophisticated drawing room comedies, this should bring them in. Played May 5.—H. A. Griswold, Sewanee Union Theatre, Sewanee, Tenn. University patronage.

KING AND THE CHORUS GIRL: Fernand Gravet, Joan Blondell—Failed to draw as expected. Was very amusing; Gravet was well liked and should be a good bet for one or two more pictures. Received poor support from Blondell. My patrons seemed to miss parts I considered amusing. Running time, 95 minutes. Played May 2-3.—A. E. Eliosen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

Short Features

Columbia

KNEE ACTION: Broadway Comedies—Gets a few laughs, although we don't go for Clyde comedies and wouldn't have used this one except that it was sent us in substitution.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOONEY BALLOONISTS: Scrappy Cartoons—An average cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAKE BELIEVE REVUE: Color Rhapsodies—A very good color short. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

OH, DUCHESS: Polly Moran—Lots of laughs in this one. It's O. K. Play it, you'll have no regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SKELETON FROLIC: Color Rhapsodies—A very clever colored cartoon. But a cartoon is shown to please the children as well as the grownups. We question if a cartoon of this type is good for small children. They can be just as clever and not so horrible.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THREE DUMB CLUCKS: Broadway Comedies—The best of the slapstick comedies. Our audience likes these.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

BUG CARNIVAL: Terry-Toons—Very clever. Seemed to amuse all. We considered it fairly good. Running time, 7 minutes.—A. E. Eliosen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

DENTAL FOLLIES: Song and Comedy Hits—Amusing. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DENTAL FOLLIES: Song and Comedy Hits—A dandy single reel with two knockout vaudeville acts in it. Good any place.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DIAMONDS IN THE ROUGH: Two-Reel Comedies—Fair comedy featuring the "Three Diamonds" and the "Three Reasons." Just a filler-inner. Running time, 19 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

HIGH-C HONEYMOON: Two-Reel Comedies—Poor, as usual.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KIKO THE KANGAROO IS SKUNKED AGAIN: Terry-Toons—A fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARKED IN PAREE: Two-Reel Comedies—What's wrong with these shorts? They are getting worse and worse. Lots complaints.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

PINK LEMONADE: Cabin Kids—These popular entertainers again pleased our folks.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RAH RAH RHYTHM: Two-Reel Comedies—Extremely tiresome.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

SPOOKS: Cabin Kids—Great little comedy featuring the "Cabin Kids." They sing several numbers in a haunted house, and it's spooky alright. Running time, 8½ minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

TRANSATLANTIC LOVE: Two-Reel Comedies—And still they go—discouragingly poor entertainment. This is no exception.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

AT SEA ASHORE: Patsy Kelly Comedies—An excellent comedy. Patsy Kelly is a scream, as usual. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHAT DO YOU THINK?: M-G-M Miniatures—Rather spooky, but the ladies thought it good. Heard many discuss it after the showing. Running time, 10 minutes.—A. E. Eliosen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

EVERY SUNDAY: Deanna Durbin, Judy Garland—Very clever musical that pleased. Running time, 10 minues.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ORIENTAL PARADISE: FitzPatrick Travel Talks—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PUPS' CHRISTMAS: Harman-Ising—Just about perfect. Excellent animated fun.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PUPS' PICNIC: Harman-Ising—Very amusing cartoon of the pups. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ROMANCE OF DIGESTION: M-G-M Miniatures—For something different, yes. For amusement for the masses, no.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

HOUSE CLEANING BLUES: Betty Boop Cartoons—A good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KNOCK, KNOCK, WHO'S THERE?: Vincent Lopez and His Orchestra—A good band act. It is a particularly happy choice for closing your show due to the way they finish their parody of "Knock Knock." It closed our show and everyone went out grinning. Try it!—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MY ARTISTICAL TEMPERATURE: Popeye the Sailor—Just a fair Popeye. Below average.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NOBODY HOME: Paragraphics—Shorty the monk in antics that please young and old.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PICTORIAL, NO. 10—One of the best of this series. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPEYE THE SAILOR MEETS SINBAD THE SAILOR: Popeye the Sailor in Technicolor—Coloring was interesting. Subject matter about average Popeye material. Pleased okay and may account for a few extra kiddies. Hardly worth the rental asked, though. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STRAIGHT AS AN ARROW: Paragraphics—Excellent and entertaining. Archery is its subject.—L. A. Irwin Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

BAD HOUSEKEEPING: Edgar Kennedy Comedies —An excellent comedy. Should please anywhere.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BAD HOUSEKEEPING: Edgar Kennedy Comedies —One of the best of the Kennedys. These comedies have improved greatly. Keep up the good work.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BED MEDICINE: Headliners Series—Poor entertainment. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

FOOL YOUR FRIENDS: Easy Aces—Card tricks; only fair. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

GRANDMA'S BUOYS: Smart Set—As bad as they come. Instead of comments, got razzberries.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

MARCH OF TIME: No. 6—"Time Marches On" and so do most of our patrons when this comes. If they've seen the feature they invariably walk out on it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARCH OF TIME: No. 7—There's no reason evident why these subjects should cost a cent extra. They certainly don't draw in any extras at all. In fact, we find it best to keep them a secret and hope for the best.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOLLY MOO COW AND ROBINSON CRUSOE: Rainbow Parade Cartoons—Funny color cartoon pleased generally.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PATHE TOPIC: No. 6—Will get by O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PROMINENT PERSONALITIES: World on Parade Series—Very good and interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

UPPERCUTLETS: Superba Comedies—Put it back in the box after playing it once; print so bad, frightened to run it again.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WORM BURNS, THE: Radio Flash Comedies—I've seen a lot better. No complaint.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

DOGGING IT AROUND THE WORLD: Adventures of the Newsreel Cameraman—Good. Shows many breeds of dogs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

MARINE FOLLIES: Mentone Musical Comedies—Another good two-reel vaudeville show except for the lady that sings. She should be eliminated as the audience reaction to her two songs was especially bad.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VAUD-O-MAT, THE: Mentone Musical Comedies—This last season's Mentone two-reel short is far and ahead of any they've produced this year. The new single-reel Mentones are awfully flat.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

CAN'T THINK OF IT: Broadway Brevities—A very fine comedy deserves best playing time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FELLA WITH THE FIDDLE, THE: Merrie Melodies—Another good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLLANDERS, THE: Colortour Adventure—Very good travel talk in color. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

I'M MUCH OBLIGED: Vera Van, George Dobbs—A fair musical subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PETER VAN STEEDEN AND ORCHESTRA: Melody Masters—A very good band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PORKY'S DUCK HUNT: Looney Tunes—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROGER WOLFE KAHN AND ORCHESTRA: Melody Masters—Another excellent band act. C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

UNDER SOUTHERN STARS: Fred Lawrence—Very beautiful. Should be stressed as a short well worth advertising for school children. Running time, 18 minutes.—A. E. Eliosen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

VAUDE-VILLIANS: Marty May—Good Vaudeville Reel. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WESTWARD WHOA: Looney Tunes—A good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHALE HO: Vitaphone Novelties—Very interesting. Running time, 10 minutes.—A. E. Eliosen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

Serial

Universal

FLASH GORDON: Larry (Buster) Crabbe, Jean Rogers—One of the sweetest serials both for adults and children trade I've ever had or hope to have.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

National Variety Elections

Five national Variety Club representatives have been elected as follows:

James P. Clark of the Horlacker Delivery Service, Philadelphia, to represent Philadelphia and Washington; R. C. Ki Beau of Paramount, Kansas City, to represent Des Moines, Omaha, St. Louis and Kansas City; Jack Flynn of Metro-Goldwyn-Mayer, Detroit, for Detroit and Buffalo; Harry Goldstein of Paramount, Cleveland, to handle Pittsburgh, Columbus, Cincinnati and Dayton; Marc Wolf of Theatre Managers, Inc., Indianapolis, for Indianapolis, Milwaukee and Minneapolis, and Bob O'Donnell of Interstate Circuit, Dallas, for Dallas.

Sell Dillingham Scripts

All rights to 111 manuscripts owned by the late Charles B. Dillingham were sold in federal court at New York Tuesday by Referee John E. Joyce to Howard E. Reinheimer for $10,500. Mr. Reinheimer represented a group of authors whose plays are among those sold. Jerome Kern, Irving Berlin and Oscar Hammerstein were represented in that group.

Sues Over "Smart Girls"

Edward N. Du Domaine has filed suit in Los Angeles against Universal Pictures, Inc., for $60,000, claiming authorship and registry of the story, "Bringing Up Father," which he claims was used in the production of "Three Smart Girls."

UA Exploiteers Now Total 46 in Field

United Artists now has 46 exploitation representatives, including 10 women, in the field working with exhibitors on its current releases. Among the women working on "Woman Chases Man" are Ethel Friedner, Washington; Belle Kantor, Dayton; Hazel Drukker, Harrisburg; Kay Merril, Norfolk; Rose Adleman, Boston, and Molly Steinberg, Indianapolis.

Exploitation men, the majority new, on current releases, includes Max Abramson, Providence; T. B. McCormick, Denver; A. L. Burke, Dayton; W. P. Bernfield, Kansas City; Irving Hoffman, New York; Fred Hodgson, Atlantic City; M. J. Kavanagh, Baltimore; Bert Stern, Oklahoma City; Ben Hill, Houston; Saul Renick, Richmond; David Flam, Canton, Ohio; Bernard Evans, St. Paul; H. M. Addison, Wilmington; Art Catlin, Chicago; Louis E. Ramm, Memphis; Charles Perry, Philadelphia; Lewis Reis, Salt Lake City; Irving Stein, Harrisburg; Jack Proctor, Los Angeles; George O'Brien, Syracuse; William Scholl, Charlotte, N. C.; Ed Gallner, Boston; Bob Horter, Cleveland; Murray Pennock, Seattle; Harry Rice, Louisville; Robert Wood, Dallas; Ken Franklin, Roanoke, Va.; Maurice Davis, St. Louis; Charles Baron, Buffalo; Richard Harrity, Rochester; Wayne Daillard, Des Moines; Fritz Witte, Cincinnati; E. M. Milburn, Waterbury; Carl Kreuger, Columbus, O.; Mack Whiting, Bridgeport; Edgar Wallach, Youngstown.

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FILM LEADERS TURN ATTENTION TO DUALS AS INDUSTRY POLICY

Producers, Exhibitors and Public Express Conflicting Views on Value or Necessity of Two Feature Pictures on Program

Chicago Women's Clubs, Better Films Group Attack Practice; Circuit Operators Experimenting with Single Bills

Elimination or continuance of double bills will eventully and finally be decided by the ultimate consumer, the public, in the opinion of production and exhibition executives who now are turning increasing attention to the problem.

Producers have advanced the argument that pictures aimed at the second half of double bills are invaluable as proving grounds for new talent and ideas, and in addition are a comfortable source of income. Exhibitors, many of whom have tried to test public opinion through ballots or by experimenting with single bills, are divided in opinion.

The subject has attracted wide attention in Chicago. Allied States of Illinois leaders recently met to discuss plans for the elimination of duals and are reported to have decided on a plan of procedure, although details were not divulged. The Balaban and Katz circuit is committed to a double bill policy, but neighborhood exhibitors, in many instances, have tried single feature programs with success. The Better Films Council of Chicagoland, in a statement issued by its president, Mrs. Richard M. McClure, attacked the double feature practice and demanded its abandonment.

Tests of single feature programs have been and are being conducted with varying results by the Brandt and Skouras circuits in New York, Fox West Coast in California, Tri-States in the Omaha territory, and by other exhibitors in Des Moines, Ia.; Lincoln, Neb.; New Brunswick, N. J.; St. Louis and Kansas City, Mo.; Milwaukee, Wis., and Vancouver, B. C.

Public approval of double features at the box office will have to be withdrawn before the policy will be discontinued in any great degree throughout the country, William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, said in a recent interview. Other distribution and production executives concur in this opinion.

Nicholas M. Schenck, agreeing with his sales manager, said that any cessation of the practice depended on the public's absolute refusal to attend theatres pursuing it. He added he expected to see double bills become an important issue this summer.

Joseph Bernhard, executive of the Warner Brothers circuit, recently said he was giving serious attention to constructive proposals for the elimination of double bills. In discussing the problem he gave as his decided opinion that the double feature can never advance the industry but only retard it, on the ground that the practice is merely the substitution of quantity for quality.

DUAL BILLS BARRED BY PERUVIAN LAW

Lima, Peru, has found a way to eliminate double bills, whether the public, or the exhibitors, want them or not. A municipal law sets a time limit of two hours for any individual performance, according to a United States Department of Commerce report. This time limit includes the feature and whatever shorts may be shown. The law is rigidly enforced, and special police are designated by the authorities to check the time. Fines are provided for in cases of violation.

Circuit and independent theatre operators in Chicago, thoroughly aroused to the problem, were reported last week to be contacting various civic and social groups to determine what percentage of the public want, and would patronize steadily, double features. Sentiment against the plan in the city has been reported strong since it was introduced last year and the practice has been said to be the cause of a marked drop in receipts.

One of the most influential groups which have expressed opposition to double features is the Better Films Council of Chicagoland. The president of the organization announced last week that of 200 women present at a meeting of the Council only five had voted for the double feature. She added that many other groups including the Women's Division of the Chicago Church Federation, Parent-Teacher organizations, and the Illinois Federation of Women's Clubs, in contact with 80,000 women club members in the state are in active opposition to twin bills.

"The double feature policy, if continued," Mrs. McClure said, "will defeat all attempts to build family audiences and will destroy all efforts to endorse the week end programs for children. We believe that the demand on the part of the exhibitor for two features will result in a poorer product in Hollywood.

"We plan to take part in a national campaign which would eliminate this policy for all time."

Tests Conducted

In the New York suburban area tests were conducted this spring to determine the public's reaction to a change from double to single bills.

Discussing such a test at the Bayside theatre, Bayside, L. I., William Brandt, executive of Brandt Theatres, said, "Our experience has been that whenever we have a good picture we can run it alone, the public preferring a diversified program instead of double features. But when you make up a show consisting of a news weekly, cartoon comedy, education subject or novelty, two reel comedy and then you lead up to the play of the evening with your feature picture, it must be good or your whole program lays by the wayside.

"If we could get a consistent flow of good pictures the double feature policy wouldn't last longer than it would take to dispose of it, but unfortunately every studio puts out product upon which it is impossible to bill an entire evening's entertainment."

Skouras Theatres reinstated single features at the Bronxville, Bronxville, and the Scarsdale, Scarsdale, after trying a double bill policy for several weeks.

The circuit has been experimenting with single features at the Manhasset, Manhasset, L. I., a new theatre, and it has been decided to continue the plan indefinitely.

Tri-States Reports Success

Reversion to single features for at least a part of each week in Tri-States circuit houses in four cities of the Omaha territory has been successful, according to Evert R. Cummings, district manager.

At the circuit's houses in Fairbury, Hastings and Grand Island, Neb., single features are played the first three and the last two days of each week. At the Orpheum, Sioux City, single features are used the first four days and duals the last three.

Because of an unsuccessful attempt to inaugurate a similar policy in Omaha Mr. Cummings said it was his belief that more success would be found in returning to single features in the smaller cities.

After a seven weeks test of single features in about ten Fox West Coast houses in the San Francisco area, it was decided to return to double features recently because of lack of response by the public, according to circuit officials.

A more extensive test has been devised in Des Moines. A single feature is shown at the Roosevelt theatre, a suburban house, and the same feature is shown at the Des Moines, downtown house, accompanied by "an acknowledged superior picture but one which does not have the natural drawing power of the first feature." Exhibitors in the area are watching the experiment with interest.

An increased number of calls to the box-office protesting double features prompted Milton Overman, city manager for Westland Theatres in Lincoln, Neb., to change the Varsity to single features as an experiment.

"Because the majority of people want double features," the New Brunswick, N. J., RKO State theatre has abandoned its single feature policy.

Tentative single bill policies to determine public reaction have been inaugurated by National Theatres in Milwaukee in a neighborhood house; in Kansas City by W. D. Fulton's Mutual Theatres in a suburban house, and in three houses in Vancouver, B. C., by Famous Players Canadian.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 15, 1937, from 106 theatres in 18 major cities of the country was $1,154,486, an increase of $55,784 over the total for the preceding week ended May 8, 1937, when 107 theatres in 18 large cities aggregated $1,098,702.

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(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Current Week Gross	Previous Week Picture	Previous Week Gross
Boston							
Boston	3,246	25c-65c	$17,700	"As Good As Married" (Univ.) and "Two Wise Maids" (Republic)	9,000	"The Outcasts of Poker Flat" (Radio) and "The Hit Parade" (Republic)	16,000
Fenway	1,382	30c-50c	5,300	"Wake Up and Live" (20th Cent.-Fox) and "Time Out for Romance" (20th Cent.-Fox)	6,400	"Fifty Roads to Town" (20th Cent.-Fox) and "Silent Barriers" (GB)	4,000
RKO Memorial	2,907	25c-65c	13,600	"Shall We Dance" (Radio) (9 days)	27,500	"The Woman I Love" (Radio) and "We Have Our Moments" (Univ.) (4 days-2nd week)	7,800
Loew's Orpheum	2,970	35c-65c	14,500	"Night Must Fall" (MGM) and "Good Old Soak" (MGM)	15,000	"Romeo and Juliet" (MGM)	12,000
Loew's State	3,537	35c-65c	13.100	"Night Must Fall" (MGM) and "Good Old Soak" (MGM)	14,000	"Romeo and Juliet" (MGM)	11,500
Metropolitan	4,332	35c-75c	26,200	"The Prince and the Pauper" (F.N.) (on stage: Tito Guizar)	21,500	"Mountain Justice" (F.N.) (on stage: Fuzzy Knight)	16,500
Paramount	1,793	30c-50c	8,000	"Wake Up and Live" (20th Cent.-Fox) and "Time Out for Romance" (20th Cent.-Fox)	10,800	"Fifty Roads to Town" (20th Cent.-Fox) and "Silent Barriers" (GB)	7,600
Shubert	1,590	55c-$1.65	....	"Lost Horizon" (Col.) (4th week)	6,800	"Lost Horizon" (Col.) (3rd week)	7,400
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Cafe Metropole" (20th Cent.-Fox)	15,000	"History Is Made at Night" (U.A.)	11,400
Century	3,000	25c	7,000	"The Outcasts of Poker Flat" (Radio) and "Midnight Court" (W.B.)	6,800	"Murder Goes to College" (Para.) and "Park Avenue Logger" (Radio)	6,900
Great Lakes	3,000	25c-40c	10,100	"The Prince and the Pauper" (F.N.)	10,000	"Romeo and Juliet" (MGM)	8,400
Hippodrome	2,500	25c-40c	9,000	"A Family Affair" (MGM) and "Her Husband's Secretary" (F.N.)	6,000	"Wake Up and Live" (20th Cent.-Fox)	7,300
Lafayette	3,300	25c	8,300	"Women of Glamour" (Col.) and "Find the Witness" (Col.)	6,800	"Silent Barriers" (GB) and "Happy Go Lucky" (Republic)	5,150
Chicago							
Apollo	1,400	35c-75c	7,100	"King of Gamblers" (Para.)	5,400	"The King and the Chorus Girl" (W.B.)	6,000
Chicago	4,000	35c-75c	35,500	"Cafe Metropole" (20th Cent.-Fox) (stage: Louis Armstrong and band)	31,000	"Call It a Day" (W.B.) (plus stage show)	32,300
Erlanger	1,200	50c-$1.50	11,000	"Captains Courageous" (MGM)	11,800	....	
Garrick	900	35c-75c	6,800	"Maytime" (MGM)	5,800	"Waikiki Wedding" (Para.) (3rd week)	6,000
Oriental	3,490	35c-55c	17,500	"Mountain Justice" (F.N.) (plus stage show)	15,200	"Thunder in the City" (Col.) (plus stage show)	15,600
Palace	2,509	35c-75c	19,900	"Shall We Dance" (Radio) (plus stage show) (2nd week)	24,500	"Shall We Dance" (Radio) (plus stage show) (1st week)	30,300
Roosevelt	1,591	35c-75c	13,000	"Wake Up and Live" (20th Cent.-Fox) (5 days-4th week)	9,800	"Wake Up and Live" (20th Cent.-Fox) (3rd week)	12,500
State-Lake	2,776	20c-40c	14,800	"Racketeers in Exile" (Col.) (plus stage show)	12,800	"Espionage" (MGM) (plus stage show)	13,600
United Artists	1,700	35c-75c	17,500	"A Star Is Born" (U.A.)	24,000	"Maytime" (MGM) (6th week)	11,500
Cleveland							
Allen	3,300	30c-42c	5,700	"Night Key" (Univ.) (6 days)	4,900	"I Promise to Pay" (Col.)	7,500
Hanna	1,500	50c-$1.65	10,000	"Lost Horizon" (Col.) (2nd week)	7,000	"Lost Horizon" (Col.) (1st week)	10,000
Hippodrome	3,800	30c-42c	12,700	"Wake Up and Live" (20th Cent.-Fox) (2nd week)	9,000	"Wake Up and Live" (20th Cent.-Fox) (1st week)	18,000
RKO Palace	3,100	30c-60c	17,800	"Cafe Metropole" (20th Cent.-Fox) (plus stage show)	23,500	"When Love Is Young" (Univ.) (on stage: Wini Shaw and vaudeville)	16,000
State	3,400	30c-42c	17,200	"A Star Is Born" (U.A.)	18,000	"Romeo and Juliet" (MGM)	10,500
Stillman	1,900	30c-42c	5,200	"Way Out West" (MGM)	4,000	"Her Husband Lies" (Para.)	3,000
Denver							
Aladdin	1,500	25c-50c	3,400	"Wake Up and Live" (20th Cent.-Fox)	3,500	"The Hit Parade" (Republic)	4,000
Broadway	1,500	25c-40c	2,300	"The Hit Parade" (Republic)	2,500	"Fifty Roads to Town" (20th Cent.-Fox)	3,000
Denham	1,500	25c-40c	6,700	"King of Gamblers" (Para.)	3,500	"Love from a Stranger" (U.A.)	6,500
Denver	2,500	25c-50c	9,600	"A Star Is Born" (U.A.) (plus stage band)	9,500	"Wake Up and Live" (20th Cent.-Fox) (on stage: Fifi D'Orsay)	16,000
Orpheum	2,500	25c-40c	7,300	"Shall We Dance" (Radio)	9,000	"Night Must Fall" (MGM) and "Way Out West" (MGM)	7,000
Paramount	2,000	25c-40c	3,400	"Call It a Day" (W.B.) and "That Man's Here Again" (F.N.)	3,500	"Silent Barriers" (GB) and "Step Lively, Jeeves" (20th Cent.-Fox)	2,500

[THEATRE RECEIPTS--CONT'D]

Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	eats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	"Night Must Fall" (MGM) and "Way Out West" (MGM)	11,924	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM)	13,814
Pantages	3,000	30c-65c	8,100	"Shall We Dance" (Radio)	11,200	"The Woman I Love" (Radio) and "Too Many Wives" (Radio)	6,700
W. B. Hollywood	3,000	30c-65c	10,400	"Mountain Justice" (F.N.) and "Melody for Two" (W.B.)	7,600	"Woman Chases Man" (U.A.) and "Men in Exile" (F.N.)	8,300
Indianapolis							
Apollo	1,100	25c-40c	4,400	"Wake Up and Live" (20th Cent.-Fox) (3rd week)	3,500	"Wake Up and Live" (20th Cent.-Fox) (2nd week)	5,200
Circle	2,800	25c-40c	6,300	"Shall We Dance" (Radio)	8,500	"The Woman I Love" (Radio) and "Her Husband Lies" (Para.)	5,000
Loew's	2,800	25c-40c	8,200	"Night Must Fall" (MGM) and "Nobody's Baby" (MGM)	5,500	"Good Old Soak" (MGM) and "Elephant Boy" (U.A.)	8,200
Lyric	2,000	25c-40c	9,300	"Melody for Two" (W.B.) (stage: Major Bowes' Revue)	7,500	"Night Key" (Univ.) (on stage: Fats Waller and Orch.)	9,700
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"Shall We Dance" (Radio)	13,400	"The Woman I Love" (Radio)	7,300
Midland	4,000	25c-40c	12,000	"Night Must Fall" (MGM) and "I Promise to Pay" (Col.)	10,000	"Romeo and Juliet" (MGM)	8,700
Newman	1,900	25c-40c	7,300	"Mountain Justice" (F.N.) and "Murder Goes to College" (Para.)	4,000	"Internes Can't Take Money" (Para.) and "Melody for Two" (W.B.)	5,200
Tower	2,000	25c-40c	7,400	"Midnight Taxi" (20th Cent.-Fox) (stage: Major Bowes' All Girl Unit)	8,700	"Fifty Roads to Town" (20th Cent.-Fox) (plus stage show)	14,500
Uptown	2,000	25c-40c	4,500	"Charlie Chan at the Olympics" (20th Cent.-Fox) and "David Harum" (20th Cent.-Fox) (re-issue) (5 days)	2,200	"Wake Up and Live" (20th Cent.-Fox) (8 days-2nd week)	4,700
Los Angeles							
Four Star	900	50c-$1.50	4,000	"Lost Horizon" (Col.) (9th week)	8,600	"Lost Horizon" (Col.) (8th week)	8,800
Hillstreet	2,700	30c-65c	8,000	"Shall We Dance" (Radio)	10,500	"The Woman I Love" (Radio) and "Too Many Wives" (Radio)	7,300
Loew's State	2,500	30c-55c	14,700	"Night Must Fall" (MGM) and "Way Out West" (MGM)	14,312	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM)	16,438
Paramount	3,595	30c-55c	18,400	"Internes Can't Take Money" (Para.) (plus stage show)	15,000	"Racketeers in Exile" (Col.) (on stage: Buddy Rogers and Orch.)	15,500
W. B. Downtown	3,400	30c-65c	10,700	"Mountain Justice" (F.N.) and "Melody for Two" (W.B.)	7,200	"Woman Chases Man" (U.A.) and "Men in Exile" (F.N.)	7,500
Minneapolis							
Century	1,600	25c-40c	5,200	"Wake Up and Live" (20th Cent.-Fox)	4,000	"Call It a Day" (W.B.)	4,000
Minnesota	4,000	25c-55c	12,200	"Shall We Dance" (Radio)	12,000	"Wake Up and Live" (20th Cent.-Fox)	12,000
RKO Orpheum	2,900	25c-40c	7,200	"Marked Woman" (F.N.)	5,000	"History Is Made at Night" (U.A.)	4,000
State	2,400	25c-40c	5,600	"Great Guy" (G.N.) and "Let's Get Married" (Col.)	3,500	"Crack-Up" (20th Cent.-Fox) and "Nobody's Baby" (MGM)	3,500
World	400	25c-35c	2,700	"Elephant Boy" (U.A.)	1,000	"Nine Days a Queen" (GB) (10 days)	1,100
Montreal							
Capitol	2,547	25c-60c	9,300	"The Prince and the Pauper" (F.N.)	8,500	"Way Out West" (MGM) and "Song of the City" (MGM)	8,500
His Majesty's	1,700	50c-$1.50	5,600	"The Good Earth" (MGM) (2nd week)	3,500	"The Good Earth" (MGM) (1st week)	6,500
Loew's	3,115	25c-60c	11,000	"Internes Can't Take Money" (Para.) and "The Girl from Scotland Yard" (Para.) (plus stage show)	9,000	"Melody for Two" (W.B.) and "Penrod and Sam" (F.N.) (on stage: Cab Calloway and Orch.)	11,000
Palace	2,600	25c-65c	10,500	"A Star Is Born" (U.A.)	13,500	"Wake Up and Live" (20th Cent.-Fox)	9,500
Princess	2,272	25c-65c	7,600	"Elephant Boy" (U.A.) and "This'll Make You Whistle" (Wilcox)	6,000	"Man of Affairs" (GB) and "When Love Is Young" (Univ.)	5,500
New York							
Astor	1,142	55c-$2.20	15,600	"Captains Courageous" (MGM) (5 days)	15,000	"The Good Earth" (MGM) (8 days-4th week)	10,100
Capitol	4,700	25c-85c	33,400	"Call It a Day" (W.B.)	12,800	"Night Must Fall" (MGM)	25,000
Criterion	1,700	55c-$2.20	12,000	"Make Way for Tomorrow" (Para.)	10,000	"Thunder in the City" (Col.) (9 days-2nd week)	9,000
Globe	1,274	55c-$2.20	17,800	"Lost Horizon" (Col.) (11th week)	7,000	"Lost Horizon" (Col.) (10th week)	8,000
Paramount	3,700	25c-99c	36,100	"Internes Can't Take Money" (Para.) (stage: Xavier Cugat and Orch.)	33,000	"Swing High, Swing Low" (Para.) (stage: L. Armstrong's Orch.) (3rd week)	22,000
Rialto	594	25c-55c	7,700	"Mountain Justice" (F.N.)	7,000	"Way Out West" (MGM) (9 days)	11,000
Rivoli	2,200	25c-99c	23,100	"Cafe Metropole" (20th Cent.-Fox) (3rd week)	14,750	"Cafe Metropole" (20th Cent.-Fox) (2nd week)	21,000
RKO Music Hall	5,954	40c-$1.65	79,000	"A Star Is Born" (U.A.) (plus stage show) (3rd week).	81,000	"A Star Is Born" (U.A.) (plus stage show) (2nd week)	90,000
Roxy	6,200	25c-75c	35,400	"Wake Up and Live" (20th Cent.-Fox) (plus stage show) (3rd week)	35,500	"Wake Up and Live" (20th Cent.-Fox) (plus stage show) (2nd week)	47,000
Strand	3,000	40c-99c	20,800	"The Prince and the Pauper" (F.N.)	38,000	"Marked Woman" (F.N.) (5 days-4th week)	9,000

[THEATRE RECEIPTS--CONT'D]

(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Oklahoma City							
Criterion	1,700	10c-55c	5,300	"Shall We Dance" (Radio) (8 days)	5,500	"The Woman I Love" (Radio)	3,000
Liberty	1,500	10c-35c	2,900	"Fifty Roads to Town" (20th Cent. Fox) and "The Man Who Found Himself" (Radio)	2,900	"Transatlantic Merry-Go-Round" (U.A.) and "Two Wise Maids" (Republic)	2,800
Midwest	1,500	10c-55c	4,300	"Night Must Fall" (MGM)	3,100	"Romeo and Juliet" (MGM)	3,600
Omaha							
Brandeis	1,200	25c-40c	4,900	"Shall We Dance" (Radio)	6,700	"Lost Horizon" (Col.) (55c-$1.65)	6,500
Omaha	2,200	25c-40c	6,900	"A Star Is Born" (U.A.) and "Her Husband Lies" (Para.)	9,600	"Call It a Day" (W.B.) and "Way Out West" (MGM)	8,100
Orpheum	3,000	25c-40c	9,200	"Night Must Fall" (MGM) and "Nobody's Baby" (MGM)	5,600	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM)	11,500
Philadelphia							
Aldine	1,400	40c-65c	9,200	"A Star Is Born" (U.A.) (2nd week)	15,000	"A Star Is Born" (U.A.) (1st week)	17,500
Boyd	2,400	40c-55c	14,800	"The Woman I Love" (Radio) (3½ days-2nd week)	4,300	"The Woman I Love" (Radio) (1st week)	11,000
Earle	2,000	25c-55c	14,400	"Nobody's Baby" (MGM) (on stage: Sally Rand and revue)	18,000	"Fifty Roads to Town" (20th Cent.-Fox) (stage: Milt Britton's Band)	13,000
Fox	3,000	40c-65c	17,000	"Mountain Justice" (F.N.)	12,500	"The Hit Parade" (Republic) (stage: Dave Apollon Revue)	12,500
Karlton	1,000	25c-40c	2,700	"The Hit Parade" (Republic)	2,000	"Time Out for Romance" (20th Cent.-Fox)	2,000
Keith's	2,000	30c-50c	2,800	"Wake Up and Live" (20th Cent.-Fox)	3,300	"Personal Property" (MGM)	3,100
Locust	1,300	55c-$1.71	13,300	"Captains Courageous" (MGM) (8 days-4th week)	7,700	"Captains Courageous" (MGM) (3rd week)	7,500
Stanley	3,700	40c-55c	15,700	"Shall We Dance" (Radio)	17,000	"Wake Up and Live" (20th Cent.-Fox) (2nd week)	13,000
Stanton	1,700	30c-50c	6,400	"Midnight Taxi" (20th Cent.-Fox)	5,100	"Silent Barriers" (GB)	5,000
Portland							
Blue Mouse	1,700	30c-40c	2,100	"Waikiki Wedding" (Para.) and "Parole Racket" (Col.)	2,000	"Waikiki Wedding" (Para.) and "Time Out for Romance" (20th Cent.-Fox) (2nd week)	2,000
Broadway	1,912	30c-40c	6,400	"The Prince and the Pauper" (F.N.) and "Way Out West" (MGM) (2nd week)	6,000	"The Prince and the Pauper" (F.N.) and "Way Out West" (MGM) (1st week)	7,000
Mayfair	1,700	30c-40c	4,800	"Lost Horizon" (Col.) (55c-$1.10)	8,600	'When Love Is Young" (Univ.) and "Trouble in Morocco" (Col.)	4,000
Orpheum	1,700	30c-40c	6,900	"Shall We Dance" (Radio)	8,000	"Fifty Roads to Town" (20th Cent.-Fox) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	7,200
Paramount	3,008	30c-40c	7,700	"Internes Can't Take Money" (Para.) and "Thunder in the City" (Col.)	9,300	"The King and the Chorus Girl" (W.B.) and "Outcast" (Para.)	6,900
United Artists	945	30c-40c	6,900	"The Garden of Allah" (U.A.)	8,000	"Mountain Justice" (F. N.)	7,200
San Francisco							
Fox	5,651	15c-75c	11,000	"Cafe Metropole" (20th Cent.-Fox) and "Mountain Justice" (F.N.)	16,800	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM) (2nd week)	16,800
Geary	1,400	55c-$1.65	10,000	"Lost Horizon" (Col.) (10th week)	8,700	"Lost Horizon" (Col.) (9th week)	8,200
Golden Gate	2,850	15c-55c	16,600	"You Can't Buy Luck" (Radio) (stage: Olsen and Johnson)	20,500	"The Woman I Love" (Radio) (2nd week)	12,000
Orpheum	2,440	15c-55c	8,200	"Oh, Doctor" (Univ.) and "Let Them Live" (Univ.)	7,100	"Let's Get Married" (Col.) and "Night Key" (Univ.)	7,200
Paramount	2,670	15c-75c	13,300	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM)	13,300	"The Hit Parade" (Republic) and "That I May Live" (20th Cent.-Fox)	13,400
St. Francis	1,470	15c-55c	6,900	"Call It a Day" (W.B.) and "Midnight Taxi" (20th Cent.-Fox)	7,400	"Good Old Soak" (MGM) and "A Doctor's Diary" (Para.)	7,200
Warfield	2,680	15c-75c	15,300	"The Prince and the Pauper" (F.N.) and "Fair Warning" (20th Cent.-Fox)	15,200	"Call It a Day" (W.B.) and "Midnight Taxi" (20th Cent.-Fox)	14,400
Seattle							
Blue Mouse	950	30c-55c	3,700	"Wake Up and Live" (20th Cent.-Fox) and "Murder Goes to College" (Para.) (2nd week)	4,150	"Wake Up and Live" (20th Cent.-Fox) and "Murder Goes to College" (Para.) (1st week)	4,200
Fifth Avenue	2,500	30c-55c	7,700	"The Prince and the Pauper" (F.N.) and "Song of the City" (MGM)	6,700	"The Woman I Love" (Radio) and "That Man's Here Again" (F.N.)	6,400
Liberty	1,800	15c-55c	5,400	"A Star Is Born" (U.A.)	11,200	"Accused" (U.A.) and "I Promise to Pay" (Col.)	3,400
Music Box	950	30c-55c	3,500	"Night Must Fall" (MGM) and "Way Out West" (MGM)	3,600	"Marked Woman" (F.N.) and "Time Out for Romance" (20th Cent.-Fox)	3,600
Orpheum	2,450	30c-55c	6,000	"Shall We Dance" (Radio)	6,850	"Mountain Justice" (F.N.) and "Way Out West" (MGM)	5,100
Palomar	1,500	15c-35c	4,700	"The Soldier and the Lady" (Radio) (plus vaudeville)	4,200	"Circus Girl" (Republic) (plus vaudeville)	4,100
Paramount	3,050	30c-55c	5,200	"Charlie Chan at the Olympics" (20th Cent.-Fox) and "23½ Hours Leave" (G.N.)	5,100	"Night Must Fall" (MGM) and "When Love Is Young" (Univ.)	5,900

BRITISH COMPLAIN U.S. SEES MORE CORONATION NEWSREELS THAN U.K.

London Press Complains of Censorship and Agreement Limiting First Reels to 1,000 Feet, Half as Much as Americans'

The story of the newsreels' recording of the Coronation of George the Sixth and Queen Elizabeth, last week in London, is still being written.

The English public this week raised a concerted complaint against the comparatively small Coronation footage reaching their screens from the British newsreels, and there were many mutterings over the action of the Archbishop of Canterbury in making further deletions, of the scenes showing the Dowager Queen Mary in tears at the crowning. Meanwhile, the American newsreels were only beginning to receive their prints, which arrived Tuesday morning in New York aboard the SS Normandie, after elaborate plans to use a trans-Atlantic plane had been rejected because of excessive costs.

The reported censorship of the British newsreels by the Archbishop of Canterbury, and a British newsreel agreement to limit the first reels released to 1,000 feet, were targets for severe newspaper criticism throughout the British Isles. The London *Evening Star*, leading the attack, said British film companies had agreed to cut the film to 1,000 feet, lasting only nine minutes on the screen, or "the same length as Mickey Mouse", while those in the United States would see 2,000 feet, twice as much.

Particularly irate were newspapers at the fact that the Archbishop—who played quite a leading part in the fight against former King Edward VIII—had ordered deleted a closeup of the Royal Family plainly showing the Dowager Queen Mary in tears and overcome by emotion.

The Archbishop and his co-censor, the Duke of Norfolk, who was Earl Marshal of the Coronation, also eliminated much of the military procession.

The best scenes allowed in the English reels were those taken in Westminster Abbey, and theatre audiences according to the dispatches, snickered when the Archbishop was shown minutely examining the crown.

"A film which might have rendered great service to the country and the Empire has been slaughtered to fit into programs of the regulation kind," the *Star* declared.

Royalty Sees Full Edition

The Royal Family, meanwhile, sat for two hours Monday night at historic Windsor Castle and watched a special, full edition of the controversial newsreels.

The King and Queen, according to cabled reports to the New York *Times,* were especially pleased by scenes inside Westminster Abbey and shots of the Royal Family as they appeared on a balcony of Buckingham Palace. The little princesses were reported to have "laughed and applauded' when they saw themselves moving across the screen in their crowns and trains.

The censored newsreels were available to all theatres in the eastern section of the United States Tuesday night. Owing to the weight of the shipment to the various companies, the film was not taken off the liner by plane as it approached New York in the early dawn but was removed on the French Line pier some hours later. This move in most instances prevented delivery until time for evening performances.

MRS. JOHNSON PLANS AFRICAN EXPEDITION

Mrs. Osa Johnson, widow of the late explorer, Martin Johnson, will leave on June 10th for Africa to film a story for Twentieth Century-Fox. The picture will be titled "Stanley and Livingstone" and will deal with the rescue in Africa of the famous English adventurer. The party will include Otto Brower, director; ten cameramen and five technicians.

Towns within a few hundred miles of Manhattan were serviced by fast plane.

How They Operated

Typical of the treatment accorded the newsreels on arrival was that given by Movietone News. There were two duplicate negatives and three duplicating prints in the shipment rushed from the French Line pier to the office on West 54th Street. One of the duplicating prints—"lavenders"—was rushed to Montreal. Another was despatched to Newark to catch a west bound plane for the west coast for transfer to the fastest available transport to Tokyo. Duplicate negatives will be stripped from these prints at both points and black and white prints struck form them for general distribution.

The duplicate negatives meanwhile were put on the printing machines at the De Luxe Laboratory and theatre prints taken. The remaining lavender print was used to make further duplicating negatives.

By nightfall prints were available for all theatres in the Metropolitan area and others were on the way west and south to catch late shows.

700 Feet Inside Abbey

The Movietone News special was exactly 1,560 feet, including 700 feet inside Westminster Abbey showing the actual Coronation.

Approximately 30,000 feet of negative was exposed by Movietone. Producer Truman Talley personally directed the cutting, editing and scoring as well as the actual making of the picture. The New York office received its negatives and prints all ready for printing and duping. Even the commentary was affixed in London by Lowell Thomas. The only problems in New York were those of expeditious printing and distribution. Edmund Reek, general manager, had perfected flawless schedules with William Clarke, 20th Century-Fox short subject distributing chief, and Alan Freedman, head of the De Luxe Laboratory.

All the rest of the world was serviced from London. Walter Hutchinson, general foreign sales manager, supervised this work, assisted by Leslie Whalen, of the New York office, European Director Ben Miggins, British Managing Director Francis L. Harley and Stanley Crick, in charge of distribution in Australia and New Zealand.

Dispatch of Newsreels by Plane Turned Down When Price Kept Mounting to $50,000; Censorship Protested

When Henry T. (Dick) Merrill and Jack Lambie finally reached Floyd Bennett Field outside of Brooklyn last Friday after a five-day round trip to London for still photographs of the Coronation for International News (Photos), newsreel editors admitted that there had been a gentlemen's agreement that the Merrill plane would not be contracted to return with newsreel prints, and the reason finally revealed was that the price demanded was much too steep.

Months ago it had been announced that Movietonews had made a deal with Captain Henry Mollison to fly the film to America. Then Ben Smith, Wall Street broker, came on the scene with the statement that he had Pilots Merrill and Lambie under contract to fly a twin-motored Lockhead Electra plane with space enough for film. He named $30,000 as the figure for the flight.

The newsreel executives conferred, then engaged space on the Hindenburg to get the film back. After the disaster to the airship, Mr. Smith came forward again, but his price was now $35,000. The newsreel editors shook their heads; besides, it would be unwise to have the industry saddled with the responsibility for the loss of a pilot's life should the flight prove unsuccessful.

When Pilots Merrill and Lambie safely set their ship down at Croydon Airport, there was a third conference but now the price was raised $2,000 a newsreel, or a total of $50,000. The *Normandie* got the assignment.

The idea for the Coronation picture flight was first discussed three months ago in the International News Photos offices in New York. Mr. Smith then purchased the Lockheed-Electra plane for $40,000. At an additional cost of $6,000 the luxurious interior of the plane, which can carry 10 passengers and two pilots as well as baggage, was ripped out and gas tanks installed instead.

The picture-snapping staff of the *Daily Express,* London newspaper after which the plane was also named, worked hand in glove with the London agents of INP, and Merrill and Lambie were handed 51 pictures "for delivery in New York."

Color Reels Lauded

Bruce Allan, cabled from the Quigley Publications offices in London on Monday that "the color reels of the Coronation produced by Movietonews and Pathe, the former in Technicolor and the latter in Dufaycolor, are brilliantly successful."

According to Mr. Allan, "the Movietonews reel includes preliminary color shots of the regalia of the peers, closeup details of the royal coach and the like.

"The picturing of the activity in Westminster Abbey, in the black and white reels, takes in the full ceremony and provides a wonderful record of the complete event. Both sound and photography are excellent considering the difficulties."

Audio Annual Meeting

The annual meeting of Audio Productions, subsidiary of Electrical Research Products, Inc., was to be held in New York Friday when the reelection of Frank K. Speidell as president and all the other officers was to take place. Audio had the best year of its existence to date in 1936 and has a good backlog of production orders for summer and early fall, Mr. Speidell said.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

In Which Some Queries Are Posed

As the story is told, in the early days of his career when the late Marcus Loew was solicited for a pass, he would answer with the offer of a shiny new quarter to the applicant instead of the ducat. Mr. Loew was in the business of selling theatre seats. And by offering the actual admission price to the pass-asker out of his own pocket, the founder of the far-flung Loew circuit was not seeking to be known as a philanthropist. No, indeed. The emphatic gesture was made to signify that Loew theatre seats were to be sold as other worthwhile merchandise with a distinct cash value. And secondly, Mr. Loew figured wisely that once a patron became addicted to the pass habit, it wasn't the easiest job to get that customer back on a paying basis.

There is little reason today to change these opinions. A seat is still merchandise to be sold and giving it away certainly does not enhance its monetary value.

The spotlighting of the birthday-pass weakness in these columns and your Chairman's views on the subject were not expected to be accepted as gospel by all our readers. The giving of the once-a-year natal-day pass was variously defended by theatremen who honestly feel this free offering of definite aid in bringing extra business that otherwise might not be forthcoming.

Well and good, sez we, but can any well-intentioned showman truthfully say that the same basic reasoning for giving away his merchandise on one occasion cannot be applied as well to other occasions? And that, folks, is the root and substance of all evils of the pass system. It's not the giving away of a single pass that is questioned so much as any necessity of giving away passes so generally.

* *

Three years ago, in the issue of May 5, 1934, to be exact, your Round Table published a very intelligent analysis on pass weaknesses by Fred Larkin, manager of the Paramount Theatre, St. Cloud, Minn. A re-reading of Mr. Larkin's article today finds little to question in his arguments. Theatremen who go back in their files to study the Minnesotan's findings should discover plenty of meat in what he has to say. No extended quotes from the articles are necessary at this time outside of the first reason the theatreman gives for the discouragement of the practice.

"The majority of the people," writes Mr. Larkin, "do not appreciate something for nothing or where an effort is made to attain it. This lowers the appraisal of the business institution which can afford to give away its merchandise. It weakens the buying patrons' faith in such an institution. They do not enjoy hearing others boast about receiving merchandise for nothing; hence we drive away business."

Granted that through long usage the pass has become a medium of exchange in promoting newspaper and other contests which might not be as successfully effected without these offerings; that the pass pays for window card and poster locations, for other services, including the proper stand-in "downtown" and with others strategically-placed. But cogitating further, the following queries discussed recently over the lunch table are posed for the purpose of inviting other opinion; not offered as any sure cure-all for what the industry recognizes as a not inconsiderable evil.

* *

If every theatre stopped giving passes in exchange for window cards, poster locations, etc., and instead gave actual cash to the value of the passes for these services, would it not be within reason to suppose that those who previously received the passes and used them regularly would spend a goodly part of the monies received in buying theatre admissions?

* *

If every theatre stopped giving passes as prizes in newspaper and other contests and instead gave money prizes equal to the amount of the passes, would it not be within reason to suppose a goodly number of the winners initially interested in the contest to participate, would display further interest in seeing the picture on which the contest was based by paying their way with their prize money?

* *

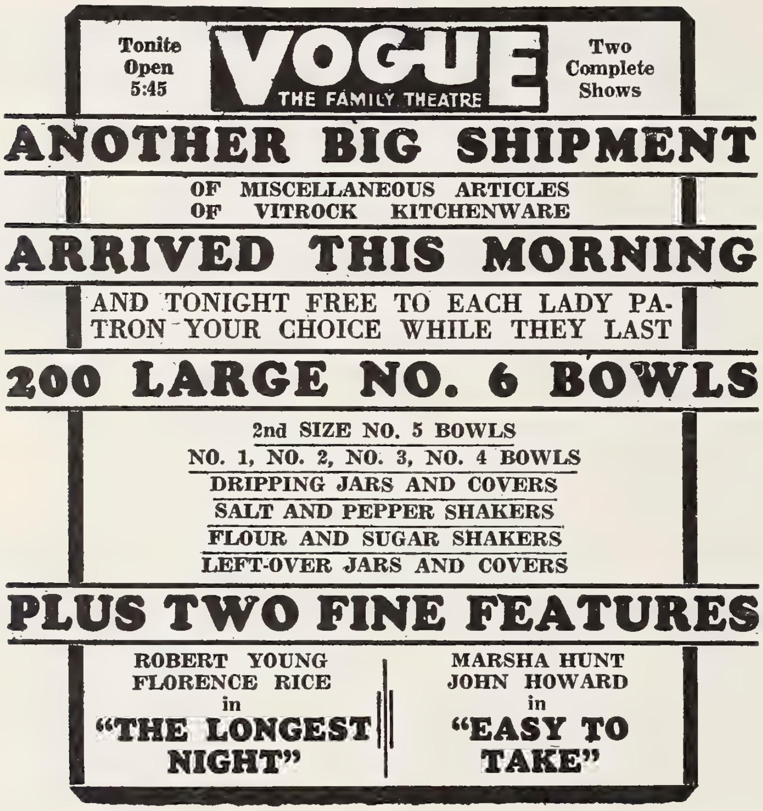
If theatre passes in payment for services and prizes were discontinued and the equivalent in cash given instead, how much if any would grosses fall off in the long run?

Would or would not any losses incurred from giving money instead of passes be made up by the general discontinuance of the pass list and all its attendant evils, financial and otherwise?

We pause for further replies.

A-Mike Vogel

The Show Business?



Tonite Open 5:45

VOGUE
THE FAMILY THEATRE

Two Complete Shows

ANOTHER BIG SHIPMENT

OF MISCELLANEOUS ARTICLES
OF VITROCK KITCHENWARE

ARRIVED THIS MORNING

AND TONIGHT FREE TO EACH LADY PATRON YOUR CHOICE WHILE THEY LAST

200 LARGE NO. 6 BOWLS

2nd SIZE NO. 5 BOWLS
NO. 1, NO. 2, NO. 3, NO. 4 BOWLS
DRIPPING JARS AND COVERS
SALT AND PEPPER SHAKERS
FLOUR AND SUGAR SHAKERS
LEFT-OVER JARS AND COVERS

PLUS TWO FINE FEATURES

ROBERT YOUNG FLORENCE RICE in **"THE LONGEST NIGHT"**	MARSHA HUNT JOHN HOWARD in **"EASY TO TAKE"**

Herman Weinberg Says Czech and Double-Check

Maxwell Weinberg, manager and publicity director for the Little Theatre, Baltimore, Md., inaugurated far-reaching campaign for the first Czechoslovakian film to play his city. Picture was "Janosik" with English titles and Weinberg contacted local Czech societies to have them underwrite sale of a large block of tickets. Societies also advertised widely with posters, window cards, circulars in Czech papers and spots on radio during Czech hour.

Campaign's piece-de-resistance was speech and announcement of the film made at dinner held at down-town hotel at which the Czechoslovakian Consul to the United States was guest of honor, and prominent Czechoslovakian citizens were present. Dinner fortunately coincided with opening of film, coming one day before playdate.

Opening night was designated as Czech Night with consul, officers of Czech societies and civic officials attending premiere showing as guests of management. Theatre was draped with native flags and native music was heard.

"Tell Us What You Did"

MAY DEADLINE MIDNIGHT, JUNE 5

From date of this issue, exactly two weeks remain for entries in the Quigley Awards for the month of May. Deadline has been set for midnight of Saturday, June 5, at which time all campaigns must be at Committee Headquarters.

The following have been asked to serve as judges: Hy Daab, Columbia Pictures; Paul Gulick, Universal Pictures, and Phil Reisman, RKO Export Corp.

Spring Is in the Air In Indianapolis

L. Ward Farrar, Loew's Theatre, Indianapolis, reports that he has officially opened his spring season by creating a slogan "Springtime is hit time at Loew's." Slogan appears prominently in all ads, lobby, trailers and all forms of advertising. The insignia for his campaign is a spring bird gayly colored, especially displayed in an elaborate lobby setpiece plugging a half dozen spring hits.

Newspaper cooperated, running special stories and art layouts on the six hits, refuse cans bear the slogan and arrangements were made for the distribution of cough drops and chewing gum in envelopes bearing springtime copy. Through tieup with leading stores, a life size blowup of star wearing some fashionable clothes was center of attraction of each merchant's window.

Mothers Feted By Long for "Star"

Sponsored by the Cleveland *Plain Dealer* and Loew Theatres division manager Colonel Harry Long, Cleveland's oldest mothers, who were young when stereopticon slides were the vogue, were guested by the management of Loew's State Theatre at a Mother's Day matinee performance of "A Star Is Born."

Paper carried stories and art work for five days in advance with more than 200 of the oldest mothers entering their names and age for the party. From these were chosen seventeen mothers, ranging in age from 85 to 97, who, wearing fresh gardenia corsages promoted from local florist, were greeted in the lobby by Manager Everett Steinbuch, who read a Mother's Day telegram greeting from Janet Gaynor addressed to the ladies.

Topping the whole stunt, as reported by Publicist Milt Harris, was further promotion of dinner at local restaurant for each mother and escort. *Plain Dealer* carried story of the party, together with photo of the oldest mother and account of her reaction which was that she "felt as fine as a girl of 16 and enjoyed seeing romantic pictures as much."

Accompanying photo shows Ev Steinbuch surrounded by the 17 grand old gals.

"Tell Us What You Did"

Ballrooms Cooperate On "Top of Town"

Tieups with St. Louis music-makers helped put over the "Top of the Town" campaign staged by Charles Kurtzman and Homer Harman, of the Fox Theatre. They contacted the Show Boat and Casa Loma ballrooms and arranged to have the film's hit numbers played daily. A streamer with theatre credits was placed over the orchestra ten days in advance of opening.

Popular band leader played the numbers daily with each engagement, and local dance place plugged the music for nearly two weeks straight. The boys secured display windows in 35 music stores, three of which used window streamers. As a novelty in banners, two 60-foot long, 2-foot wide streamers with "Top of the Town" copy reading down were dropped from the top of the Fox down to the marquee.

"Tell Us What You Did"

Ev Steinbuch with Cleveland Mothers

Quigley Awards Information

QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1937 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played that month.

△

QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1937 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

△

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1937 for meritorious campaigns which are not awarded the Silver or Bronze.

△

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937. . . .

△

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entriies from foreign countries will be accepted for consideration during the month they are received. . . .

△

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

△

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

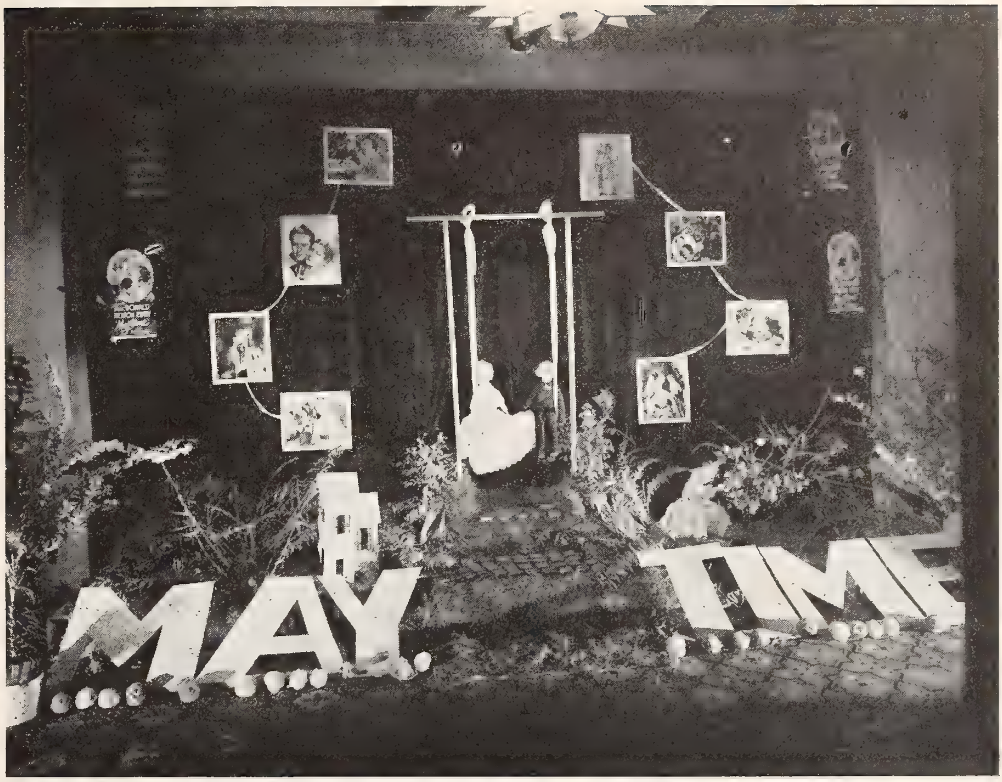
▽

All entries will be given equal consideration. Entrants are requested to remember that "it's not what you spend, it's what you do".

△ △ △

ENTRIES should be mailed to:

Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York



Another of the very artistic foyer displays encouraged by "Maytime", this one conceived by manager Bob Covington, California Theatre, Santa Rosa, Cal., with house artist Francis Rancour. Outdoors garden scene with costumed dolls in swing was backed by curtain with enlargements of the scene stills.

Casino Dedicates Revue To "Top of the Town"

Eddie Miller, manager Hippodrome Theatre, Cleveland, with the assistance of publicity chief Sid Dannenberg, Mort Goodman and Manny Pearstein, sold "Top of the Town" to Cleveland movie-goers with an all-around tie-up campaign. Announcement cards appeared in all Sinclair Oil gas stations in Greater Cleveland starting three days in advance of playdate. Cards were placed in 150 Waite taxicabs also for three days in advance and during showing.

Generous use of 24-sheets, trailers, lobby banners and displays, backed by an intensive tie-up campaign netting window displays, newspaper ads, music plugs and radio time, plus a revue at the Mayfair Casino dedicated to "Town" helped the date.

"Tell Us What You Did"

Burglar Alarm Exhibit Staged With "Night Key" Premiere

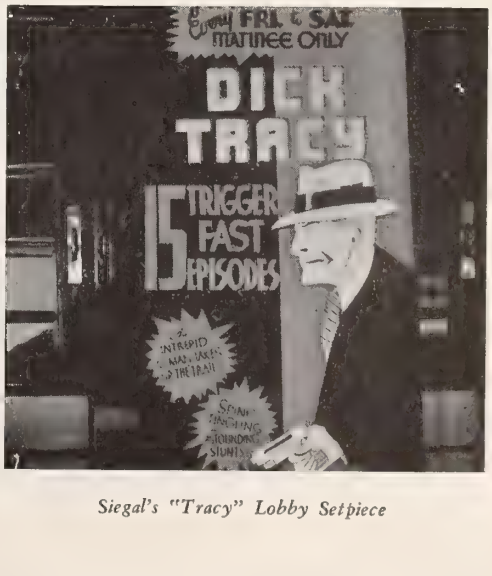
The very newest in burglar alarm equipment, capable of detecting even faint air vibrations and the touch of fingers, was on display in the lobby of the Central Theatre, New York City, for one week. This modern equipment, lent by the Holmes Electric Protective Company, illustrated graphically the system and operations of the protective agency shown in "Night Key," starring Boris Karloff, which had its world premiere at the Central.

Among the interesting exhibits was an invisible photo-cell electric eye which sounds a buzzer signal when passed, a safe which sets off an alarm when touched, a giant burglar alarm switchboard, and a contrasting display of burglar alarms as they worked in 1858 with the modern burglar alarms.

Tracy Campaign Put On by Siegal

As part of his Dick Tracy serial campaign at the Jerome Theatre, Bronx, N. Y., Ed Siegal issued booklets plugging the attraction and playdates. Entire cost of printing was offset by cooperating merchants' ads. Book had to be presented at theatre each week for punching and to those kids who hadn't missed a week, tickets were given.

Promoted candy and pennants were distributed to the children opening hour and Siegal cracked local paper with story on his visit to public library to study up on the methods used by criminologists in solving crimes. Accompanying photo shows lobby setpiece, window was secured in five and ten tying in with the Dick Tracy books, toy store featured the handcuffs and cigar store the Tracy flashlights.



Siegal's "Tracy" Lobby Setpiece

KID POOCH CONTEST CLICKS FOR TUCKER

Newspapers and Stores Co-operate with April Bronze Winner on Ace "Great Guy" Stunt

Contests highlighted Manager John Tucker's "Great Guy" campaign at the second run Park Theatre, Roselle Park, N. J., with the *Home News* tying in on a "cleverest dressed dog" stunt in which any kind of a pooch stood the same chance of winning as the finest blue ribbon aristocrat. Little ones, big ones, fat and skinny purps were entered by their masters and mistresses, accompanying photo showing some of the entrants. Paper ran stories together with entry blanks, and judging took place on the Park stage with promoted gifts and passes awarded winners.

Second contest also planted in paper was series of photos of J. Edgar Hoover, Babe Ruth, etc., etc. Entrants were requested to cut out the pictures, identify them and write a brief paragraph stating why they thought them "great guys." Third contest for which tickets were awarded were best letters received on what entrants considered the funniest article ever seen fastened to a newlyweds' car. Funniest entries were run in paper with request that author go to the theatres to pick up his ticket.

Official preview was held opening morning with town officials, school teachers and prominent citizens attending. Orphans of Memorial Home were invited with transportation furnished by public service with no charge to the theatre. Still further newspaper publicity was secured with Tucker offering to guest all fathers over sixty.

Street ballys were varied and numerous with bannered Ford car parade three days in advance, sidewalk stencils of Cagney's shoes with playdate copy was used and two hired boys were planted in lobby on a sit-down strike.

Different use was made of the "Great Guy" pressbook, when Tucker sent boys out on streets walking along reading open copies of the book with theatre name pasted across top. For school tieup, "great guy" contest was arranged with students choosing most popular classmate. Boys paraded through city with winner carrying banner with copy that he had been so elected.

Street photographer snapped passersby and then passed out cards reading, "We really didn't take your picture, but how about seeing a real picture; it's James Cagney in," etc., etc. Park benches were bannered with playdates and accompanying photo shows bannered telescope planted in Roselle Park with picture copy.

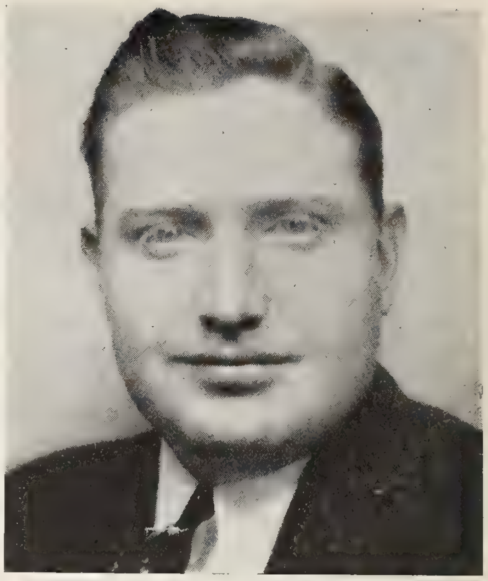
Tucker sent one of his boys out on a house to house canvass with large book in which housewives were asked to sign pledge that they would see the picture. Another street bally consisted of man with oversized compo board alarm clock hanging from shoulders with "Now is the time to see," printed across face of clock. For further gag street bally, lad sat at curb with fishing pole and line in wash tub before him, printed card attached to chair read "If you're fishing for good entertainment," etc.

Special lobby display consisted of large easel marked "Lucky boys with the girl habit." Below was listed the telephone numbers of eight girls (no names). Boys were asked to scan list to see if their girl's number appeared and if so they were to call her up, invite her to attend "Great Guy," as guest of the management, the boy friend being "stuck" for the price of his admission.

"Tell Us What You Did"

Van Meter's Marquee Band

Dwight Van Meter, Astor Theatre, Reading, Pa., plugged the music from "Top of the Town" on opening night by putting his theatre band on his marquee. Advance publicity brought fans downtown to enjoy the music and be sold on the picture. Van Meter's campaign plans also included the placing of giant cutout letters spelling out title on a hill a mile distant from and overlooking Reading's business district.



JOHN TUCKER

Tracy Campaign Put On By Wise in Dayton

Ushering in his Dick Tracy serial at the State Theatre, Dayton, Nathan Wise contacted the Dayton *Journal-Herald,* which carries the cartoon strip and sponsors a birthday club for kids. Arrangements were made for all children whose birthdays fell during the current month to be hosted at a theatre party at the State.

Second stunt with same paper was classified contest in the manner of a bargain hunt. Cuts of Tracy were spotted in various merchants' ads, tickets going to those correctly listing spots where they appeared. Nathan also planted a 30 by 40 blowup in color in lobby of the *Journal-Herald* building.

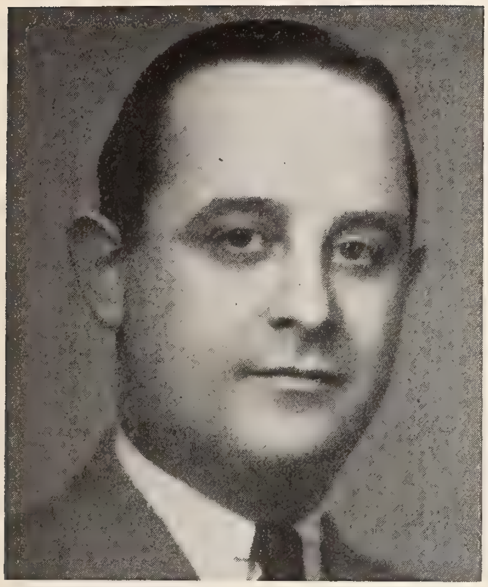
"Tell Us What You Did"

Risley Sells "Top of the Town" With Air Photo Contest

W. W. Risley, RKO Palace, Rochester, planted a contest on "Top of the Town" with the Rochester *Evening Journal* and *Post Express.* The unusual idea of the stunt entailed giving cash and ticket prizes to those able to identify "Top of the Town" buildings in a series of air photos of city.

Cagney
Great Guy

PART OF TUCKER'S "GUY" POOCH CONTESTANTS AND TELESCOPE WITH COPY PLANTED IN NEARBY PARK



ED McBRIDE

Encyclopedias Distributed By Curly for "History"

Jules Curley, publicity director of the Strand, Albany, tied in with the Hearst *Times-Union* for "History Is Made at Night." Paper started an intensive circulation campaign, giving away complete sets of fifteen encyclopedias with advance publicity building up the giveaway.

Curley bought seven sets and distributed them to the seven longest and most accurate lists of historical events that happened at night. The contest ran for seven days with art and story in each issue. The *Times-Union* gave the stunt a nice break in its Sunday edition.

The *Knickerbocker Press* also featured art and fashion angles. Cooperative ads were secured from practically all the leading merchants. An effective deal was made with the New York Telephone Company wherein printed cards bearing the night rates and strong selling copy for the picture were placed in every pay station in the city where they attracted the anticipated attention.

"Tell Us What You Did"

RADIO STATION AIDS McBRIDE ON "MAYTIME"

Radio Street Broadcast Quiz and Organ Recital Feature Syracuse Award Campaign

Through cooperation of Station WSYR, affiliated with Syracuse University and NBC, Manager Ed McBride, Loew's State Theatre in that city for his advance on "Maytime" used the theatre lines for a street quiz broadcast, with passersby questioned on the forthcoming attraction. Stunt was used for full week ahead with daily mention on radio station, which also gave out autographed colored photos of Jeannette MacDonald and Nelson Eddy together with the "Down Memory Lane" poems dedicated to the songstress.

During playdate week, promoted organ was placed on mezzanine floor of theatre on raised platform, surrounded by flowers, potted plants and palms which covered two amplifiers. Con Maffie (see photo), theatre organist for his organlogue week, featured hit tunes from "Rose Marie," "Naughty Marietta" and "Maytime." Music store further cooperated by window display of replica of organ used at theatre together with scene stills and playdate copy.

While the musical clubs do not usually give out their mailing list, an exception was made in this instance and permission was granted for the addressing of envelopes at the theatre, carrying picture message to music lovers. Local music company also permitted the distribution of heralds to their mailing list. Taxi fleet carried auto radiator signs with playdates; these were inserted in openings on hood tops of cars (see photo). Blotters with cuts of MacDonald and Eddy were distributed by young ladies in offices, hotels, secretarial schools and downtown Syracuse.

Roofing paper doormats with cast were placed in front of department stores, busy corners, hotels and popular eateries. "Maytime" sundae streamers were used at soda fountains through the city, regulation window cards carrying copy "Now at Loew's" were used by students at Syracuse University on their tire covers, these covers had cellophane sewed on them, thus making slot to insert card. Streamers carrying tieup copy on Domino sugar were planted in stores by local representatives of cooperating company, streamers 14 by 24 printed black on yellow carried cut of MacDonald and Eddy heads breaking through a sheet of music.

For lobby display, large oblong setpiece containing 50 stills from the picture were used week in advance of opening. Across center of display were openwork cutout title letters done in flitter. Four-foot Neon title letters in scroll were used on attraction board over exit doors and atop marquee playdate week with shadow box under marquee carrying copy and painted heads of the stars. 40 by 60 reviews from trade papers were mounted and used in lobby and placed in store windows about town and announcements were made over Station WFBL, local Columbia outlet.

Part of McBride's newspaper coverage included five-column photos of MacDonald and Eddy in the "Will You Remember" scene which were planted in the rotogravure section of the *Post Standard*, co-op ad was secured from local beauty salon featuring latest coiffures and tying in with picture while various other merchants came through with ads.

"Tell Us What You Did"

Stiltwalker Sells "Town"

Sam Torgan, RKO Keith Theatre, Lowell, Mass., used a stilt walker around town in advance of his "Top of the Town" opening. Man carried portable amplifying system, playing music from picture and also gave vocal plugs. Stunt tying in with local newspaper landed extra publicity.

CON MAFFIE
PLAYING
THE HAMMOND ORGAN

McBRIDE'S "MAYTIME" ORGAN RECITAL ON MEZZANINE AND FLEET OF TAXICABS WITH RADIATOR SIGNS

"Salem" Film Presented To Historical Institute

Some neat publicity was garnered by James A. Field, Paramount Theatre, Salem, Mass., for "Maid of Salem" when a case of film containing the reel was presented to Howard Corning, secretary of the Essex Institute. The film will be preserved in the archives of the Institute as a historical reminder of the film industry's interpretation of the witchcraft era in Salem village in the year 1692. It was also planned to have the costumes of Claudette Colbert and Fred MacMurray presented to the Institute for their wide collection of colonial attire.

Accompanying photo shows staff dressed in authentic puritanical attire, leading department store devoted window to display background of which was painted by Leo Auger, theatre artist, and empty store windows were utilized for planting photos of puritan styles of dress, abode and habits. Invitations were issued to all local dignitaries and others who assisted director Frank Lloyd in his quest for historical data.

"Tell Us What You Did"

National Tieups Used In Boston on "Town"

Manager George French, assisted by Publicity Manager Jack Granara, Keith Memorial Theatre, Boston, Mass., displayed lively showmanship with a "Top of the Town" campaign. The title was splashed around town with 24-sheets.

The theatre cashed in heavily on national tieups. Newspaper ads, window displays and store promotion sold "Top of the Town" through Hudnut Cosmetics, Bond Bread, Lux Toilet Soap, "Top of the Town" game, and Bigelow-Sanford Rug Co. Well-known Boston stores giving window space and promotion included Jordan-Marsh and R. H. White.

Among local tieups were newspaper ads run by beauty parlor on Gertrude Niesen and Doris Nolan, and a window display of "Top of the Town" dresses in a leading women's shop. A local radio station played recordings of the film's hit numbers each morning, using the full set of records supplied them by French.

"Tell Us What You Did"

Sharrock's "Plainsman" Date

For his "Plainsman" date at the Rialto, Morrilton, Ark, before leaving for the Centenary in Shreveport, La., Raleigh Sharrock highlighted his campaign with various contests, one of which was planted in local daily with tickets going to kids coloring Indians most perfectly. Another stunt was bottle of Indian head pennies, tickets going to those correctly guessing number contained.

"Tell Us What You Did"

Cooling Campaign Reported by Laby

With the refrigeration season fast approaching, George Laby, Paramount Theatre, Springfield, Mass., reports his campaign put over last year. Centering on the slogan "cool as a pool," that line was used in all advertisements, valances, displays and every other means where it could be applied. Accompanying photo shows lobby setpiece which shall be taken out of the moth balls and used again this year.

Another stunt that Laby used was the issuance of checks made out on the "Paramount Cool and Comfortable Guarantee Co.," payable to the order of "any person, at any performance, during any hot spell in the amount of $75,000 worth of coolness." Check was signed by "the coolest person in Springfield, the manager."

This is not a
Waiting to See
LIGHT
Theatre
Tonight

Crites' "Green Light" Sit Down Strike

Slee and Phifers at "Earth" Opening

CLAUDETTE
COLBERT
FRED

Field's Staff in Puritan Dress

During The Hot and Sultry Weather
the PARAMOUNT is
Cool as a POOL

Laby's "Cool" Lobby Setpiece

Girl in Window Reads "Green Light" for Crites

Getting aboard the recent sit-down strike publicity, Arlie Crites, Washita Theatre, Chickasha, Okla., for "Green Light" planted girl from Oklahoma College for Women in local furniture store window (see photo) reading copy of the book. Card next to girl bore copy on picture, playdates, etc.

Regulation street signal was hung in front of theatre and also used in lobby display, signs were attached to light posts at intersections ten days ahead and novelty prescription cards were distributed, copy advising recipients to blow on the green spot and if it turned color consult physician.

Special screen was held for merchants, teachers, newspapermen and leading club women who were asked to write their comment on the picture, these were later incorporated in newspaper ads. Window displays were also planted with setpiece of the written comments of patrons, and teaser ads run with copy reading "This ad is too small to tell you just how big a picture," etc., etc.

"Tell Us What You Did"

Novel Contest Highlights Cohen's "History" Date

A contest based on the "Jean Arthur of San Francisco" was used by Herman Cohen for "History Is Made at Night" at the United Artists Theatre, San Francisco. Applicants tried on one of Miss Arthur's gowns, winner given a course in modeling and featured in a fashion show. The press gave the stunt a big boost with plenty of art and column space.

Cohen secured a full-page cooperative ad linking Carrillo in chef's garb with refrigerator and also planted a recipes competition with the *News*, guest tickets being given as prizes. Night clubs contributed another full-page co-op ad.

Radio plugs played a big part in the campaign with the dramatic critic of the *Examiner* giving the picture advance build-up over KYO and other stations using the transcription. Fashion page breaks, elaborate window displays including miniatures of the production sets, a ballyhoo truck, and liberal posting rounded out the campaign.

"Tell Us What You Did"

"Town" Tieups Aid Collins

Hitting heavily on the tieup angle of his "Top of the Town" campaign, Ken Collins, Apollo Theatre, Indianapolis, Ind., spread the stars' names and faces around town in store windows, hotels, cafes, libraries, counter displays and soda fountains. Red and green streamers plugged the picture, theatre, stars and "Top of the Town" sundae at 50 fountains of a local drug chain. Collins also netted plenty of window space on Hudnut, Packard Razor, and Dictograph Silent Radio national tieups.

"Tell Us What You Did"

"Men Working" in Detroit

For the premiere of "The Good Earth" at the Cass Theatre, Detroit, Mich., we find shown in accompanying photo left to right, Capt. and Mrs. Volney Phifer, Bill Bishop, MGM district supervisor of exploiteers; Billy Repaid, Commentator from Station WMBC, and Warren A. Slee, MGM exploiteer. That's Hii, famous "Good Earth" Chinese water buffalo in the background.

Newspapers in the Argentine Give Much Space to Pictures

Hollywood Called Household Word in the South American Republic

by N. BRUNSKI
in Buenos Aires

Though this current article of your Round Table's Showman's Travelogue series treats of all the Argentine Republic, emphasis, as to be expected, is laid on the state of the showbusiness in Buenos Aires, the federal capital, where patrons are reported to pay as much as two and three dollars for admission. News of Hollywood and general picture publicity are much in demand and supplied generously by the Buenos Aires newspapers which no doubt accounts for the heavy advertising campaigns sponsored by the local exhibitors.

The Travelogue series continues in an early issue.

BUENOS AIRES, Federal Capital of the Argentina Republic (12,000,000 inhabitants) situated on the right bank of the River Plate, is a highly commercial city and has numerous factories. It has a spacious and convenient port, classified by its importance and movement as 10th in the world. The population is around 2,350,000 and if the inhabitants of the surrounding towns, such as: Avellaneda, Lanus Banfield, Lomas de Zamorra, Temperley, Adrogue, San Vicente, Bernal, Quilmes, Florencio Varela, Berazategui, Ciudadela, San Justo, Ramos Mejia, 6 de Septiembre, Merlo, Moreno, Vicente Lopez, Florida, Olivos, San Isidro, San Fernando, Tigre, San Martin, Villa Ballester, Bella Vista, San Miguel, Hurlingham and a few others in between are taken into account this figure increases to 3,800,000. In some of these towns, such as Avellaneda, on the border of the capital, there are important factories and works.

The motion picture business is subject to uniform customhouse duties on the importation of all foreign films, national licenses and municipal taxes for picture palaces. The customhouse duties amount to $200 U. S. on each film of approximately 2,500 feet. The national licenses for distributors are anything from $500 to $10,000 local currency and $300 to $3,000 for exhibitors per annum. There is a municipal tax on box office tickets applied to cinemas which represent three percent of a full house at each function regardless of the number of seats occupied. As full houses are not very frequent, this percentage, apparently low, is really quite high with respect to the actual box office takings.

Two-Dollar Admission at First-Runs

The specialized Argentine worker, constituting 50 percent of the industrial population, earns from $6 to $12 daily and the non-specialized worker does not get more than $6. The average monthly wage of workers and office or shop employees is $180. For comparative purposes and with respect to the standard of living in U. S. A. the Argentine peso should be considered of equal value to the dollar.

The first release cinemas usually charge $2 for a seat. In the case of important films some few cinemas put up their prices to $2.50 and $3.00. The second release cinemas charge $1.50 and third release houses $1.00. Other prices range from $0.80 to $0.30 per function whether night or day performance. In third release districts or cinemas it is also customary to charge $1.00 two or three times a week (Thursdays, Saturdays and holidays). The cinema zone in the centre of the city which embraces about 80 blocks (squares of 150 yds.) contains around 30 picture palaces with a capacity for seating about 35,000 people. This figure represents the sixth part of the total amount of cinemas in the city.

Transportation facilities in the city are varied and relatively cheap. The city, topographically, resembles an open fan, from whose base, the centrical zone, all lines of communication radiate to the different points of the city, which in all covers a surface of 15,000 blocks. On all streets, collective locomotion is to be found. The city is crossed by railways, both steam and electric, electric street cars (a constant circulation of more than 2,000), subways, omnibuses, micro-omnibuses (colectivos), taxis, hacks and no less than 30,000 private automobiles. In less than 30 minutes it is possible to travel from one end of the town to the other at a cost of 10 to 30 cents, depending upon the collective transportation employed. The traffic of vehicles, especially during the day and within the central zone is rather heavy, but not to the extent of inconveniencing the public, and plenty of parking places are provided. In different neighborhoods and at strategic points within easy reach, there are numerous modern cinemas, large and comfortable, where excellent films are shown and which owing to their proximity naturally take a good deal of business from the central cinemas, especially at night.

The picture palaces are generally administered by their owners. Only those who own several theatres engage the services of managers or caretakers, in which case their activities are limited to maintaining internal order and keeping an eye on the show and the personnel. Business dealings regarding the films themselves are carried on directly between the owners and the managers of distributing houses.

Only one social club exists, the Motion Picture House, to which anybody connected with the motion picture business may belong, regardless of category. However, its precarious existence threatens to end.

The service given the public in the picture palaces is generally good. The houses are well conditioned and have good projection equipment and acoustics. Cleanliness is maintained and care is taken that the show meet with approval. Severe municipal rules, controlled daily, ensure the comfort and safety of the audience, thus serious accidents or disasters are indeed exceptional occurrences in Argentine cinemas. There are very few firms owning cinemas enough to form circuits.

Cinema shows are controlled in the Capital and other large cities by Control Committees who determine whether a film is fit for exhibition, and in the event it is not in good taste and immoral prohibit its exhibition. These Committees act with great fairness and do not constitute an obstacle to the business, which in any case, and specially as far as morals are concerned is guided by sound principles that no man connected with pictures wishes to demerit.

The cinema owners invest quite a lot of money in publicity, the most favored being the newspaper form. Releases are announced by the cinemas in cooperation with the distributors by means of large advertisements in the leading newspapers. If the film is worth it sometimes the entrance halls are decorated and fancy posters are placed at the front. The practice of advertising the titles of films in the illuminated signs which all cinemas display has become generalized.

(*Continued on following page*)

EXHIBITORS!!
ANNOUNCE YOUR
COMING ATTRACTIONS
WITH
FEATURE TRAILERETTES
40¢
EACH
Plus 15¢ postage EACH SHIPMENT-
Remit with order and save C.O.D. fee
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WELGOT TRAILER SERVICE, Inc.
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NEW YORK CITY

ARGENTINE THEATRES

(Continued from preceding page)

Publicity is an expensive item in Buenos Aires, this being the reason it is used with caution, as it is not always productive.

The Argentine newspapers, very modern and of a large circulation, dedicate a lot of space daily to motion picture information by publishing news items and pictures, and the slightest detail concerning stars who are as well known here as they can be in their own land. Hollywood is a household word in the Argentine. On every release the newspapers immediately publish reports and reviews prepared by expert and impartial writers. The big newspapers do not cooperate with distributors or exhibitors in matters of publicity. The announcements are printed according to rates and their publication does not in the least affect reviews or space allotted to comments on the films concerned. The motion picture press represented by several publications, successfully performs its duty of supplying information, reviews, classification of releases, etc.

The cinema's chief competitor is the theatre, then follow horse races—very popular among the Argentines, and sport in general, especially football, which attracts thousands of spectators on Saturdays and Sundays. Bathing and other open air amusements affect business only during the summer months provided weather conditions do not interfere, however, during January and February this form of recreation is quite intense.

The chief towns which might be an attraction as far as the cinema business is concerned outside of Buenos Aires (which absorbs 60 percent of it) are first, Rosario, 500,000 inhabitants; Mendoza, 100,000; Santa Fe, 150,000; Cordoba, 120,000; Bahia Blanca, 80,000; La Plata, 160,000; etc. There are about 50 odd towns in the Argentine with a population of from 10,000 to 50,000 inhabitants which complete the chain of the motion picture business but are nevertheless of little consequence from a profitable point of view.

Locally Produced Films Increase

The cinemas here do not put on variety shows as a good class show is beyond their budget and there is no interest for the cheaper type which as a rule figure on radio programs where there is a big demand for them. The Argentine audience is very exacting in the matter of shows but owing to business conditions it is impossible, except on rare occasions, to offer them at normal prices. Smart picture palaces are appreciated greatly by the Argentine people. Outside of U. S. A., Argentine possibly possesses the largest number of good cinemas in the world. The comfort and splendor loving public prefers a good cinema to a good theatre provided an interesting program is offered.

Motion picture attendance is normal and is estimated at about 30,000 persons in the capital and perhaps not quite double that figure in the interior. However, enthusiasm is not increasing as it should, and this is due to the great percentage of talkies in foreign languages, which, of course, render them difficult to understand. This factor may be overcome with the progress which national production appears to be making. The increasing number of local films, extremely well received by the public are a proof of this fact. It is perhaps necessary to stimulate the interest of the public by means of intelligent advertising. Common forms of publicity in U. S. A., such as serial advertising simultaneously in several newspapers of the country cannot be applied here as there are no concerns owning several newspapers appearing in different localities inasmuch as nearly all the newspapers like the cinemas are owned by private individuals or small firms who may perhaps own a daily and perhaps one or two other periodicals of a different type, all of which appear in the same locality and not as in the case of American or English editorial houses who control several newspapers appearing in different places. Owing to this reason and reviews on films in the newspapers being absolutely independent, the public gets contradictory accounts, and therefore is little impressed by press opinion on the question unless the review happens to be pessimistic, in which case it might serve to confirm the reader's suspicions.

New Theatres Now Building

The construction of new picture palaces has lately taken great strides and by March 1937 there will be 9,000 more seats available. The Gran Teatro Opera, opened lately, has 2500 seats and there are already three other cinemas under construction: the Metropolitan, the Plaza and another as yet unnamed which will have seating capacity for 1800, 1100 and 3600 people respectively.

The logical outcome of this construction fever in a zone already overfilled with cinemas will be the elimination of the old ones through their inability to compete with the comfort and programs provided by the new ones.

"Tell Us What You Did"

Jeanette
MacDONALD
NELSON EDDY
Maytime

FLORAL SETPIECE. Trellis, cutout of MacDonald and Eddy, plus window box with artificial blooms and grass mat were used by Forrest Justus, West Coast Theatre, Long Beach, Cal., for "Maytime."

TOP
COMING SOON
IN GLORIOUS
ENTERTAINMENT

Dearth's "Town" Animated Setpiece

Animated Display Sells "Top of Town" for Dearth

From Lloyd Dearth, manager of the Pantages Theatre, Hollywood comes accompanying photo of his "Top of the Town" lobby setpiece, created and constructed by artist J. E. Humphreys. Display measured 15 feet in height by 12 feet wide. Portraits are air brush, bordered with flitter; side panels were built out with orange-amber lights behind. The base was red flitter and title revolved with dancing girls all around the cylinder. Small spotlight set in bottom of base shone on cutout girls with entire display "spotted."

"Tell Us What You Did"

Exploitation Aids Offered On "Horizon" Roadshows

To insure as much publicity as possible on all road show engagements of "Lost Horizon," Hy Daab's department has made available a number of aids for local dates. These include 84-sheet circus-type "bull" snipes, de luxe book with story of the production for information of all newspaper picture reviewers and editors, miniature models of the Shangri La set for display and exhibition purposes as well as art exhibits of water-color scenes, costumes, etc.

Four national tieups are listed and further recommended is telephone stunt which has battery of girls calling women at random, names selected from local phone directories, girls working via plan as outlined by the Columbia home office forces. Latter is working with New York offices of out of town department store buyers to arrange displays, fashion and coiffure tieups for their clients on local dates of the picture. Civic approach is also being utilized strongly by the home office exploiteers wherein important local organizations are being contacted to cooperate on premiere performances.

"Tell Us What You Did"

Barritt Boosts "Town" Dresses

Woody Barritt of the Palace Theatre, Wichita, Kan., staged a tie-up with a large dress shop on "Top of the Town" dresses. The store took a whole page ad, plugging the film's stars and the garments, and mailed 2,000 heralds to office girls in the downtown district. Tie-up rated two full windows, prominently located. Soda fountains in Wichita featured the "Top of the Town" sundae and five and ten played up the sundae at fountain and on menus.

YOU ARE INVITED TO JOIN UP

CHARLES A. RYSWICK

manages the Arena Theatre, New York City, for Consolidated Amusement Ent., and since he is close enough to club headquarters to stop in and get personally acquainted, we'll be expecting him on one of his days off soon. We shall also expect to have reports of your activities at the Arena, Charlie, so you'd better keep in touch.

▽

NICHOLAS H. FEENAN

manages the Regent Theatre for M & P in Norfolk Downs, Mass., starting in showbusiness in 1926 as usher in the Washington Street Olympia, Boston. Two years later he was promoted to assistant manager of the Field Corner Theatre in Dorchester, then transferred to Central Square Theatre and later to Paramount in Newton. From there Feenan went to the Morton in Dorchester, Codman Square there, then the Strand, from which house he was promoted to his present position.

▽

ALTON W. BAKER

is the assistant manager of the State Theatre in Austin, Texas, working for Al Reynolds, old time Round Tabler. Since Alton is another member to join from the Interstate Circuit we are expecting to hear often from the State. Remember your duty to the Club just begins when you sign the application blank. We expect to hear from you at not too infrequent intervals, so get busy and drop us a line.

▽

SIGMUND S. HARRISON

is in Philadelphia, as assistant manager of the Logan Theatre, a Warner house. Sig started as student manager at the State and did everything around the house from operating the machine to engineering the heat and air conditioning. After completing his training there Harrison went to the Sedgwick as assistant and thence to his present job.

▽

W. DALTON-WEBB

is out in Kempsey, New South Wales, Australia, acting as manager and director of publicity for the Mayfair Theatre, and from what he tells us in his original correspondence about all the exploitation he can do there, we are awaiting with keen interest accounts of his activities there. Just as you say, Webb, that you are keen on what we do here, the boys here would like a look at what you are putting on at the Mayfair, so let's hear from you.

▽

KARL F. KEYZER

joins the club from Miami, Florida. where he is managing the Lyric Theatre for Wometco, a job just recently taken over. Karl says he has held practically every job the theatre offers and that he owes a lot to the various articles appearing in our section. How about showing your reciprocity, Karl, by contributing something yourself? Yau are probably aware of the number of Wometco boys who are members, so start a little lively competition and send along your latest stunt.

On Tuesday, May 18th, Mort Goodman, to Dorothy Goodman, Cleveland, Ohio. The groom has just been transferred from Warners' Cleveland publicity office to the same post in Los Angeles.

On Sunday, April 11th, Joseph Rinzler, to Miss Syd Steinhaus, Brooklyn, N. Y. The groom is manager of the Riviera Theatre there.

HENRY G. HALL

manages the Jefferson in Charlottesville, Va., a Dominion Theatres house. Henry started in showbusiness at the Jefferson as projectionist, then went to the Lafayette as manager and returned to his present house, where he has been holding forth for the past four years.

JOHN LOMAC

up in Bath, Maine, acts as assistant manager of the Columbia Theatre for M & P Theatres Corp. Johnnie started ushering at the State in Portland, Harry Botwick's house, at the age of sixteen, and worked there for four years until he was transferred and promoted to his present assignment, from which spot we expect to hear from him.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name ....
(PRINT)

Position ....

Theatre ....

Circuit ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

J. JAY KIMMEL

joined the club as assistant manager of the Gates and Virginia Theatres in Portsmouth, Va., and before we had a chance to welcome him into the club he was promoted to manager of the Warwick Theatre in Newport News, Va., a Wilder house. Here's wishing you lots of luck in the new job, Jay, and remember we shall expect to hear from you from time to time.

▽

J. R. WEINSTEIN

manages the Midwood Theatre in Brooklyn, N. Y., for Century Circuit, and certainly this new member is close enough to club headquarters to drop in and wipe his feet on our welcome mat. Our membership in Brooklyn is very active and we hope to add the name Weinstein as one more from whom reports of his exploitation at the theatre will be reported in our pages.

▽

A. BERT DAVIS

manager of the Bryson Theatre, Bryson, Texas, joins our ranks and since your brother showmen are always interested in the doings of showmen in the smaller spots, how about sending us something for publication? Certainly between publicist Al Moyer and yourself there's no reason why Bryson shouldn't be heard from.

▽

ARTHUR WERTHEIMER

is with Consolidated Amusement Enterprises, managing the Oxford Theatre in the Bronx. Arthur jiined Universal in 1926 and went to Milwaukee as manager of the Kosciusko, Juneau and State Theatres under the leadership of Fred Meyer. In 1931 he returned to New York and joined Consolidated, managing such houses as the Times, Ideal and Columbus. In 1933 Wertheimer was made relief manager of their Bronx Theatres and recently received his appointment at the Oxford.

▽

GEORGE J. POSNER

assistant manager of Skouras' Liberty Theatre in Elizabeth, N. J., started in as handy man at the Mecca, thence to the Folly Theatre in Brooklyn as assistant and resigned that job to go into the dress business. Apparently the lure of the screen was too much, because not long after we find George ushering at Skouras' Park Plaza in the Bronx, from there to the Riviera in New York City and from that spot to his present assignment.

▽

HARRY S. GARFIELD

managing the Capitol Theatre in Walla Walla, Wash., a Mercy house, comes proposed by our good friend Jack Wright, city manager. Well, Harry, with such a sponsor we bid you welcome and remind you that all Jack's men keep in touch with us, so we're expecting the same treatment from you. We haven't heard from you since joining up, so get out the old Underwood and drop us a line.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 70

Bluebook School Question No. 70 *was: (A) What detailed information is necessary before a sound system can be operated for maximum results and with safety to the apparatus? (B) Why is it necessary to understand details of projection room wiring? (C) Why should projection room wiring be charted and the various circuits tagged?*

The following made acceptable replies: C. Rau and S. Evans; G. E. Doe; D Danielson; J. R. Prater; H. Edwards; C. Oldham; L. Cimikoski; W. Edmonds; T. F. Bochert; W. C. Brown; C. Champney; H. B. Smith; M. and J. Devoy; J. A. Zachritz; O. H. Schmidt; D. E. Birdsong; W. Limmroth; C. Lonie; P. and L. Felt; L. Hayes; A. Cook; C. L. Loft; M. F. Robinson and L. A. Beachwood; T. T. Golley; F. H., S. and P. Dalbey; D. Morgan; W. C. Bant and L. M. Roberts; A. C. Greene; R. E. Bullard and J. K. Robinson; E. F. and M. Wentworth; J. H. Morton; R. H. Carter; B. and M. Walker; T. L. Stobey; C. H. Lowrie; H. T. Randolph; L. B. Knox; T. W. Redhouse; M. L. Grahame; H. T. Todd and L. E. Dodson; A. D. Lonby; H. Lathrope and M. Dey; B. L. Sanderson; R. R. Jacobs and B. B. Hornstein; R. R. Robbins and W. Winkler; E. Exline; F. L. and L. Savlor; R. Dennis, H. A. Ames and F. E. Dorp; B. L. Cooper and T. N. Kent; A. Leonard and G. T. Jones; W. A. Kendal; P. and L. Felt; D. A. Shea and H. T. Plum; E. M. Brown and D. Davis; W. R. and L. Matthews; D. Smith; E. L. Sanford; O. L. Goldstein and K. N. Alberts; S. R. Hewitt; T. B. Brown and W. V. Henderson; P. F. Maxwell and R. D. Hicks; D. and W. Porter; L. B. Masters; A. W. Baxter; G. Caldwell; T. Turk; W. R. Matthews and J. R. Davidson; R. S. Welch; S. H. Billings; L. F. and G. Brown; A. H. Bradley.

There were so many excellent replies to Section A that it was not possible to select any one as best. I therefore placed twenty of the best in a pile and selected one at random. It was from J. R. Prater, who says:

"Projectionists must be possessed at least of the following information if maximum results are produced with safety to the equipments.

(1) *Switches*: Must know location of every switch and what circuit or circuits it controls, what the effect of opening or closing each is, in what order they should be opened or closed, and why. For switches having more than one contact, exactly what each contact does and whether it is necessary for a period of time to elapse after making one contact before making a second one, and why. Must know that all switches are in good order and suitable for use with the available voltage and amperage.

(2) *Meters*: Must be able to read all meters attached to the equipment correctly, know what abnormal readings indicate and what procedure is necessary to return the meter to normal reading. Must know that meter readings are at all times normal.

(3) *Lubrication*: Must know every point that requires lubrication and exactly what type of lubricant is best suited for use in each place, as well as how much and how often to use it.

(4) *Controls*: Must know the location, purpose and normal setting of each resistor, volume control, changeover switch or fader. Must also know approximately what monitor volume corresponds with normal auditorium volume when house is empty, half filled and full. (This can be only approximate, however, and rather widely so because atmospheric conditions affect volume requirements very considerably.—F. H. R.)

BLUEBOOK SCHOOL QUESTION NO. 76

There have been those who have insisted that coating the back of a screen with opaque color to stop light from passing through to the air beyond increased screen brightness. What is your idea of a proposition of that sort? Of course few modern screens pass light because of their heavy and usually more or less opaque backing, but what is your own view of the stunt as above set forth?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

(5) *Threading*: Must know correct Standard Release Print threading, which includes motor pickup time. Must know that track of film through projector (including soundhead) is perfectly clean and all sprocket idlers in correct adjustment with relation to the sprocket at each end, and that they have correct tension. Must know that aperture tension is set at its lowest permissible value in pressure. Must know that the take-up reel tension is correctly adjusted, as well as the upper reel breaking friction. Must know that the exciter lamp filament is straight and otherwise in good condition, and that the exciter lamp optical system is clean and in perfect adjustment with relation to the sound gate aperture. Must know that the P. E. cell is functioning perfectly. Must know that all film loops are of correct size, and so on through a long list. I have included some items (aperture tension, for example) that might be considered immaterial to the sound system. This is done on the theory that a system cannot function at its best except all parts thereof are as they should be, and certainly visual and sound are, in this case, so intimately connected that that holds 100 per cent true.

(6) Combinations and arrangements of equipments vary so widely that it is impractical to include every point necessary to perfection in results, but in general every projectionist must understand all parts of the equipment he is handling and give it and all its various items meticulous care. If he be a real projectionist—one worthy of that title—he will be possessed of full knowledge of fundamentals, and thus equipped will be able to go into any projection room and make good, though it is only fair, just and right that, regardless of his ability, he be provided with all possible detailed information of the installation and its peculiarities if it be strange to him."

I have taken some liberties with Brother Prater's answer, mostly in amplification in the matter of details, for which I trust he will forgive me.

(B) G. E. Doe replies, "The projectionist should understand all details of projection room wiring for several reasons, the chief one of which is that when something electrical goes haywire, fast action is very necessary. *The show must go on!* And common sense tells us that the man who knows his equipment connections thoroughly, including circuits, is going to be able to hand Old Man Trouble a sock in the eye much more quickly than can the one who is lacking in knowledge."

T. F. Bochert added the matter of temperature rises in his answer to Section A, which is important; then he answered Section B as follows:

"Details of projection room wiring must be known thoroughly, or some minor trouble (burnt out fuse, for example) may stop the show for quite some time. The projectionist should know every fuse in the room and what it protects before he opens his first show in that room. It is also very essential that he know where every transmission line starts, where it goes, what it controls and where it terminates. Such information is absolutely essential to locating trouble quickly. Naturally the time to collect the information is before trouble comes, not while an audience is 'enjoying' a stoppage of the show!"

(C) C. Champney says, "The various circuits should be charted and proper tags attached to the controlling switches. Such a chart, properly prepared, may be of no great assistance to the regular man on the job, but certainly an up-to-date chart of wire circuits, with informative tags on their switches will be of great assistance to the extra man who, it may be assumed, will be called in at least occasionally. The projectionist should supply all the information to a new or a relief man that he would himself appreciate, were he called upon to take over a strange room and its installation."

I add that exhibitors should require that all wire circuits in their projection room be charted, the chart kept up to date and be and remain upon the projection room wall. Also, they should require that an explanatory tag be affixed to all switches, the use of which is not plainly evident, and upon all fuse blocks. That is only right and proper. It may be necessary to call in a projectionist to whom the whole layout is unfamiliar, and there are the theatre patrons to consider. The real honest capable projectionist will have no objection to showing the "other fellow" everything possible. In the long run, trying to put the said "other fellow" in dutch never gets one anywhere.

New Camera Equipment

The installation of speed graphic cameras with range-finders to permit quick focus was started last week at the Metro-Goldwyn-Mayer studios by John Arnold, camera chief.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†		
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		
Coming				
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Don't Fall in Love	Pinky Tomlin	July 14,'37†		
Fighting Texan, The	Kermit Maynard	June 30,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		
Coming				
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†	60	
Law of the Ranger	Bob Allen	Feb. 26,'37†	57	
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Let's Get Married	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	
(See "Weather or No," "In the Cutting Room," Jan. 16,'37.)				
Man Who Lived Twice, The (G)	Marian Marsh-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 28
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 18
(Exploitation: Dec. 5, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†	54	
(See "In the Cutting Room," Nov. 7.)				
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Speed to Spare	Dorothy Wilson-Chas. Quigley	Apr. 20,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15	63	
(See "The Fighter," "In the Cutting Room," July 4.)				
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†	58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Coming				
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
Black Torrent	Jack Holt-Mae Clarke			
Cape of Good Hope	Francis Lederer			
Devil Is Driving, The	Richard Dix-Joan Perry			
(See "In the Cutting Room," Feb. 27,'37.)				
Flashing Skates	Chas. Quigley-Rita Hayworth			
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 30,'37†		
It Can't Last Forever	Betty Furness-Ralph Bellamy	June 9,'37†		
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†	65	
(See "In the Cutting Room," Mar. 20,'37.)				
Life Begins with Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5, p. 75; Mar. 6,'37, p. 89.)				
Man Behind the Law, The	Otto Kruger-Jacqueline Wells			
Once a Hero	Richard Dix-Fay Wray			
(See "In the Cutting Room," Apr. 17,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks			
Park Avenue Dame	Fay Wray-Richard Arlen			
Reckless Ranger	Bob Allen-Barbara Weeks	May 30,'37†		
Roaring Timber	Jack Holt-Grace Bradley	June 12,'37†		
Sound of Your Voice	Grace Moore			
Taxi War	Don Terry-Rosalind Keith			
(See "In the Cutting Room," May 1,'37.)				
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†		
White Heat	Don Terry-Rosalind Keith	June 4,'37†		

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17
Right to Kill, The	Tom Keene	May 12,'37†		
Under Strange Flags	Tom Keene	Apr. 12,'37†		
Coming				
Drums of Destiny	Tom Keene-Edna Lawrence	June 12,'37†		
Raw Timber	Tom Keene	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyl	Sept. 10†	80	
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love (English titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Radey-Szoke	Nov. 1†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Tucay-Kabos	July 15	88	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Folop	Dec. 31†	82	
Scotchman in Hungary	Rade-Oresi	Apr. 12,'37†	95	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sister Mary	Szorenyl-Sved	Mar. 28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec. 26†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	
Sweet Stepmother (English titles)	Maria Tasnadl	Sept. 15†	90	
Three Spinsters	Emille Markus-Rajnay	Dec. 1†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kilou, The Killer	Technicolor	Oct. 1	60	June 1,'35
Mysteries of Notre Dame		Oct. 1	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 8
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6,'37, p. 88.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	*60	Aug. 29
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37†	61	Mar. 6,'37
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	*95	Mar. 6,'37
Men In Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†		
(See "In the Cutting Room," Oct. 31.)				
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 19
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	*60	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 8
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz Island	John Litel-Ann Sheridan			
Campus Scandals	Frank McHugh			
Case of the Stuttering Bishop, The 176	Donald Woods-Ann Dvorak	June 5,'37†	70	
Devil's Saddle Legion, The	Dick Foran-Anne Nagel			
First Lady	Kay Francis-Preston Foster			
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
It's Love I'm After	Leslie Howard-O. de Havilland			
Life of Emile Zola, The	Paul Muni-Gale Sondergaard			
Mr. Dodd Takes the Air	Kenny Baker-Jane Wyman			
Radio Jamboree	Dick Foran-Jane Wyman			
San Quentin (G)	Pat O'Brien-Humphrey Bogart		*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
Talent Scout	Donald Woods-Jeanne Madden			
Varsity Show	Dick Powell			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustalo	Nina Afentakl	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftehea	B. Argyre	Sept. 20†	96	
Far from the Crowd	Mary Tsagonis	Mar. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	70	Dec. 8
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels In Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 31
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 10
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 19; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 18
(Reviewed under the title, "Ourselves Alone.")				
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 1,'37†	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†	65	Aug. 29
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	George Arliss-Anna Lee			
Gangway	Jessie Matthews			
Heart's Desire	Richard Tauber-L. Corbett		72	Oct. 5,'35
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
Non Stop New York	Anna Lee-Desmond Tester			
Talk of the Devil	Ricardo Cortez-Sally Eilers	June 1,'37†	76	
Two of Us	Jack Hulbert-Gina Malo		64	

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Captain Calamity 128	George Houston-Movita	Nov. 29†	66	
Devil On Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 8
Forever Yours 155	Benjamino Gigli	May 15,'37†		
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar. 27,'37†	77	
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	70	Oct. 17
Killers of the Sea (G) 135	Lowell Thomas	May 8,'37†	50	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 17,'37†	75	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Mar. 6,'37†	58½	Aug. 28
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Sing, Cowboy, Sing 145	Tex Ritter-Louise Stanley	May 22,'37†		
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4†	79½	Sept. 19
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
Trouble in Texas (G) 148	Tex Ritter	Feb. 27,'37†	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	90	June 6
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 21,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm	Conrad Nagel-Eleanor Hunt	May 29,'37†		
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Girl Said No, The	Robt. Armstrong-Irene Hervey			
Gorgeous	Anna Sten			
Honolulu Honeymoon				
It's Love				
King of the Sierras				
Law of the Golden West	Tex Ritter			
Love Me Again				
Love Runs Into Money				
Love Takes Flight	Bruce Cabot-Beatrice Roberts			
Painter in the Sky				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Photo Finish				
Rendezvous in the Alps	Jane Baxter-Ronald Squire		75	Oct. 10
(Reviewed under the title, "Dusty Ermine.")				
Renfrew of the Mounted				
Riders of the Rockies	Tex Ritter-Louise Stanley			
Shadow, The	Rod La Rocque-Lynn Anders			
Small Town Boy, The	Stuart Erwin-Joyce Compton			
Something to Sing About	James Cagney			
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10
Stars and Stripes				
Sweetheart of the Navy	Eric Linden-Cecilia Parker			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women In White	Molly Lamont-Lester Matthews	July 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	82	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoefler Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	82	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		83	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	80	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
I Demand Payment	Betty Burgess-Jack LaRue			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	96	
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37†	108	Dec. 19
(See production article, Dec. 24, p. 16; exploitation: Jan. 2,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 3,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10. p. 92; Nov. 28, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 8,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	78	
Night Must Fall (A) 727	Robt Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	87	Aug. 15
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18†	74	Dec. 18
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Melody of 1937	Eleanor Powell-Robt. Taylor	July 16,'37†		
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	July 30,'37†	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Day at the Races, A 730	Marx Brothers-Allan Jones	June 25,'37†		
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Emperor's Candlesticks, The 733	William Powell-Luise Rainer	June 11,'37†		
Firefly, The	Jeanette MacDonald-Allan Jones			
General Hospital	Virginia Bruce-Franchot Tone	June 25,'37†		
Girl from Trieste	Luise Rainer	July 23,'37†		
Good Earth, The (A)	Paul Muni-Luise Rainer	Aug. 20,'37†	138	Feb. 6,'37
(See production article, July 11, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99.)				
Hell Divers (G)	Clark Gable-Wallace Beery	June reissue	113	Dec. 26,'31
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July reissue	90	Apr. 28,'34
Marie Walewska	Greto Garbo-Charles Boyer			
Naughty Marietta (G)	Jeanette MacDonald-N. Eddy	Aug. reissue	106	Mar. 2, 35
Parnell 722	Clark Gable-Myrna Loy	June 4,'37†		
(See production article, Feb. 13,'37, p. 16.)				
Saratoga	Clark Gable-Jean Harlow			
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Topper	Constance Bennett-Cary Grant	July 9,'37†		
You'll Be Married By Noon	Robt. Young-Florence Rice	June 18,'37†		

MONOGRAM

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Barriers	F. Coghlan-F. McKinney			
Boy of the Streets	Jackie Cooper			
Hoosier Schoolboy	Mickey Rooney			
Thirteenth Man	W. Heyburn-I. Courtney			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 31
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 15,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 22,'37†	77	Jan. 30,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 2
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 9,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Heart of the West 3567	William Boyd-Jimmy Ellison	July 24	78	

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29†	72	Nov. 14
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	*75	Apr. 17,'37
Hollywood Boulevard (G) 3603	Marsha Hunt-Robt. Cummings	Aug. 25†	74	Nov. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 20
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 16,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	*75	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30, 37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	*90	May 1,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 6
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 26
(Exploitation: Sept. 19, p. 65.)				
Night of Mystery, A 3643	Roscoe Karns-Ruth Coleman	May 21,'37†		
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93.)				
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Turn Off the Moon 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†		
(See "In the Cutting Room," Apr. 17,'37.)				
Valiant Is the Word for Carrie (A) 3611	Glady George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 99.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 8
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date
Angel	Marlene Dietrich-H. Marshall	
Artists and Models	Jack Benny-Gail Patrick	
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†
Double or Nothing	Bing Crosby-Mary Carlisle	
Easy Living	Jean Arthur-Edw. Arnold	July 30,'37†
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†
Forlorn River	June Martel-Larry Crabbe	July 2,'37†
Great Gambini, The	Akim Tamiroff-Marian Marsh	June 11,'37†
High, Wide and Handsome	Irene Dunne-Randolph Scott	
(See "In the Cutting Room," Apr. 10,'37.)		
Hotel Haywire	Leo Carrillo-Mary Carlisle	June 4,'37†
I Met Him in Paris 3644	Claudette Colbert-M. Douglas	May 28,'37†
(See "In the Cutting Room," Apr. 3,'37.)		
Last Train from Madrid	Lew Ayres-Dorothy Lamour	June 25,'37†
Let's Talk of Love	Ann Dvorak-John Trent	
Midnight Madonna	Warren William-Mady Correll	July 2,'37†
Mountain Music	Bob Burns-Martha Raye	June 18,'37†
(See "In the Cutting Room," May 15,'37.)		
North of the Rio Grande 3670	William Boyd-George Hayes	June 18,'37†
Rustlers' Valley 3671	William Boyd-George Hayes	July 23,'37†
(See "In the Cutting Room," May 15,'37.)		
Souls at Sea	Gary Cooper-George Raft	
(See production article, Jan. 30,'37, p. 16.)		
Wild Money	Edward Everett Horton	July 9,'37†

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lion's Den, The	Tim McCoy-Joan Woodbury	July 8†		
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guilien	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star
Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr.
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 28
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009	Ben Lyon-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17†	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Hearts in Bondage (G) 6008	James Dunn-Charlotte Henry	Aug. 15†	72	June 6
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10, 37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 18,'37
Lawless Land 6322	Johny Mack Brown-L. Stanley	Nov. 23†	55	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 29
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 8
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5
Three Mesquiteers, The (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date
Affairs of Cappy Ricks, The	Walter Brennan-Mary Brian	May 24,'37†
Boothill Brigade 6328	Johnny Mack Brown	Aug. 2,'37†
Come On Cowboys 6317	Bob Livingston-Ray Corrigan	May 24,'37†
Dangerous Holiday	William Bakewell-Lynn Roberts	May 31,'37†
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
It Could Happen to You	Alan Baxter-Andrea Leeds	June 7,'37†		
(See "In the Cutting Room," May 15,'37.)				
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†		
Meet the Boy Friend	Gwili Andre-David Carlyle			
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†		
Red Rope, The 6338	Bob Steele	July 19,'37†		
Rhythm in the Clouds	Warren Hull-Patricia Ellis	June 14,'37†		
Yodelin' Kid from Pine Ridge 6308	Gene Autry-Betty Bronson	June 14,'37†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines	Lee Tracy-Diana Gibson	May 14,'37†		
(See "Tomorrow's Headlines," "In the Cutting Room," Apr. 10,'37.)				
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13,'37, p. 80.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Outcasts of Poker Flat, The (G)	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	*120	May 8,'37
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37. p. 80.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl	Ann Sothern-Gene Raymond	May 21,'37†		
(See "In the Cutting Room," Apr. 17,'37.)				
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37.	82	Oct. 17
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
You Can't Buy Luck (G)	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Cafe	John Beal-Armida	June 25,'37†		
(See "In the Mexican Quarter," "In the Cutting Room," May 1,'37.)				
Easy Going	Wheeler and Woolsey			
Hollywood Cowboy	George O'Brien-Cecilia Parker	May 28,'37†		
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Missus America	Victor Moore-Helen Broderick	June 4,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
New Faces of 1937	Joe Penner-Harriet Hilliard			
Riding on Air	Joe E. Brown-Florence Rice	June 18,'37†		
(See "All Is Confusion," "In the Cutting Room," Apr. 17,'37.)				
Super Sleuth	Jack Oakie-Ann Sothern			
Take the Heir	Guy Kibbee-Cora Witherspoon			
Toast of New York 719	Edward Arnold-Frances Farmer	June 11,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Vivacious Lady	Ginger Rogers-James Stewart			
You Can't Beat Love	Preston Foster-Joan Fontaine			
(See "In the Cutting Room," May 15,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Meldoy of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'37
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 13
(Reviewed under the title of "Revolt of the Zombies.")					
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21.)					
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 28
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Squadron "B"	Ralph Graves	Advance			
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Everyman's Law	Johnny Mack Brown	June 10		
Law Rides, The	Bob Steele	June 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
(Exploitation: Feb. 13,'37, p. 89.)				
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 29
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 19
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 26
(Exploitation: Nov. 21, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under the Red Robe 743	Conrad Veidt-Annabella	May 21,'37†	82	
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	*75	May 8,'37
Big Business (G)	Jed Prouty-Spring Byington	July 23,'37†	*60	Apr. 17,'37
Born Reckless	Rochelle Hudson-Brian Donlevy			
I Will Be Faithful	Gloria Stuart-Michael Whalen	June 18,'37†		
(See "Escape from Love," "In the Cutting Room." Apr. 10,'37.)				
Laughing Senor 753	Richard Arlen	June 4,'37†		
Love Under Fire	Loretta Young-Don Ameche			
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven	Claire Trevor-Michael Whalen			
(See "In the Cutting Room," Apr. 17,'37.)				
She Had to Eat	Rochelle Hudson-Jack Haley	July 2,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy	Anthony Martin-Dixie Dunbar	June 25,'37†		
(See "In tho Cutting Room," May 1,'37.)				
Slave Ship 746	Wallace Beery-Warner Baxter	June 11,'37†		
(See production article, Mar. 13,'37, p. 16.)				
Thin Ice	Sonja Henie-Tyrone Power			
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field		*65	Apr. 17,'37
This Is My Affair 721	Barbara Stanwyck-Rob't Taylor	May 28,'37†		
(See "In the Cutting Room," Mar. 20,'37.)				
Wee Willie Winkie	Shirley Temple-V. McLaglen	July 30,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
You Can't Have Everything	Alice Faye-Don Ameche			
(See "In the Cutting Room," May 15,'37.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Ernold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan.30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)				
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72.)				
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Sept. 4†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27†	83	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16.)				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey (G)	Vivien Leigh-Conrad Veidt		80	Mar. 6,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Gone with the Wind				
Hurricane	Dorothy Lamour-Jon Hall			
Knight Without Armour	Marlene Dietrich-Robt. Donat			
Pagliacci (G)	Richard Tauber-Steffi Duna		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)				
Prisoner of Zenda	Ronald Colman-M. Carroll			
Stella Dallas	Barbara Stanwyck-John Boles			
Vogues of 1938	Warner Baxter-Joan Bennett			
Walt Disney's Academy Award Revue		June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Grey	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Girl Overboard 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20†	63	Nov. 28
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	85	Apr. 3,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car	Robert Wilcox-Judith Barrett			
Black Aces	Buck Jones-Kay Linaker			
I Cover the War	John Wayne-Gwen Gaze			
Love in a Bungalow 1009	Kent Taylor-Nan Grey	June 13,'37†		
Man in Blue, The 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	
(See "The Cop," "In the Cutting Room," Apr. 10,'37.)				
Road Back, The 1005	Larry Blake-John King	June 20,'37†		
(See production article, Apr. 24,'37, p. 16.)				
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Westbound Limited	Lyle Talbot-Polly Rowles			
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Flying Fists	Herman Brix	Apr. 25,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Trail Feud, The	Tom Tyler-Harlene Wood	May 1,'37†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Lost Ranch	Tom Tyler	July 10,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Roaring Motors	Herman Brix	May 30,'37†		
Winning Stroke, The	Herman Brix	June 15,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27,'37, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)				
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	*90	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The 115	George Brent-Anita Louise	May 22,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
(Exploitation: Apr. 10,'37, p. 91.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30,'37, p. 81.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	*60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter	Joan Blondell-Pat O'Brien			
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Confession	Kay Francis-Ian Hunter			
(See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)				
Dance, Charlie, Dance (G)	Stuart Erwin-Jean Muir		*65	May 1,'37
Deep South, The	Gloria Dickson-Claude Rains			
(See production article, May 8,'37, p. 16.)				
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Empty Holsters	Dick Foran-Patricia Walthall			
Ever Since Eve	Marion Davies-R. Montgomery			
(See "In the Cutting Room," May 1,'37.)				
Fly-Away Baby 125	Glenda Farrell-Barton MacLane	June 19,'37†		
Footloose Heiress	Craig Reynolds-Ann Sheridan			
(See "In the Cutting Room," Apr. 10,'37.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	*100	May 8,'37
Lady Luck	Barton MacLane-Ann Sheridan			
(See "In the Cutting Room," May 8,'37.)				
Marry the Girl	Frank McHugh-Mary Boland			
(See "In the Cutting Room," Feb. 13,'37.)				
Perfect Specimen, The	Errol Flynn-Joan Blondell			
Public Wedding	Jane Wyman-William Hopper			
Singing Marine, The	Dick Powell-Doris Weston			
(See "In the Cutting Room," Mar. 27,'37.)				
Slim	Pat O'Brien-Henry Fonda	June 12,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
That Certain Woman	Bette Davis-Henry Fonda			
War Lord	Boris Karloff-Beverly Roberts			
(See "In the Cutting Room," Apr. 10,'37.)				
White Bondage (G) 127	Jean Muir-Gordon Oliver	June 19,'37†	*60	Mar. 13,'37

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls.	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†		
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
Itto	Simone Berriau			
Love on Skiis	Walter Rimil			
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson			
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	93	Oct. 8
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11	95	Dec. 13
Cloistered (G)		Best	May 9	80	Nov. 7
(Exploitation: Mar. 27,'37, p. 78.)					
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		78	June 27
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 8
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
La Damigelia di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
La Fusse	Femin Gemier	French	Aug. 1	83	
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Habsburg.")					
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 8
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 8
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	18
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
False Alarms (10-10) (3 Stooges)	Aug. 16†	18
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
From Bad to Worse Charlie Chase	June 4,'37†	
Grand Hooter Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Loves Comes to Mooneyville (1-2-37)	Nov. 14†	18
My Little Feller Andy Clyde	May 21,'37†	
New News (4-17-37) (Collins-Kennedy)	Apr. 1,37†	17½
Oh, Duchess (11-21) Polly Moran	Oct. 9†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (3 Stooges) (11-14)	Sept. 11†	20
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Foxy Pup, The	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	7
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7)	Oct. 2†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Two Lazy Crows (11-28)	Nov. 26†	7
COLUMBIA TOURS		
Gold Quest of the Ages... (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	
Star Gazers (11-7)	Oct. 15†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14)	Sept. 4†	9½
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18†	11
Wedding Deal, The	Feb. 26,'37†	
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3)	May 20,'37†	
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18†	9
HAPPY HOUR		
Goose Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.
KRAZY KAT CARTOONS		
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time	May 7,'37†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win	May 7,'37†	
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10)	Aug. 30	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	
SCREEN SNAPSHOTS		
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—	Apr. 30,'37†	
No.9—	May 22,'37†	
No. 10—	June 4,'37†	
SPECIAL		
Belgium (3-6-37)	Dec. 25†	8½
Castle Town of France (2-20-37)	Nov. 1†	8½
Old Paris and Berne (2-20-37)	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11†	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10)	Sept. 18†	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	7
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 29†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	1 rl.
Ozzie Ostrich Comes to Town	May 28,'37†	7
Play Ball	June 11,'37†	1 rl.
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26)	Dec. 13†	11
Crystal Ballet	May 28,'37†	1 rl.
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Ornamental Swimming	June 4,'37†	1 rl.
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
Her Accidental Hero	May 21,'37†	2 rls.
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
It Happened All Right.... (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love in Arms	May 28,'37†	2 rls.
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20†	19
Peaceful Relations	June 19	18
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19)	Dec. 13†	19
Spring Is Here	Oct. 30	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo		11½
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Hollywood Magic		12
Isle of Paradise		11
Shanghai		12
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
WORLD EXPLORATIONS		
8. Nomads of the Sea	May 17	5½
COLOR CLASSICS		
Hidden Treasures		8

IMPERIAL

Title	Rel. Date	Min.
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Hong Kong, Hub of China	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12†	9
Serene Siam	May 29,'37†	
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The	May 29,'37†	
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood: Second Step (2-20-37)	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10
M-G-M SPORTS PARADE		
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
MUSICAL COMEDIES		
Girl's Best Years, A...... (2-20-37)	Dec. 25†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7)	Sept. 26†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Bored of Education (9-5)	Aug. 29	10
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Rushin' Ballet	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7)	Sept. 26†	10
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill")		10
Sports on Ice	Oct. 10†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.)	Apr. 9,'37†	21
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The	June 18,'37†	1 rl.
Making Friends	Dec. 18†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	1 rl.
Pudgy Picks a Fight	May 14,'37†	1 rl.
Training Pigeons	Sept. 18†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4†	8
Greedy Humpty Dumpty	July 10	8
Hawaiian Birds	Aug. 28†	9
Play Safe	Oct. 16†	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	
Friml Favorites Rudolf Friml, Jr., and Orch.	June 4,'37†	1 rl.
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	1 rl.
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	10
Rah, Rah, Football Will Osborne and Collegians	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	1 rl.
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Star Reporter, The No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37†	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37†	1 rl.
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	May 21,'37†	
Song of the Islands	July 23,'37†	1 rl.
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20†	1 rl.
PARAGRAPHICS		
Aviator Shorty	July 23,'37†	1 rl.
Broadway Highlights, No. 8	Dec. 11†	1 rl.
Broadway Highlights, No. 9		1 rl.
Circus Comes to Town, The	June 25,'37†	1 rl.
Game Trails	Apr. 30,'37†	1 rl.
It's a Living	Mar. 5,'37†	1 rl.
Lulu's Love	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Nobody Home	Apr. 2,'37†	1 rl.
Rhythm of the River	Oct. 9†	10
Safety in the Air	May 30,'37†	1 rl.
Sailor Shorty	Oct. 23†	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	1 rl.
PARAMOUNT PICTORIAL		
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All Aboard	Nov. 13†	10
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 5†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 3,'37†	1 rl.
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions	Feb. 12,'37†	1 rl.
No. 8 — Tides of Fundy — Home of the Rainbow—Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	1 rl.
No. 10—	May 7,'37†	1 rl.
No. 11—	June 4,'37†	1 rl.
No. 12—	July 2,'37†	1 rl.
PARAMOUNT VARIETIES		
Fashions in Love	July 24	8
Rhythm Party, The	June 26	9
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Hold the Wire	Oct. 23†	7
Hospitaliky	Apr. 16,'37†	1 rl.
I'm in the Army Now	Dec. 25†	7
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Lost and Foundry	July 16,'37†	1 rl.
Morning, Noon and Night Club	June 18,'37†	1 rl.
My Artistical Temperature	Mar. 19,'37†	1 rl.
Never Kick a Woman	Aug. 28†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
Twisker Pitcher, The	May 21,'37†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	1 rl.
No. 6	July 2,'37†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 31	10
I Can't Escape from You Joe Richman and Orch.	Sept. 25†	8
Never Should Have Told You (3-6-37)	Jan. 29,'37†	8
Please Keep Me in Your Dreams Henry King and Orch.	May 28,'37†	1 rl.
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	1 rl.
You Came To My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	1 rl.
No. 36—Wrestling	Apr. 23,'37†	1 rl.
No. 37—Swing Stars	May 7,'37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 25	July 10	5
EASY ACES		
Etiquette	Nov. 29	9
HEADLINER SERIES		
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Dummy Ache	July 10	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Vocalizing (10-10)	Oct. 23†	20½
MAJOR BOWES AMATEUR PARADE		
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That (1-30-37)	Dec. 4†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4†	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
Swing It	July 3	18
That Man Samson	May 28,'37†	19
RAINBOW PARADE CARTOONS		
Cupid Gets Her Man	July 24	7
Inlawful	Apr. 30,'37†	
It's a Greek Life (3-28)	Aug. 2	7
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18†	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)		18
SPORTS WITH BILL CORUM		
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37	9
Ladies Day	Dec. 18†	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting On the Dog	Feb. 12,'37†	
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26)	Nov. 20†	11
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Swamp Land	Sept. 18†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	19
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wrong Romance, The	May 14,'37†	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11†	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-18)	Nov. 13†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
101. Mickey's Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
SILLY SYMPHONIES		
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27. (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37†	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36 (5-15-37)	May 10,'37†	9½
No. 37 (5-15-37)	June 7,'37†	9½

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The (3-13-37)	Mar. 3,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers (5-15-37)	Apr. 26,'37†	7
Turkey Dinner	Nov. 30†	8

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The (5-15-37)	May 12,'37†	10
Flippen's Frolics (7-11)	July 14	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10)	Sept. 30†	11
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes With Rhythm (5-15-37)	June 9,'37†	10
Teddy Bergman International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Battle Royal (7-18)	June 22	7
Beachcombers (10-3)	Oct. 5†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30†	7
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Trailer Thrills (5-15-37)	May 3,'37†	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8½
No. 30—Novelty (12-26)	Dec. 7†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty	June 21,'37†	9
No. 38—Novelty (5-15-37)		9

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Entertainers (7-11) Sylvia Foos	June 27	1 rl.
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	1 rl.
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	
Nickel Lowdown Charles Kemper	May 1,'37†	1 rl.
Vitaphone Funsters Johnny Burke	May 29,'37†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Oily Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing...	June 13	2 rls.
Song of a Nation, The..... (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	20
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey- Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard- Robert Norton	Nov. 28†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
"Give Me Liberty" John Litel	Dec. 19†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon- Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard- Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	2 rls.
Mail and Female Ken Murray	Mar. 27,'37†	2 rl.
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	
Movie Mania Dave Apollon	May 8,'37†	2 rls.
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	2 rls.
Day at Santa Anita Sybil Jason	May 22,'37†	2 rls.

COLORTOUR ADVENTURE

(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	
Alpine Grandeur	May 15,'37†	1 rl.

LOONEY TUNES

Title	Rel. Date	Min.
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	
No. 34—Porky's Duck Hunt	Apr. 17,'37†	1 rl.
No. 35—Porky and Gabby	May 15,'37†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)	Oct. 17†	11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)	Nov. 28†	10
Jimmie Lunceford and Orch. (1-23-27)	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	1 rl.
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch.	May 29,'37†	1 rl.

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 23—I Love to Singa (6-20)	July 18	7
No. 24—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 25—At Your Service, Madame	Aug. 29	7
No. 26—Toy Town Hall (9-19)	Sept. 19	7
No. 27—Boulevardier of the Bronx	Oct. 10†	7
No. 28—Don't Look Now	Nov. 7†	7
No. 29—Coocoonut Grove	Nov. 28†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella With the Fiddle (4-10-37)	Mar. 27,'37†	1 rl.
No. 34—She Was An Acrobat's Daughter	Apr. 10,'37†	1 rl.
No. 35—Ain't We Got Fun	May 1,'37†	1 rl.
No. 36—Clean Pastures	May 22,'37†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sport's Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	10
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	
No. 9—Hats—Bathing Suits	May 11,'37†	1 rl.
No. 10—Dancing-Leather	May 22,'37†	1 rl.

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl.
Whale Ho (7-14)	Feb. 13,'37†	
Medium Well Done Hardeen	Mar. 6,'37†	1 rl.
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	
Home Run on the Keys 4-3-37) Babe Ruth	Apr. 24,'37†	9
Check Your Cash Luis Zingone	May 22,'37†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14	
S. O. S. Coast Guard 6441	Aug. 28,'37†	
Vigilantes Are Coming, The 3582 Bob Livingston-Kay Hughes	Aug. 22	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19†	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-8) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37†	
Wild West Days Johnny Mack Brown	July 5,'37	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

York, Nebraska

Dear Herald:

While in Omaha the past week we had the pleasure of renewing acquaintance with a lot of friends along Film Row. These boys all had a way of treating us just as well as they did when we were out on parole that time.

We were delighted to meet Mrs. Walter Green and she told us of clipping what we once said of her in this colyum. What it was we are unable to remember, but the fact that she pasted it in her scrapbook would indicate that it was nothing bad. We hope it wasn't, anyway.

Walter Green, as you may recall, is the chief Barker for the Fepco Advertising Co., which advertising, like the Herald, covers the field like an April shower, and it covers a large field, too, even going into foreign countries.

Glen Rogers is still delivering film to the boys of western Iowa and eastern Nebraska, and if Glen fails to get them there on time (which he never does) the boys are apt to conclude that he is out playing golf. But speaking of playing golf reminds us that he and Sherm Fitch of Sioux Falls, S. D., have trimmed us up so many times that we got disgusted and tore up the score sheets (with appropriate remarks).

You never met Mr. Avery of the R. K. O. office here in Omaha, did you? Well, that's just too bad. You have missed something. And you have missed something, too, if you have never met Mr. McLucas of United Artists. It was he who invited us to a screening of "A Star Is Born" and we are going to take the liberty of inviting all of you boys to see this picture, strictly on our own responsibility, and when you see it you will owe United Artists a unanimous vote of thanks.

Then, too, Mr. Avery screened "Shall We Dance," with Fred Astaire and Ginger Rogers and Edward Everett Horton and Eric Blore, and if your audience likes this dancing team they will like this one.

When you see it be sure to pay attention to Edward Everett Horton and Eric Blore. These two Hoosiers put the picture over with a bang with their comedy.

There is no use of mentioning Ted Mendenhall, the Barker for the Variety Club, for when he starts barking for Paramount you will all know that he has the coon up a tree.

We met Miss Alice Neil, the booker for Warner-First National, and she said she had to stay on the job and keep things going while the rest of the force were at the convention. We'll betcha she said, "Doggone the doggone luck anyhow," but then maybe she doesn't use such strong language.

We also met a number of film boys (all sober as usual) and among them was Carl Rees, Izzy Wineberg, Eddie Rostermund, Bill Barker and Elmer Hunke, et al. When the companies are passing around the lolly pops these boys should each get one.

▽

For the past three days we have been traveling southeast Nebraska, and, among other things, taking an invoice of crop conditions, and if we know anything about crop prospects we would say that the wheat in this territory indicates that the largest crop of wheat in the history of the state will be gathered, provided the country gets a few good rains. We saw wheat in every direction, and it looks like that when harvest time comes it will absorb a lot of the unemployed, that is, provided they want to be absorbed. We know a lot of fellows who wouldn't accept a job because, they say, if they do take a job they can't get back on relief. It is funny that when a man gets hold of public support once he never wants to let go. A lot of 'em are a good deal like a calf that Zeb Jones had back in Indiana. He tried to wean it but couldn't do it until he put a muzzle on it so it couldn't get hold, and that darned calf bawled day and night for two weeks, and its mother did a lot of bawling, too. Well, anyhow, we saw a lot of wheat, and if the farmers can get help to harvest it this country will come out all right.

▽

Nebraska City can be proud that she has Wes Booth, and Wes Booth can be proud he has the Booth theatre, and any town that wouldn't be proud of a theatre like the Booth ought to go back to the Indians, and we judge that Nebraska City isn't going back.

IN THE NEWSREELS

MOVIETONE NEWS—No. 70, Vol. 19.—President Roosevelt reviews Texas ROTC....King George dons Field Marshal's uniform to review regiment....Duke of Gloucester presents new colors to Gordon Highlanders....Duke of Windsor joins Mrs. Warfield.... Lew Lehr....Fashions at Belmont Park....Sport flashes in boxing, rowing, steeplechasing, yachting and auto racing.

MOVIETONE NEWS—No. 71, Vol. 19.—The Coronation.

NEWS OF THE DAY—No. 268, Vol. 8.—America listens in as Britain crowns King George VI....Their majesties make last appearance before crowning.... Windsor and Wallis re-united at last....Spain's holy city laid in ruins....Brown bomber gets ready for title bout....Braddock confident he'll keep crown ....A fish story by the President....Rodeo season's going full blast.

NEWS OF THE DAY—No. 269, Vol. 8.—The Coronation.

PARAMOUNT NEWS—No. 81.—Cup Ahoy! U. S. English yachts ready....X-Ray camera tests Amelia Earhart plane....Balloons take off in international race from France....Paris worlds fair in preparation ....Pilgrims flock to Jerusalem....Braddock and Louis in trim as fight nears....Dude ranches bring windfall to western ranches....North America joins Empire in Coronation.

PARAMOUNT NEWS—No. 82.—The Coronation.

PATHE NEWS—No. 85, Vol. 8.—The King's Coronation message....The life of George VI.

PATHE NEWS—No. 86, Vol. 8.—Aviation conquers Atlantic....Some young Feller....Duke of Windsor and Wallis Warfield....Million dollar mint....Shooting the rapids....Russia's military power....War Admiral wins Preakness.

UNIVERSAL NEWSPAPER NEWSREEL—No. 562, Vol. 19.—Rites held for Zep victims....Prepare America's cup race....New device marks the spot.... Brides adopt queenly air....Jim Braddock limbering up....F. D. R. ends fishing jaunt....Fete Constitution's signing....Demon butter is muzzled....Elmer's a real one-man band....London busmen go on strike.

UNIVERSAL NEWSPAPER NEWSREEL—No. 563, Vol. 9.—The Coronation.

Then we saw the owner of the opposition theatre, and we would say that he is a mighty swell fellow if he hadn't come up to our town and grabbed off one of our girls. It's doggone funny why these "furiners" don't leave our girls alone. Doggone the doggone luck anyhow.

Our two very good friends, Mr. and Mrs. Baily, still operate the theatre at Pawnee City. We never go there that we don't receive a royal welcome. Mr. Baily reports that business could be better, and we report that it certainly will be better if this wheat crop matures. We hope it does and we hope that Mr. Baily will have to add another usher or two.

▽

H. E. Brookings of the Chief theatre at Weeping Water is of the opinion that it would be next to useless to try and operate a theatre without the Herald. We will go for that opinion ourself. He is planning to do a lot of decorating, especially around the front, and when it is completed he will issue a standing invitation to the world to come and see it. We want to go if we can, for we'll bet it will be a good one.

▽

We wish that Wally and Eddie would hurry up and get married and get off the front page. They have been on there for a long time now, and when they do it will give the weatherman a chance to give us some reliable weather reports and give Uncle Leazer a chance to plant his Early Rose potatoes. Who cares whether they are married or not anyhow?

Ernest Grundman operates the Cook theatre at Cook. He also operates a chicken hatchery, and between the two Ernest is kept pretty busy. He recently came over here from Germany and he can talk United States better than some Americans we know. Ernest has it in him and he is going to get it out if they will give him room. He is now on the Herald rolls and that is going to help him a whole lot.

Ray Small of the Cozy theatre at Wymore knew us before he got within three rods of us. It beats all what memories some of these boys have. We hadn't seen Roy for several years. The theatre he was operating burned down last fall and he has built a new one and is now ready to furnish the people of Wymore some entertainment that they can't get without driving a long ways for it, and the roads around Wymore are not all paved, but he expects they will be before long.

Roy can readily see the importance of having the Herald and every theatreman ought to have this same vision.

Tonight is Harry Shiller's grand opening of his new theatre at Grand Island and we'll betcha there will be a lot of the boys there, and if it wasn't forty five miles over there and it wasn't raining we'd be there, too, for when Harry does anything he does it right, and our guess is that Grand Island will be pretty doggone proud of Harry's theatre.

COLONEL J. C. JENKINS
The Herald's Vagabond Colyumnist

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the great national medium for showmen

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BARGAINS, RECONDITIONED ARCTIC NU-AIR blowers, noiseless drives, air washers. Write for prices. SOUTHERN AIR CONDITIONING CORP., 101 Walton, Atlanta. Ga.

SPECIAL 3,500 FULLY UPHOLSTERED CHAIRS. Buy now before prices go up. Plenty of complete chairs in stock, also extra cushions and parts. ALLIED SEATING CO., 358 W. 44th Street, New York.

GENERAL ELECTRIC CINEPHOR LAMPS COMPLETE with transformers, $75 pair. Large stock Powers equipment, amplifiers, soundheads, lenses. Lowest prices! Zenith, 308 W. 44th St., New York.

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PRJOECTIONIST WANTS SMALL TOWN CONNECTION. References. Hard worker. JAMES, 619 Avenue C, Brooklyn.

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THEATRE MANAGER, AT PRESENT UNEMPLOYED. Will go anywhere. BOX 881, MOTION PICTURE HERALD.

MANAGER: YOUNG, ALERT, DEPENDABLE, with 10 years' experience in theatre. Will go anywhere. E. WOLF, Wm. Penn Hotel, Atlantic City, N. J.

WANTED TO BUY

GOOD USED BELL & HOWELL AND MITCHELL motion picture cameras. State condition and lowest cash price. BOX 785A, MOTION PICTURE HERALD.

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GONE WITH THE WIND ARE BAD AIR BLUES —air-condition with S. O. S. blowers. Complete with pulleys and belts, $59.90. Corozone Ionizers, $7.95 up. Sterling Suprex lamphouses, perfect, $129.50. Free Spring catalog shows everything for theatres. Get yours. S. O. S., 636-AS Eleventh Ave., New York.

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EXPERIENCED THEATRE OPERATOR DESIRES to buy or lease small theatre in East. Also consider percentage operation. BOX 867, MOTION PICTURE HERALD.

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NEW YORK

Unforgettable!

ROM THE DRAMA-DIPPED PEN OF AMERICA'S BEST LOVED AUTHOR
COMES A TRULY MOVING PICTURE

Gene Stratton-Porter's

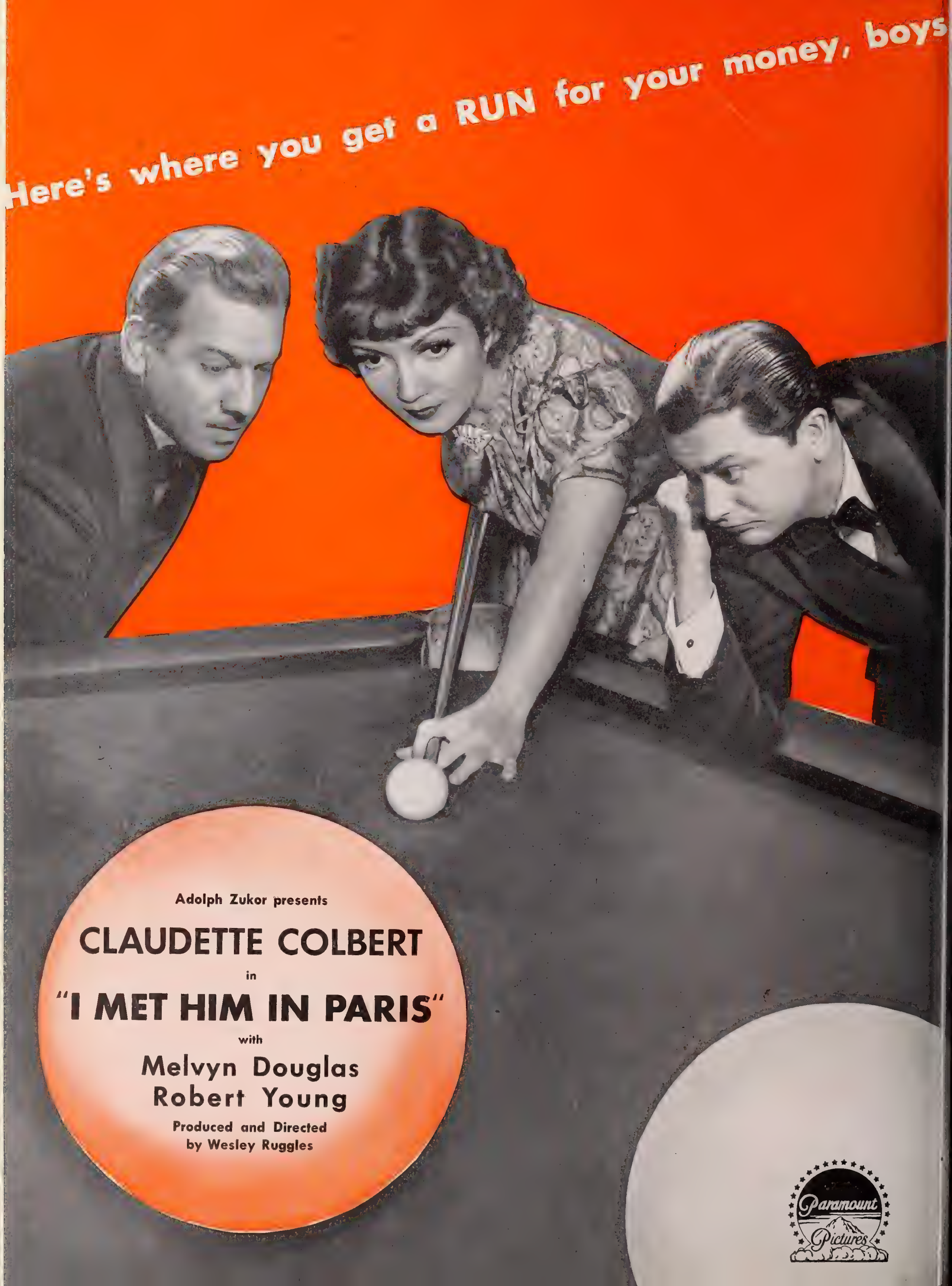
"Michael O'Halloran"

with
WYNNE GIBSON
WARREN HULL
JACKIE MORAN
CHARLENE WYATT
SIDNEY BLACKMER
HOPE MANNING

Directed by CARL BROWN
Screen play by Adele Buffington
Associate Producer Herman Schlom

"Both bright and emotional entertainment."
—Film Daily

A REPUBLIC PICTURE


Here's where you get a RUN for your money, boys
Paramount Pictures

Adolph Zukor presents

CLAUDETTE COLBERT

in

"I MET HIM IN PARIS"

with

Melvyn Douglas
Robert Young

Produced and Directed
by Wesley Ruggles

MOTION PICTURE HERALD

Under Fire

Congress gets second proposal for sweeping investigation of motion pictures, the latest placing the federal microscope on independents as well as majors, in search of monopolies, "cut-throat" competition, unfair wages or working hours for film employees, legislative lobbying, monies spent for such lobbying—including salaries of lobbyists, effect of producer-distributor circuit operations, withholding of product from independents, unreasonable clearance and zoning, compulsory block booking and blind selling, forcing of independents out of business, "cut-rate" admission prices, producer-distributor relationships with sound equipment manufacturers, with music-publishing houses and film trailer producers; independent film-buying combinations—and, recommendations for corrective legislation.

Kansas City Chamber of Commerce appeals directly to Congress for legislative relief for independents from distributors' "discriminatory" practices.

"Chain store" taxation becomes an additional threat to status quo of circuit operation, which already is facing interruption by Allied States' "divorce bill" attack.

New York presents distributors with a sales tax bill for $1,650,000.

Independent owners in four states file complaints on trade practices.

and in BETTER THEATRES:

MODERN THEATRE LIGHTING

VOL. 127, NO. 9 In Two Sections—Section One MAY 29, 1937

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IT'S A RECORD TO BE PROUD OF!

Metro-Goldwyn-Mayer
Theatre Insurance Policy
for
HEALTH
WEALTH
HAPPINESS

No wonder the public watches for the M-G-M trade-mark!

Listing of some of the M-G-M releases since Leo's first Year

1924-25 *(our first season)*

THE NAVIGATOR
JANICE MEREDITH
HE WHO GETS SLAPPED
ZANDER THE GREAT
NEVER THE TWAIN SHALL MEET
THE CIRCLE
THE MERRY WIDOW
SALLY, IRENE AND MARY
HIS SECRETARY

1926

THE TORRENT
THE ROAD TO MANDALAY
MARE NOSTRUM
THE TEMPTRESS
THE FOUR HORSEMEN (revival)
BARDLEYS THE MAGNIFICENT
FLESH AND THE DEVIL

1927

TELL IT TO THE MARINES
THE FIRE BRIGADE
SLIDE, KELLY, SLIDE
ROOKIES
TWELVE MILES OUT
THE BIG PARADE
BEN HUR
THE GARDEN OF ALLAH

1928

WEST POINT
THE STUDENT PRINCE
ROSE MARIE
THE CROWD
THE PATSY
LAUGH, CLOWN, LAUGH
TELLING THE WORLD
THE CAMERAMAN
OUR DANCING DAUGHTERS
WHITE SHADOWS of the SOUTH SEA

1929

THE TRAIL OF '98
THE FLYING FLEET
(pioneering in air pictures)
ALIAS JIMMY VALENTINE

1929 *(continued)*

WHITE SISTER
THE BRIDGE OF SAN LUIS REY
BROADWAY MELODY
THE TRIAL OF MARY DUGAN
THE LAST OF MRS. CHEYNEY
MADAME X
OUR MODERN MAIDENS
MARIANNE
THE HOLLYWOOD REVUE
HALLELUJAH
DYNAMITE

1930

ANNA CHRISTIE
THE DIVORCEE
CAUGHT SHORT
THE BIG HOUSE
THE UNHOLY THREE
OUR BLUSHING BRIDES
BILLY THE KID
MIN AND BILL

1931

REDUCING
INSPIRATION
THE EASIEST WAY
DANCE FOOLS DANCE
STRANGERS MAY KISS
THE SECRET SIX
TRADER HORN
POLITICS
SUSAN LENOX
THE GUARDSMAN
POSSESSED
PRIVATE LIVES
MATA HARI
THE CHAMP

1932

HELL DIVERS
EMMA
TARZAN, THE APE MAN
GRAND HOTEL
SMILIN' THROUGH
PROSPERITY
STRANGE INTERLUDE

1933

RASPUTIN AND THE EMPRESS
THE WHITE SISTER
HELL BELOW
REUNION IN VIENNA
TUGBOAT ANNIE
NIGHT FLIGHT
DANCING LADY

1934

DINNER AT EIGHT
ESKIMO
QUEEN CHRISTINA
RIPTIDE
MEN IN WHITE
TARZAN AND HIS MATE
VIVA VILLA
THE THIN MAN
TREASURE ISLAND
CHAINED
BARRETTS OF WIMPOLE ST.
EVELYN PRENTICE
FORSAKING ALL OTHERS

1935

DAVID COPPERFIELD
SEQUOIA
WEST POINT OF THE AIR
NAUGHTY MARIETTA
RECKLESS
NO MORE LADIES
CHINA SEAS
ANNA KARENINA
BROADWAY MELODY OF 1936
MUTINY ON THE BOUNTY
A NIGHT AT THE OPERA
AH WILDERNESS
A TALE OF TWO CITIES

1936-37

ROSE MARIE
WIFE VS SECRETARY
SAN FRANCISCO
HIS BROTHER'S WIFE
THE GORGEOUS HUSSY
SMALL TOWN GIRL
THE GREAT ZIEGFELD
SUZY
LIBELED LADY
LOVE ON THE RUN
BORN TO DANCE
LAST OF MRS. CHEYNEY
AFTER THE THIN MAN
CAMILLE
MAYTIME
ROMEO AND JULIET
A DAY AT THE RACES
GOOD EARTH
CAPTAINS COURAGEOUS
PARNELL—*and others still to come!*

And Now 1937-38!

FOR YOUR LIGHTS!

NORMA SHEARER

CLARK GABLE

JOAN CRAWFORD

ROBERT TAYLOR

NELSON EDDY

JEANETTE MacDONALD

ELEANOR POWELL

LUISE RAINER

GRETA GARBO

WALLACE BEERY

WILLIAM POWELL

MYRNA LOY

JEAN HARLOW

FREDDIE BARTHOLOMEW

SPENCER TRACY

MARX BROTHERS

LIONEL BARRYMORE

JAMES STEWART

ROBERT MONTGOMERY

CHARLES LAUGHTON

HELEN HAYES

GLADYS GEORGE

WELCOME TO

AND "THE ACADEM

CAROLE LOMBARD · CLAUDETTE C
ARTHUR · FRED WARING · CHA
Courtesy Columbia · *and The Pennsylvanians*
BRIAN AHERNE · HENRY FON
BAKER · ETHEL MERMAN · BASI

YOU'RE JUST IN TIME TO GUARANTEE MORE STAR POWER THAN EVER BEFORE

In 19

ERROL FLYNN · BETTE DAVIS · KAY FRANCIS ·
EDWARD G. ROBINSON · FERNAND GRAVET · G
PAT O'BRIEN · WAYNE MORRIS · LESLIE HOWA
ANITA LOUISE · HUMPHREY BOGART · RUDY VALL

WARNER BROS.

Y AWARD STUDIO"

OLBERT · **GINGER ROGERS** · JEAN
Courtesy RKO-Radio
RLES BOYER · **MIRIAM HOPKINS**
Courtesy Samuel Goldwyn
A · WARNER BAXTER · **KENNY**
Courtesy 20th Cent.-Fox
RATHBONE · BENNY GOODMAN
and His Swing Orchestra

37-38

THINK OF IT—ALL THESE OTHER WORLD-FAMED FAVORITES TO KEEP YOU COMPANY!

DICK POWELL · MARION DAVIES · PAUL MUNI
RGE BRENT · THE MAUCH TWINS, Billy and Bobby
· OLIVIA DE HAVILLAND · JOAN BLONDELL
· IAN HUNTER · DICK FORAN · BORIS KARLOFF

THE PICTURE ALL NEW YORK IS TALKING ABOUT

as it opens to smash business at

RADIO CITY MUSIC HALL

These two great stars in powerful roles and their most important story... are giving the big town its biggest thrill in months... just as they will in yours!

ROBERT
TAYLOR
BARBARA
STANWYCK
in

THIS IS MY AFFAIR

with

VICTOR McLAGLEN

and Brian Donlevy, Sidney Blackmer, John Carradine, Alan Dinehart, Douglas Fowley, Robert McWade, Frank Conroy, Sig Rumann

Directed by William A. Seiter

Associate Producer Kenneth Macgowan. Story and screen play by Allen Rivkin and Lamar Trotti Songs of mood and emotion by Gordon & Revel. Dances staged by Jack Haskell

Darryl F. Zanuck
in Charge of Production

20th CENTURY FOX
**THE KEYSTONE
OF YOUR FUTURE**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 127, No. 9

May 29, 1937

PEARLY PROMISES

THE stage, which means the New York stage, has announced the formation of the "Association Against Censorship in the Legitimate Theatre, Inc." defining its purposes in its title.

After much declaration of defensive policies, about the fourth paragraph of the association's constitution avers that it will endeavour: "To foster and encourage in the legitimate theatre plays of high moral calibre to the end that attempts at censorship in the legitimate theatre may not be motivated or encouraged by others."

This has a musty, reminiscent flavour, bringing memories of ardent declaration and promising in the world of the screen through nearly two decades of evasive sparring with the forces of decency—which merely postponed the final compelling pressures.

When this young stage association announces processes by which it will not only "foster" the good, the true and the beautiful, but will also inhibit the destructive and malodorous, its importance will be largely enhanced.

LAST week Motion Picture Herald *on this page observed that the stage "might well take a lesson from the younger screen." That can be said again, with emphasis on the fact that protection against censorship has ultimately proved to require something more than organized alibi and pearly promises.*

There came a time for the screen when it had to do something.

It is not enough that producers of public entertainment shall be *against* censorship—so that they may do as they damned please.

It is also required of responsible makers of entertainment that they also be pleased to be *for* the common decencies of civilization.

△ △ △

ENOUGH!

MR. PAUL MUNI, famous and honored by Academy award for his acting, is hereby nominated for another medal, this time for a manifestation of common sense, so uncommon in this fevered world as to be astonishing. Mr. Muni has announced his retirement from the screen on the ground that he is tired of "confinement to sound stages" and because "there is no object in working for the mere sake of making money when I already have financial security."

Precisely now, Mr. Muni is at the crest of his success in his art. He can "quit winner" with good grace and content.

The annals of the stage and screen are littered with the mishaps, tragedies and unhappy declines of once famous and successful persons who never knew exactly what they were seeking, after they had it. Actors enslaved by their extravagance and vanity, executives wealthy and past their prime still lusting for authority and power, are to be observed cluttering the scene, laboring not for their art and industry but for their own gilded futilities.

It is too commonly to be observed that generally in the American scene, and across all industries, men lose the capacity to enjoy success by reason of the habit forming nature of the struggle to win it.

THE man who has not enough imagination and not enough general culture to know what to do for fun besides work at his trade is much less intelligent than he generally fancies himself to be. It was also probably somewhere in the same cargo with the Puritan tradition that this land acquired a theory of special virtue in work. For a pioneer people made up of social, religious and economic fugitives, hewing into a savage coast, that was the simple and obvious process of making a virtue of a necessity.

We have been hearing for several years about plans for a more "abundant life" for the many. Prospects of attainment of that Utopian picture would be better if there were more evidence that even the privileged few who have attained success knew how to do something denoting intelligence besides add to their abundance.

HERE and there in our art of the motion picture there have been demonstrations of intelligence. In an earlier day the late Jeremiah J. Kennedy, iron boss of the Patents Company, knew when he had enough and went home to Brooklyn, maintaining an office principally as a place to read a book in inaccessible quietude. Up Long Island Sound lives Edwin Thanhouser enjoying a long contentment. Frank Marion cashed Kalem and went fishing so long ago we do not know his address. Watterson Rothacker, who has just now and then reassured himself by taking an assignment, appears to be bearing up manfully under un-employment. Winfield Sheehan stepped from a hectic highpowered career into Viennese romance and would seem entirely comfortable at ringside rather in the arena. And there is Mr. Charles Chaplin who irised out of the front line scene so softly that no one can say when he did it. He still makes pictures just often enough to prove that he can take it or let it alone. Probably he is still in Hollywood because he likes the climate.

MR. MUNI, it appears, has somewhat the same outlook on his art. "If I grow bored," he says, "perhaps there will be something for me to do again as an actor, but it will be for a particular film or stage play."

That is success.

An autopsy on the horse that dies in harness is likely to show that his brains were all in the britching.

△ △ △

TODAY'S mail brings a message from our neighbor, the Rainbow Room on top the radio butte just across the the Fiftieth street canyon, where they are trying to introduce a cocktail which includes Drambuie. They have the temerity to describe it as "a British liqueur." It is, is it? And to think that it dates from the return of Bonnie Prince Charlie to Scotland, when it was made of good Scottish pot-still whiskey and heather scented honey, and that the formula was the Prince's reward to the MacKinnons for helping him escape the British army! That makes it British, does it? Then so is a claymore.

△ △ △

Progress note: The W.P.A. Federal Writers' Project, New York City, has just issued a release to the press entitled: "Let's Learn Something About Monkeys." We already know something about monkeys.

This Week

WASHINGTON was abroil with legislative proposals impinging directly or indirectly, via one branch or another, upon the motion picture industry. Hollywood cameras ground steadily as an aging studio strike veered now this way now that toward an end predicted by all and known or knowable to none. Stage producers, directors, actors, even grips, convened in New York and decided to forego habitual excoriation of motion picture policies in favor of emulating them. Exhibitors assembled in Milwaukee and technicians in Los Angeles to ponder past, present and prospective developments peculiarly pertinent to their respective interests. A homing executive told of contented customers in South America and a company was formed to make pictures at cost for groups sponsoring what it may choose to interpret as progressive themes. Exhibitors broke out the bunting for Memorial Day.

United Artists Product

The proposed new British Quota Act was discussed in detail at the United Artists stockholders' and partners' meetings in Hollywood which concluded Tuesday, Dr. A. H. Giannini, president, said. Plans are being prepared with a view to meeting the new requirements and giving United Artists producers maximum protection. Arrangements for exchange of talent between the coast studios and Alexander Korda, in England, were developed at the meeting. Mr. Korda, who attended the session, arrived in New York by plane on Wednesday. George J. Schaefer announced that United Artists would release 20 American pictures in addition to the London Films product.

Picture on page 10. *Story on page* 32.

Peace—It's Wonderful

That a time has come to stop calling Hollywood names and begin emulating some of the more profitable policies of the motion picture industry appeared to be the practically unanimous opinion of speakers addressing the hundred official delegates and hundreds of daily listeners attending the first national convention of the stage held under the auspices of the new American Theatre Council.

A thorough reporting of the deliberations is offered on page 29.

RKO Litigation

Developments in the matter of the RKO reorganization plan proposed by the Atlas corporation were highlighted by an estimate of net profits for 1937 made by Bernard Bercu, public accountant. The hearings are being conducted by Special Master George W. Alger.

Turn to page 36.

ASCAP in Michigan

A bill which would tend to prohibit the American Society of Composers, Authors and Publishers from operating in Michigan was introduced in the state legislature at Lansing Tuesday and referred to a Senate committee. The measure is understood to be similar to the one recently enacted in Montana, prohibiting an agent for more than one copyright owner from licensing music users within the state, which has been contested by ASCAP in an injunction action before a federal statutory court. Decision in this action is pending.

* *

Editorial Page 7

Legislation, Proposed or Enacted — Congressional murmurs of a pending probe of motion picture trade practices reached a crescendo with two separate proposals for sweeping inquiries, the second, proposed this week, to include both major and independent distribution. "Chain store" and other taxes also threaten. Page 13

The Box Office Champions of a Month Page 16

In the Courts Page 40

Deaths of a Week Page 40

The Hollywood Scene Page 39

This Week in Pictures Page 10

Financial Developments — Warners' Doubled Earnings, Loew's and General Theatre's Dividends, starting on Page 35

Showmen's Reviews Page 46

In the Newsreels Page 60

Short Product on Broadway Page 83

Asides and Interludes Page 45

In the Cutting Room at the Studios in Hollywood Page 41

Managers' Round Table Page 65

J. C. Jenkins' Colyum Page 83

What the Picture Did for Me Page 57

Technological Page 53

Release Chart Page 84

The Studio Strike

Settlement of the Hollywood studio strike appeared to have been delayed by disputes over union jurisdiction arising out of a declaration by George Browne, president of the International Alliance of Theatrical Stage Employees, that his organization would call a nationwide studio and theatre strike if the producers recognized Federated Crafts without his approval. Charles Lessing, strike committee chairman, asserted that this declaration by Mr. Browne prevented conclusion of negotiations for a satisfactory peace and submitted charges of proselyting and strikebreaking on the part of the IATSE to the executive board of the American Federation of Labor with threat to seek support of the Committee for Industrial Organization if favorable action were not forthcoming. Mr. Browne countered with a long statement attacking Mr. Lessing and "communist agitators."

The story is on page 28.

Britons Ask Inquiry

The Provisional Shareholders' Committee of Gaumont-British in London has dipped another ladle into the troubled waters with a proposal to ask the Board of Trade to make an investigation of the company's affairs. It was this committee which caused adjournment of the corporation's annual meeting over the protests of the directors and then sought, though unsuccessfully, to restrain payment of the preference dividend.

Bruce Allan's report on the committee's proposal appears on page 56.

Warner Story Reservoir

Jacob Wilk, home office story editor of Warner Brothers, said the company has in its library the largest supply of production material in the history of the company, having spent $5,000,000 in building up this store. Championing the policy of financing Broadway plays, Mr. Wilk announced that his company will be interested in four Gilbert Miller productions scheduled for next season.

See page 60.

To Film Don Juan

Production in Mexico is moving forward. Two features starting in June will have a peculiar interest to Mexicans. One will be based upon the life and exploits of the original Don Juan, Sixteenth Century Spanish blue blood. The other, "La Paloma" ("The Dove") is of the old Mexican song that has become a near classic.

James Lockhart, writing from Mexico City, covers this and other trade developments comprehensively on page 52.

> *"Whereas the scientific world glorifies truth, the social world still operates largely with prejudice."*
> —DAVID SARNOFF before the
> American Physical Society.

Convention Cavalcade

Special trains left New York Wednesday carrying Twentieth Century-Fox and Republic delegations to Los Angeles, where both companies will open sales conventions next week.

Plans are divulged on page 52.

Plan Labor Board

Following conferences in New York which resulted in agreements with Boston and Philadelphia exchange unions, major distributing companies were reported planning appointment of a negotiating committee to meet with union representatives in various parts of the country. Unions have been formed or are forming in about half of the 32 principal exchange cities.

The story of expanding unionization in the exchange branch of the industry will be found on page 34.

Roxy Hearing Deferred

The hearing on a motion to confirm the report of Special Master Addison S. Pratt, which recommended approval of the amended plan of reorganization of the Roxy Theatre corporation with minor modifications, was adjourned to June 4 by Federal Judge William Bondy with objectors instructed to file briefs by May 27. The adjournment is expected to delay confirmation beyond July 1.

The details are on page 36.

Mexico Raises Ante

Following the imposition of a 25 per cent tariff in January, the Mexican government decreed last week that 35 per cent of the gross sales of any foreign country selling in Mexico City but not maintaining a branch sales office in Mexico is assumed to be profit and subject to additional levy. American companies have said that profits from Mexican service average not more than 10 per cent. More or less gradual withdrawal from the territory is foreseen as a probable result of the increased cost of doing business there.

The matter is covered on page 36.

Japanese Trade War

Japanese exhibitors were caught between battle lines drawn up by four companies against the powerful Toho affiliation and faced a dire shortage of product when notified that theatres exhibiting Toho productions would not be serviced by its competitors.

Background and ramifications are scanned on page 64.

Depinet Heads Newsreel

Ned E. Depinet, RKO-Radio vice-president in charge of production, became president of Pathe News, Inc., and Frederick Ullman, formerly manager of the commercial department of Pathe, became vice-president and general manager in an executive reorganization expected to bring the editorial and operating policies of the newsreel into closer alignment with those of the parent company.

The story is on page 55, *a picture of Mr. Ullman on page* 10.

47 in Production

Eight productions were placed before Hollywood cameras and 9 were taken to cutting rooms, 47 pictures holding the stages at close of a seasonably normal week. Product of the caliber considered major appeared on both starting and finishing lists.

Gus McCarthy's faithful documentation of the studio situation appears on page 39.

Ruby Keeler Quits

Following Al Jolson's example, Ruby Keeler (Mrs. Jolson) obtained a release from her Warner Brothers contract, which had two pictures to go, and opened negotiations with RKO-Radio, Universal and Twentieth Century-Fox for another. Report had it that no financial consideration was given by either party.

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MOTION PICTURE HERALD

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Seats of the Satisfied

John Day, Jr., general manager of Paramount affairs in South America, brought to New York the observation that South American audiences must like the current crop of pictures better than those that preceded it because temperamental Latins accustomed to whittling the seats when less than enthralled by the picture on the screen are doing less of it. Another quaint custom, leaving lighted cigarettes where they will do the most damage when disgustedly departing the premises, is also tapering off.

Mr. Day's comments on these and other aspects of the industry in South America are made available on page 55.

The April Champions

Box Office Champions for April were found to be "Maytime," "Marked Woman," "Wake Up and Live," "Waikiki Wedding," "Internes Can't Take Money," "A Star Is Born," "History is Made at Night" and "The King and the Chorus Girl."

Production credits and stills from the pictures are published on pages 16-17.

CEA Visitors

Ten members of the Cinematographic Exhibitors Association, with their families, arrived in New York Monday for their annual visit to America. New York, Washington, Chicago and Hollywood are points in the party's itinerary.

Read the story on page 26.

The Warner Report

Warner Brothers, Inc., and subsidiary companies reported a net operating profit of $4,040,388.94 for the 26 weeks ending February 27, 1937, which compared with $1,976,245.42 for the same period in 1936.

The statement in full appears on page 35.

Technicolor Overseas

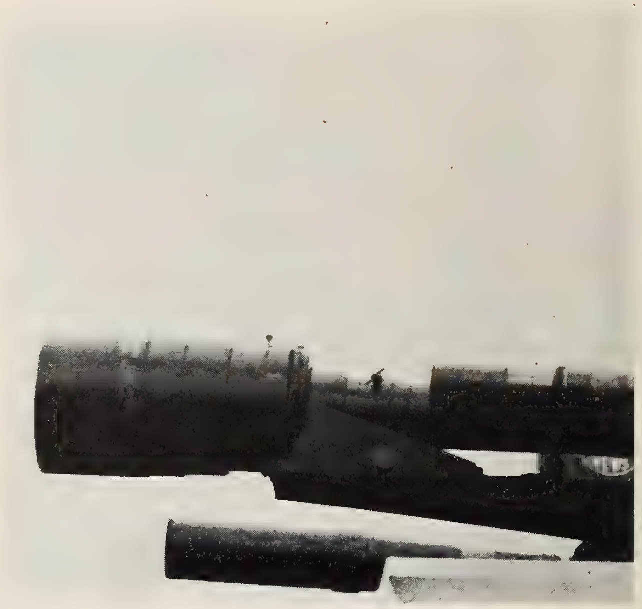
Dr. Herbert T. Kalmus, president of Technicolor, told London newsmen Tuesday that all Technicolor positives of American films used in England are processed in London. He placed British color negative capacity at six features a year and said the 3-reel Technicolor picture of the coronation will be released in June.

Discuss Power Rates

High power rates were the chief topic of discussion at the annual convention of the Arkansas Independent Theatre Owners Association in Little Rock. Four other exhibitor organizations announced convention dates.

Story on page 54.

This Week in Pictures



THIS fearsome instrument trained full upon the countenance of Britain's new monarch as he emerged from Westminster Abbey is a Pathe News closeup camera weighing 280 pounds.

↖ *Frederick Ullman, who was elected vice-president and director of Pathe News, Inc., at the board meeting on May 20th and will act as general manager.*

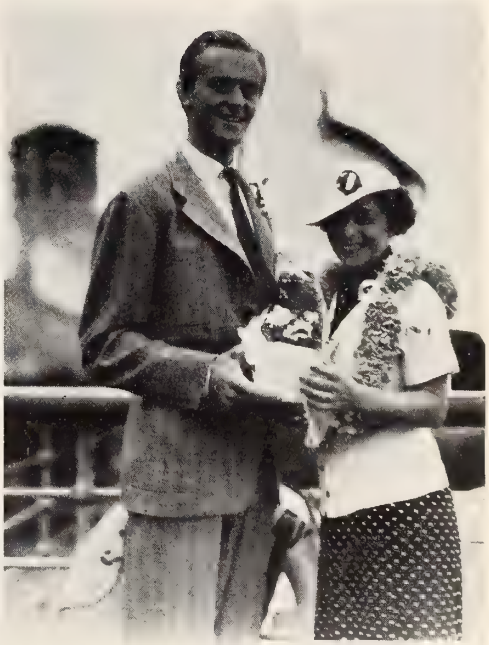
← *Shipnewsmen surrounded Alexander Korda, head of London Films, on his arrival in America to attend meetings of the United Artists directors in Hollywood. (Story on page 32.)*

↙ *D. W. Wear, New York Athletic Commissioner; Gradwell Sears, Warner Brothers; Graeme Lorimer, associate editor of the* Saturday Evening Post; *Francis Wallace, author of "Kid Galahad"; and Benny Leonard lifted glass and voice to the picture screened for sports people at the home office.*

P. T. Sheridan, named operating manager of Electrical Research Products, Inc., is in direct charge of all Western Electric theatre installations and servicing in the United States.

PATHE
LONDON
PATHE
LONDON

DOROTHY REID, back in Hollywood from filming backgrounds and interiors of "Paradise Isle" in Samoa as associate producer for Monogram, was greeted by her son, Wallace Reid, Jr., who appears to the retentive eye about ready to take up where his illustrious father left off. →



Ben Bernie, seen and heard in 20th Century-Fox's "Wake Up and Live," finally got one of his horses into the money (it showed and paid 4—1) and felt so good about it that he gave Jockey Sam Renick and Trainer F. Hopkins a photo finish. ↘

And this is the way the newsrel films of the coronation came to Chicago, from Newark, by General Air Express. The posed previewers are Pilot Jack Zimmerman, Hostess Gladys Entrekin and First Officer W. F. Kimball.

MAJESTIC THEA TULSA, OKLA
FIFTH AVENUE THEA SEATTLE, WASH
T.W.A
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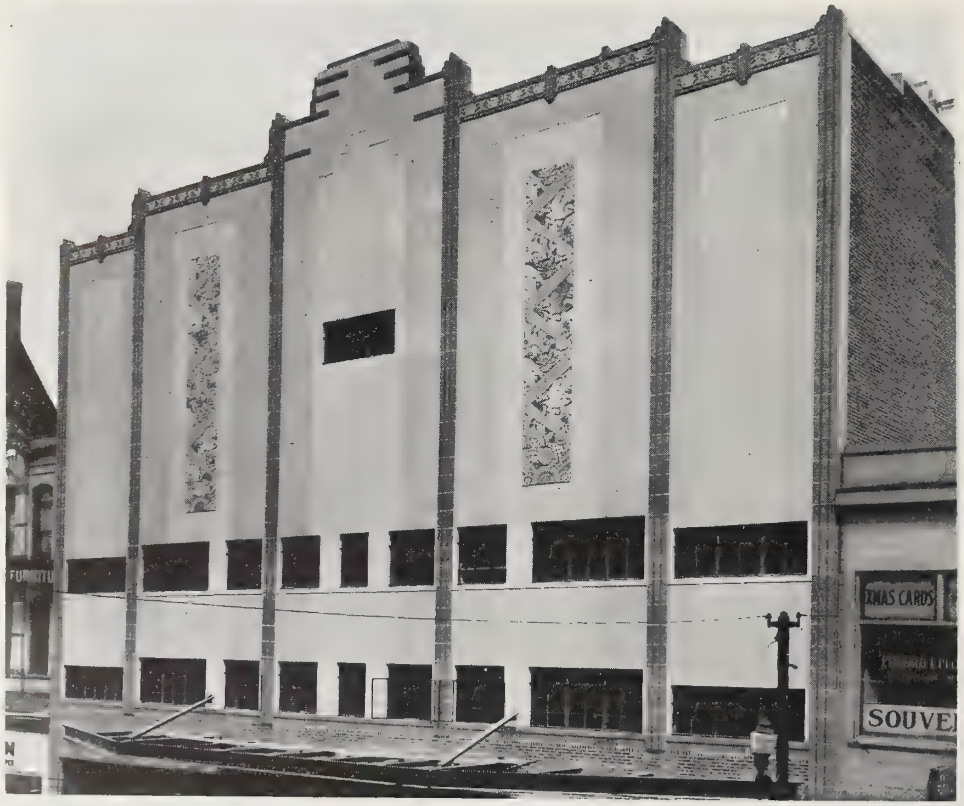
TWA

ON his 25th anniversary in exhibition Harry Huffman, Denver district manager of Fox theatres, was presented with a silver plaque by the circuit personnel. Rick Ricketson, division manager, is seen making the presentation, Mrs. Ricketson and Mrs. Huffman looking on.

Gene Autry, Republic star, made juvenile shutins of Anderson, Ind., happy when he visited their homes between personal appearances at the Paramount theatre. Harry Van Noy, manager, is seen with Mr. Autry and Art Davis.



The Comerford theatre in Scranton, Pa., dedicated to M. E. Comerford, circuit owner, occupies the site of the Ritz theatre built more than 20 years ago by the late S. Z. Poli. It will open on Labor Day.

Isidore J. Schmertz, manager of the Cleveland 20th Century-Fox exchange and believed the company's oldest member in point of service, will be guest at a testimonial dinner on June 28th. Joining the organization in 1917 at the age of 17, Mr. Schmertz has been continuously in its employ.

LEGISLATIVE THREATS REACH NEW HIGH TIDE

Sweeping Inquiry Into Every Phase of Motion Picture Activity, with Federal Supervision, Is Asked of Congress

Serious threats of legislative interference with and investigation of motion picture management and operation are facing the industry:

A fantastically sweeping investigation of every conceivable phase of motion pictures, virtually placing the business under government supervision, management and control, with the independents involved as well as majors, was proposed in Congress this week by Martin Dies, Representative from Texas, who is a member of the House Rules Committee, to which the resolution was referred, and where a limitedly similar investigation proposal by Congressman Hobbs is pending.

The Kansas City, Kansas, Chamber of Commerce, at the continued instigation of the community and press, appealed directly to Congress for relief for independent owners from "discriminatory" distributor practices.

"Chain store" taxation is becoming an additional threat to the status quo of circuit operation, which is already facing interruption by Allied States' "divorce bill" attack.

New York City has presented film distributors with a sales tax bill for $1,650,000, and new tax bills threaten elsewhere.

by FRANCIS L. BURT
in Washington

The investigation of the motion picture industry proposed by Martin Dies, Democratic Congressman from the Second District in Texas, differs in two important respects from any other film investigation heretofore proposed to Congress. It calls, for one thing, for a study of the practices of the independents as well as of the integrated companies, and, for another, it provides for a survey to determine whether the present methods of the producer-distributors constitute a stabilizing or a disorganizing influence upon the industry as a whole.

The probe would be conducted by a special House of Representatives committee of seven members to be appointed by the House Speaker, which would be authorized to enlist the cooperation of the Department of Justice, with access to the department's files, or any other Federal agency. The committee would be authorized to hold hearings during the recess of Congress and to conduct them at any points throughout the country that might seem advisable.

Thirteen specific subjects for investigation are listed in the resolution, as follows:

1. Whether or not monopolies exist in the business and, if so, the individuals, concerns or corporations guilty of such monopoly, and what steps, if any, should be taken to break up such monopoly and restore competitive conditions.

2. Whether or not unfair trade practices exist in the industry and, if so, what group, corporation, trade association or individuals are guilty.

3. Whether or not "cut-throat" competition exists and, if so, what individuals, corporations or groups are guilty.

4. Whether employees in the industry are receiving fair wages for reasonable hours of work and whether or not the conditions of work are fair and satisfactory.

Monopoly and Propaganda

5. The activities of members of various organizations and associations of exhibitors, or distributors, or producers, "to monopolize business to prevent competition, to promote legislation"; the total membership of such organizations, the amount of money raised by each, the amount of salary paid to officers, and the amounts expended, if any, for propaganda purposes to bring about discriminatory legislation.

6. Whether or not the ownership by a producer of stock or other interest in exhibiting corporations or concerns tends to create monopoly and results in unfair competition, and whether or not the producers should be prohibited from engaging in exhibition and should be entirely divorced from exhibition or distribution.

7. Whether any of the producers and distributors "have adopted such devices as uniform exhibition contracts, withholding of product from independent theatres, allocation of product to controlled theatres, unfair and unreasonable zoning and protection, compulsory block booking and blind selling, forcing out of business and acquisition of independent theatres, and other unfair practices and, if so, the appropriate steps that should be taken to correct this condition and prevent a continuation of such unfair trade practices."

Cut-throat Admission Prices

8. The efforts, if any, "of certain theatres to cut the price of admission below what is reasonable and fair in order to deprive their competitors of profits and drive them out of business, and whether or not such "cut-throat" competition, if any, results in inferior quality of pictures and in lower wages paid to employees."

9. The efforts of the theatre-owning producers, if any, to regulate the admission prices of independent theatres by limitation in exhibition contracts and by withholding films for unreasonable periods from low-admission houses.

10. The relations—corporate, contractual and otherwise—"between the producers and distributors of motion pictures, on the one hand, and the manufacturers of electrical equipment for reproducing sound in theatres, the principal music-publishing houses, and the manufacturers of so-called screen trail-

(Continued on following page)

Owners in Four States File Complaints On Trade Practices; MPTOA Progresses

Protests against trade practices of one kind or another were filed this week by organized independent exhibitors in California, New England, New York and Ohio.

Four distributors, Metro-Goldwyn-Mayer, Columbia, United Artists and Universal, who agreed to discontinue the levying of a separate score charge will fulfill that promise during the new selling season.

The Independent Theatre Owners of Southern California adopted a resolution terming "unfair, unethical, unjust and contrary to the implied promises" Paramount's recent announcement that it would not deliver some of the features on its current work sheet.

Independent Exhibitors, Inc., of Boston attacked national expansion moves by major affiliated circuits as dangerous to the small exhibitor.

Charles C. Moskowitz, Loew executive, was to be examined this week in injunctive proceedings brought by the Brandt circuit in protest against the split week booking policy recently adopted by the Loew circuit.

The Independent Theatre Owners of Ohio in a bulletin to members cited Loew financial gains for the first part of 1937 and asked reports from members who have been informed by Loew branch managers that adjustments on their contention of being oversold on the 1936-37 product would have to be made in New York.

Attorneys for both sides in an anti-trust suit brought by George Fuller of New Orleans against seven large distributors went into conference this week with the possibility that the case might be settled out of court. Both favor it, it was said.

HOBBS' INQUIRY PROPOSAL ADVANCED

(*Continued from page 13*)

ers, on the other hand, and the effect of such relations on the independent theatre owners and the public.

11. The effect on the independent exhibitor and the public of percentage playing, compulsory designation of play dates, and other terms and conditions imposed by the producer-distributors; the special favors granted to the producer-distributor owned, controlled and affiliated theatres and discriminations practiced against independent theatres, if any, in the matter of such terms and conditions; and "the activities, if any, of independent theatres through their associations and organizations to monopolize the business of exhibition so as to be able to dictate to the producers the terms and conditions under which their product shall be run, and to produce discriminatory legislation, if any."

Outlet for Producers

12. "The question as to whether or not producers must have some dependable outlet for their product in order to insure continuous production on a high-grade basis and whether or not the present practices of producers tend to stabilize the entire industry and to insure to the independents better pictures, a more dependable supply, and fairer admission prices.

13. "What legislation, if any, is needed to correct the abuses in the motion-picture industry and to restore fair-competition conditions if it is found that such conditions do not exist."

Authorization is given the committee to have the Speaker of the House issue subpoenas, to be served by the House Sergeant at Arms, and to require witnesses to give their testimony under oath.

It is also provided that "every person who, having been summoned as a witness by authority of said committee, or any subcommittee thereof, wilfully makes default, or who, having appeared, refuses to answer any question pertinent to the investigation heretofore authorized, or who, having been required to produce records, books, papers, and documents pertinent to the investigation heretofore authorized, fails or refuses to produce such required records, books papers, and documents, shall be held to the penalties provided by section 102 of the Revised Statutes of the United States as amended."

Hobbs Proposal Advanced

The investigation of the industry proposed by Samuel Hobbs, Representative from Alabama, already has made progress in Congress, the Judiciary Committee of the House of Representatives submitting a favorable report, three weeks ago, on the investigation.

Representative Hobbs, a member of the Judiciary Committee, admittedly aims his bill primarily at the Motion Picture Producers and Distributors of America, theatre-owning producers, manufacturers of sound reproducing equipment, music publishing houses and producers of trailers.

BROADWAY RECEIPTS INCREASE $76,000

Federal admission tax receipts from the Third New York District (Broadway and Times Square) increased from $511,185 *in March to* $587,878 *in April, the Bureau of Internal Revenue reported. Box office collections, including season tickets, accounted for* $496,035, *compared with* $448,549 *the preceding month.*

Other receipts, as reported by the bureau, were $11,385 *from free or reduced rate admissions, against* $2,939 *in March;* $27,202 *from tickets sold by brokers, against* $13,922; $10.56 *from tickets sold by proprietors in excess of the established price, against* $2,458; *nothing from permanent use or lease of boxes and seats, against* $29, *and* $53,246 *from admissions to roof gardens and cabarets, against* $43,287.

In recommending that the House rules committee, which must pass upon all measures proposing investigations, give favorable consideration to the Hobbs resolution, the judiciary committee set in motion what would be an exhaustive study of the industry by Congress.

Five Aims Cited

In introducing his resolution, Representative Hobbs, who heretofore has been in the news chiefly for his drives against "mail order" insurance companies, outlined five objectives for the investigations, as follows:

1. The organization, functions and financing of the MPPDA, its purposes and accomplishments, and the extent to which its members have cooperated to suppress competition and restrain trade.

2. The activities of the members of the MPPDA to monopolize or control the industry by such devices as uniform exhibition contracts, withholding of product from independent theatres, allocation of product to controlled theatres, unfair and unreasonable zoning and protection, compulsory block booking and blind selling, forcing out of business and acquisition of independent theatres, and other unfair practices.

3. The efforts of theatre-owning producers to regulate the admission prices of independent theatres by limitations in exhibition contracts and by withholding films for unreasonable periods from low-admission houses.

4. The relations, corporate, contractual and otherwise, between the producers and distributors of motion pictures, on the one hand, and the manufacturers of electrical equipment for reproducing sound in theatres, the principal music publishing houses, and the manufacturers of screen trailers, on the other hand, and the effect of such relations on the independent exhibitors and the public.

5. The effect on the independent exhibitors and on the public of percentage playing, compulsory designation of play dates and other terms and conditions imposed by the producer-distributors on the independent theatre owners, and the special favors granted to the producer-distributors' owned, controlled and affiliated theatres, and discrimination practiced against independent theatres in such terms and conditions.

Following its investigation, the judiciary committee would be instructed to report to the House as to "any changes in the antitrust laws, the copyright laws, the laws against using the mails to defraud, and any new measures which may be necessary or desirable to cure any abuses which may be found to exist in the organization, financing and practices of the motion picture industry."

▽

Kansas Business Men Appeal to Congress

by KENNETH FORCE

in Kansas City

Probably the first instance on record where a community has made a direct appeal to Congress on motion picture matters came last week with the unexpected move in that direction by the Chamber of Commerce of Kansas City, Kansas, where business men, the press and various civic and social organizations for months have been conducting a campaign to force distributors to grant independent exhibitors better clearance on feature product.

The Chamber of Commerce asked Congress for laws to prevent what the Chamber describes as "discriminatory" practices by exchanges which allegedly prevent Kansas City independents from securing first run pictures.

Senator Arthur Capper of Kansas replied to a brief prepared by the Chamber, "There can be no doubt that there is discrimination against the picture houses in Kansas City, Kansas, and I certainly hope we can bring about passage of some legislation that will protect the rights of your motion picture operators."

The Mayor of Kansas City has figured prominently in the fight, which was started to satisfy "city pride" and eliminate conditions whereby the town is reputedly compelled to show "stale" pictures, whereas the city's rival, Kansas City, Missouri, runs "fresh" first runs.

"Restrictions on K. C. K. by Movie Barons Not for Profit It Seems," loudly proclaims a two-column front page headline in the Kansas City, *Kansan*.

"Apparently it is not a monetary motive that causes the movie barons to deprive Kansas City, Kansas, of first-run films," the story says.

"If it were a sheer desire to skim the profits from first-run screenings, the theatre world would have to establish more than five first-run houses in Kansas City, Mo., to rob Kansas City, Kansas, of such patronage," the *Kansan* asserts.

"In other words, five first-run theatres cannot and do not handle the full quota of new films released each week throughout the year in a smooth fashion.

"The truth is that there are enough good pictures released continually to provide more than five first-run theatres if Kansas City, Kansas, bows in shame to movie barons and grants that the 130,000 residents of this community are a part of the metropolitan area of Kansas City, Mo.

"But Kansas City, Kansas, wants and demands more than merely a chance to spend its own money in its own theatres. It wants recognition of itself as the largest city in Kansas and not as a suburb of Kansas City, Mo.

"Thus the showing of a film in a theatre in nearby Lawrence a week ahead of its opening in Kansas City, Mo., is not merely an incident, for the casual observer might not know that Kansas City, Kansas, cannot have that same film for another six weeks at the earliest. That is, this city cannot have it until four weeks after it has closed at the Mainstreet, which will be approximately six weeks after Lawrence has seen it!

"The Theatre Owners association of Kansas City, Kansas, has agreed with the aroused pub-

ACT OF CONGRESS ASKED IN KANSAS

lic here that the system whereby first-run movie contracts are made is unjust and unfair to the 40,000 weekly movie patrons in this city."

Proposes Court Action

Terming the situation "ignominious," the *Kansan* thinks "it might help a lot if the courts would finally determine uniformly throughout the United States exactly what the procedure should be with regard to film priority rights—clearance privileges, as film row calls it.

"In the old days the 'block booking' system was used, largely to route pictures into favored theatres. The independent theatres complained loudly enough so that in 1930 the government stepped in, carried the problem to the courts, and obtained a ruling whereby block booking was abandoned.

"During the next two years there was developed the socalled 'price zoning and clearance' system. Again the independent theatre owners complained, asserting that this was as bad as block booking, that it operated as a monopoly in restraint of trade.

Cites Los Angeles Decree

"Again the federal government stepped into the picture and on November 16, 1932, obtained the famed consent decree in the Los Angeles federal court that presumably established for all the country a 'new deal' in picture distribution. Under this plan the war between film distributors and theatres was to end with the understanding that one theatre could have clearance over another on a price basis only. That is, in each and every zone, usually a city plus its immediate suburban area, the top price theatres became first-run houses, and for every 5-cent drop in the admission rate the lesser theatres had to wait two weeks before they could show the same films.

"This price clearance system became the vogue throughout the country until in the season 1935-36 a new type of contract came into use. The ramifications of that contract were such that a group of small theatre owners in Kansas City, Mo., brought suit in the United States district court for the western division of Missouri in an attempt to compel alterations in the contract form. In this the plaintiffs failed, but they announced last week they had not given up their fight. This particular lawsuit came to trial before Judge Merrill E. Otis of Kansas City, Mo., last July. It was the case of Emanuel Rolsky, et al., vs. Fox Midwest Theatres, Inc., et al.

"The plaintiffs included a small group of Kansas City, Mo., theatre owners. Rolsky owns the National.

"This is the famous case wherein Judge Otis ruled that since films are copyrighted, distributors 'owning a copyright upon a given picture may sell to an exhibitor in a given area the exclusive right to exhibit that picture, either for a short period or for a long period, provided it is not longer than the life of the copyright. . . ."

Says Companies Have Authority

The *Kansan* concludes that "since a copyright is initially granted for 28 years, and since copyrights are renewable for an equal additional period of 28 years, it would appear that motion picture companies have ample authority to make any or all theatres in Kansas City, Kansas, wait a long, long time for films.

"Rolsky informed The *Kansan* last week that he and his fellow plaintiffs were having Boatright (William G. Boatright, attorney for the plaintiffs) perfect the transcript in the case for early filing in an effort to obtain a review of this ruling by the appeal court.

"We naturally hope for a reversal, as the present ruling is decidedly disadvantageous to us exhibitors," Rolsky said.

"Attorneys in Kansas City, Kansas, said that whichever way the decision goes the case would not directly apply in this state, but that as a general trend such decisions serve as precedent in lieu of actual decisions in other districts."

FILM LABOR PLOT SEEN BY VALENTINE

Police Commissioner Lewis J. Valentine in New York charged this week that a "great labor organization" was seeking to block the extradition of four men now under arrest in Fort Wayne, Ind., charged with the stench bombing of Brooklyn motion picture theatres. The men have been indicted by the Kings County grand jury.

The commissioner revealed that evidence was secretly taken out of Indiana to New York by detectives to insure its not being destroyed after the men had been seized. "All we need now," said Mr. Valentine, "is the consent of the Governor of Indiana for extradition and I wonder if we will be able to get it. Why? Because a great labor organization appears to be moving to try to block it."

▽

Florida and Wisconsin Get "Chain Store" Bills

Establishment of the constitutionality of the socalled "chain store" tax by the United States Supreme Court—in the Louisiana case—apparently has started what already appears to be a formidable move to enact such legislation in states throughout the country. The motion picture theatre "chain" is involved, particularly the properties of the producer-distributors.

With Louisiana's tax declared valid, Pennsylvania enacting a chain store levy two weeks ago, and now Florida and Wisconsin receiving similar bills, Allied States Association frankly announced last week it will back such legislation elsewhere in the states for the purpose of "combating chain competition."

"This attack," says Allied, "will be even more effective than the divorcement law, which is now being sponsored" by Allied.

"The new measures will have these advantages: Their validity will be beyond question and their operation can not be delayed by protracted litigation; they will produce revenue for the States and hence will appeal to legislatures now seeking new forms of taxation," Allied's statement said. Too, the laws "can be made to include certain socalled depredations comparable with those of the affiliated chains," continued Allied.

Allied admitted that the recent decisions by the courts declaring the chain store tax valid prompted the organization to present to exhibitors this "new and revised campaign" of attack against major circuits. The presentation was scheduled to take place this week at Allied's national convention, in Milwaukee.

Meanwhile, the new Florida chain store tax bill was aimed directly at motion picture theatres, providing the following levies:

Class 1—
Only one theatre—a flat sum of $25.00.
Class 2—
A chain of more than one but not more than three—a flat sum of $75.00.
Class 3—
More than three theatres but not more than six—a flat sum of $125.00 for each theatre.
Class 4—
Chains of more than six but not more than ten—a flat sum of $200.00 for each theatre.
Class 5—
Ten theatres but no more than 20—a flat sum of $350.00 each.
Class 6—
Not more than 20—a flat sum of $500.00 for each theatre.

The bill, known as House Bill No. 1177, has been referred to the Committee on Finance and Taxation of Public Amusement.

John Grobschmidt, Milwaukee assemblyman, has introduced in the Wisconsin legislature a chain store tax bill to conform with the Louisiana law.

The new bill would levy a tax ranging from $10 on "stores" in chains of from one to 10, to $600 on "stores" in chains of more than 500 outlets, no matter where the stores are located.

Allied Continuing with "Divorce Bill" Campaign

Allied States, in announcing its new strategy against major interests, to be undertaken through the sponsorship of the chain store taxation, also asserted that the new move "does not mean that it is proposed to abandon the divorcement bill in states where it has been passed or where it is still under consideration or in territories where due to local conditions it might be preferred to the new (chain store tax) measure now being devised."

Allied's progress in the divorcement campaign—legislation forcing producer-distributor divestment of theatre holdings—was outlined last week by Allied on the eve of its national convention at Milwaukee (see page 41, May 22d issue of Motion Picture Herald), and again was taken up this week at the actual convention sessions.

Meanwhile, in Wisconsin, an amendment has been adopted to the Hall divorce bill which would give circuit operators until January 1, 1939, to dispose of their stock in Wisconsin theatres. Under the original bill, the act became effective 12 months after passage.

Since the passage of the measure by the Wisconsin assembly, it is possible that the senate, which has not as yet acted upon its bill, will consider both measures when the Hall bill has a hearing before the committee on state and local government in the senate May 27th.

Before the assembly voted on the bill, proponents of the measure declared that in order to preserve the independent in the picture business, it was important that something must be done to control circuit operation in Wisconsin.

Legislation Creates New Tax Worries for Films

While distributors in New York City this week were preparing to pay at least $1,650,000 in accruals on the two per cent municipal sales tax, not including penalties and interest, which, it was indicated, will not be cancelled, unusually long state legislative sessions opened the door for additional taxation measures against the industry.

Sales tax or direct admission tax measures were introduced in Michigan and Florida and passed in Kansas. Four of seven new taxes proposed to the city legislators of Philadelphia affect the motion picture industry. In Wisconsin a "chain

(Continued on page 18)

MAYTIME M-G-M

MARKED WOMAN First National

INTERNES CAN'T TAKE MONEY, Paramount

A STAR IS BORN United Artists

Box Office Champions for April

Maytime: Produced by Hunt Stromberg. Directed by Robert Z. Leonard. Screen play, Noel Langley. Based on the play by Rida Johnson Young. Music by Sigmund Romberg. Musical adaptation and direction by Herbert Stothart. Special lyrics by Bob Wright and Chet Forrest. French adaptation, Gilles Guilbert. Opera sequences, William von Wymetal. Dances staged by Val Raset. Russian opera based on the fifth symphony of Tschaikowsky. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Frederic Hope, Edwin B. Willis. Gowns by Adrian. Photographed by Oliver T. Marsh. Film editor, Conrad A. Nervig. Montage effects by Slavko Vorkapich. Cast: Jeanette MacDonald, Nelson Eddy, John Barrymore, Herman Bing, Tom Brown, Lynne Carver, Rafaela Ottiano, Charles Judels, Paul Porcasi, Sig Rumann, Walter Kingsford, Guy Bates Post. Released March 26, 1937.

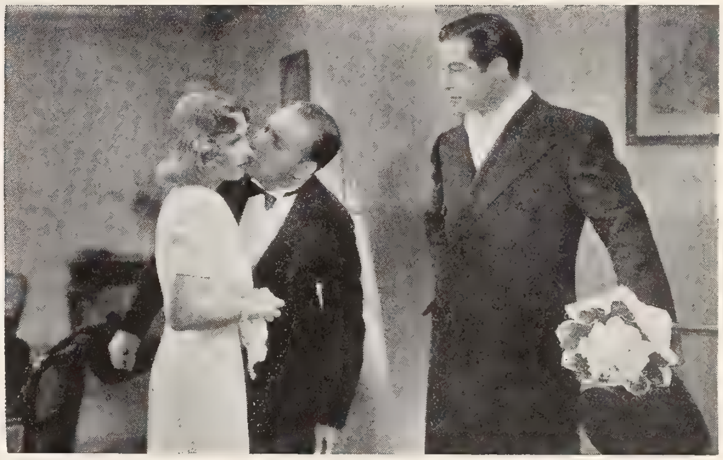
Marked Woman: Executive producer, Hal B. Wallis. Associate producer, Lou Edelman. Directed by Lloyd Bacon. Assistant director, Dick Mayberry. Original screen play by Robert Rossen and Abem Finkel. Photographed by George Barnes. Film editor, Jack Killifer. Art director, Max Parker. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. Music and lyrics by Harry Warren and Al Dubin. Cast: Bette Davis, Humphrey Bogart, Lola Lane, Isabel Jewell, Eduardo Ciánnelli, Jane Bryan, Rosalind Marquis, Mayo Methot, Allen Jenkins, John Litel, Ben Welden, Damian O'Flynn, Henry O'Neill, Raymond Hatton, Carlos San Martin, William B. Davidson, Kenneth Harlan, Robert Strange, James Robbins, Arthur Aylesworth, John Sheehan, Sam Wren, Edwin Stanley, Alan Davis, Allen Matthews, Guy Usher. Released April 10, 1937.

Wake Up and Live: Darryl F. Zanuck in charge of production. Associate producer, Kenneth Macgowan. Directed by Sidney Lanfield. Screen play by Harry Tugend and Jack Yellen. Original story by Curtis Kenyon. Based upon Dorothea Brande's book. Music and lyrics by Mack Gordon and Harry Revel. Photography by Edward Cronjager. Art direction, Mark-Lee Kirk. Associate, Haldane Douglas. Set decorations by Thomas Little. Assistant director, A. F. Erickson. Film editor, Robert Simpson. Costumes by Gwen Wakeling. Sound, W. D. Flick, Roger Heman. Musical direction, Louis Silvers. Cast: Walter Winchell, Ben Bernie and Orchestra, Alice Faye, Patsy Kelly, Ned Sparks, Jack Haley, Walter Catlett, Grace Bradley, Joan Davis, Leah

WAKE UP AND LIVE 20th Century-Fox

WAIKIKI WEDDING Paramount

HISTORY IS MADE AT NIGHT, United Artists



THE KING AND THE CHORUS GIRL, Warners

Ray, Miles Mander, Douglas Fowley, Etienne Girardot, Barnett Parker, Paul Hurst, Warren Hymer, Condos Brothers, Brewster Twins, George Givot, William Demarest, John Sheehan, Robert Lowery, Charles Williams, Ed Gargan, George Chandler, Gary Breckner. Released April 23, 1937.

Waikiki Wedding: Produced by Arthur Hornblow, Jr. Directed by Frank Tuttle. Assistant director, Richard Harlan. Screen play by Frank Butler and Don Hartman, Walter DeLeon and Francis Martin. Based on a story by Frank Butler and Don Hartman. Sound, Gene Merritt and Louis Mesenkop. Film editor, Paul Weatherwax. Art directors, Hans Dreier and Robert Usher. Photographer, Karl Struss. Cast: Bing Crosby, Bob Burns, Martha Raye, Shirley Ross, George Barbier, Leif Erikson, Grady Sutton, Granville Bates, Anthony Quinn, Mitchell Lewis, George Regas, Nick Lukats, Prince Lei Lani, Maurice Liu, Raquel Echeverria. Released March 26, 1937.

Internes Can't Take Money: Produced by Benjamin Glazer. Directed by Alfred Santell. Based on a story by Max Brand. Screen play by Rian James and Theodore Reeves. Photographer, Theodore Sparkuhl. Musical direction by Boris Morros. Cast: Barbara Stanwyck, Joel McCrea, Lloyd Nolan, Stanley Ridges, Lee Bowman, Barry Macollum, Irving Bacon, Gaylord Pendleton, Pierre Watkin, Charles Lane, Priscilla Lawson, James Bush, Nick Lukats, Anthony Nace, Fay Holden. Released April 9, 1937.

A Star Is Born: Produced by David O. Selznick, Selznick International Pictures, Inc. Directed by William A. Wellman. From the story by William A. Wellman and Robert Carson. Screen play by Dorothy Parker, Alan Campbell and Robert Carson. Photography by W. Howard Greene. Special effects by Jack Cosgrove. Music by Max Steiner. Cast: Janet Gaynor, Fredric March, Adolphe Menjou, May Robson, Andy Devine, Lionel Stander, Elizabeth Jenns, Edgar Kennedy, Owen Moore, J. C. Nugent, Clara Blandick, A. W. Sweatt, Peggy Wood, Adrian Rosley, Arthur Hoyt, Quinn (Big Boy) Williams, Vince Barnett, Paul Stanton, Franklin Pangborn. Released April 30, 1937.

History Is Made at Night: Produced by Walter Wanger. Directed by Frank Borzage. Original and screen play by Gene Towne and Graham Baker. Additional dialogue by Vincent Lawrence and David Hertz. Art direction, Alexander Toluboff. Director of photography, David Abel. Special technical effects by James Basevi. Musical direction, Alfred Newman. Film editor, Margaret Clancey. Costumes by Bernard Newman. Sound, Paul Neal. Assistant director, Lew Borzage. Cast: Charles Boyer, Jean Arthur, Leo Carrillo, Colin Clive, Ivan Lebedeff, George Meeker, Lucien Prival, George Davis, Georges Renavent, Barry Norton, Harvey Clarke, Phyllis Barry, Helene Millard, Oscar Apfel, Jack Mulhall, Edward Earl, George Humbert. Released April 2, 1937.

The King and the Chorus Girl: A Mervyn LeRoy production. Directed by Mervyn LeRoy. Assistant director, Arthur Lueker. Original screen play by Norman Krasna and Groucho Marx. Music and lyics by Werner R. Heymann and Ted Koehler. Photographed by Tony Gaudio. Film editor, Thomas Richards. Art director, Robert M. Haas. Gowns by Orry-Kelly. Musical direction by Leo F. Forbstein. Production numbers staged by Bobby Connolly. Cast: Fernand Gravet, Joan Blondell, Edward Everett Horton, Alan Mowbray, Mary Nash, Jane Wyman, Luis Alberni, Kenny Baker, Shaw and Lee, Lionel Pape, Leonard Mudie, Adrian Rosley. Released March 27, 1937.

NEW TAX PROBLEMS ARE FACED

(*Continued from page 15*)

store" tax, modeled on one recently ruled valid in Louisiana, was introduced.

Congress, still in session in Washington, received favorably a proposal to extend the federal admission tax for another two years. Internal Revenue Bureau records showed that receipts from the tax for the first ten months of the current fiscal year were well over $16,000,000, running $2,000,000 ahead of the revenue a year ago.

The industry in Michigan was preparing to protest a proposal for a state censorship board to be supported by a levy on distributors.

New ramifications in the sales tax problem in New York City were added when the comptroller's office ruled that film contracts closed with national circuits in New York are subject to the levy regardless of how much of the revenue from the contract may be derived from the circuit's theatres located outside of the city.

The court of appeals decision in the United Artists test case on the applicability of the sales tax to film rentals held that the tax applied only to rentals derived from theatres located within the city limits. A major distributor, however, was informally advised that the comptroller regarded the entire revenue from a contract, closed in the city, as taxable. The ruling will be contested, it was said.

The total of $1,650,000 due the city is for the two years ended January 1, 1937, and is based on completed audits of the books of half of the major distributors in the city and does not include interest and penalties for nonpayment of the tax while it was being litigated. A city official said that distributors had conferred with the comptroller's office on a waiver of penalties but that two such applications had been refused and there was "only a very slim chance" that the decision would be changed. It was said that the court of appeals decision included a judgment for penalties.

In another ruling, involving the shelving of pictures bought on a selective contract, the comptroller's office also informally advised a distributor that payments by a theatre made as damages on a rejected picture are regarded as taxable. Distributors have not regarded such payments as clear rental or revenue, and will contest the point. Such payments usually represent the difference between the contract price and what the distributor is able to get for the picture's first run in another theatre.

Federal Tax To Be Extended

The Administration's proposal for continuance of the admission tax, the three cent postage rate for first class mail for other than local delivery and other existing "nuisance" taxes was covered in a resolution introduced in the House of Representatives May 20th by Robert L. Doughton, congressman from North Carolina and chairman of the ways and means committee. The levies would be continued until 1939.

The suggestion was not a surprise. Hopes had been held out by members of Congress that it might be eliminated this June, but it was generally conceded that the revenue from this source was too important to be foregone.

Steadily increasing theatre attendance brought admission tax receipts to $1,589,682 in April, the highest figure recorded for any month so far, according to the monthly report of the Internal Revenue Bureau, issued May 21st.

The April collections, it was shown, were nearly $50,000 over the Mach total of $1,539,408 and $323,000 above the April, 1936, receipts of $1,266,425. Receipts for the first four months of the current calendar year aggregated $6,108,119, an increase of $721,769 over the $5,386,350 collected in the corresponding period last year. Collections for the first ten months of the fiscal year which began July 1, 1936, were up $2,067,076, totalling $16,328,297 against $14,261,221 a year ago.

LABOR DIFFICULTIES SPREAD TO ENGLAND

Motion picture labor difficulties have spread to England this week where laboratory companies will meet a delegation of the Association of Cine-Technicians shortly to discuss wages and working conditions. The conference was arranged in London by M. Neville Kearney, secretary of the Film Group of the Federated British Industries, after a strike threat had been made by the A. C. T. on the question of recognition.

States Get Measures

A proposal for a ten per cent admission tax on all amusements, except boxing, with the minimum taxable admission ten cents was introduced in the Michigan legislature by M. Clyde Stout, chairman of the ways and means committee of the lower house. Religious, benevolent, municipal, police and veterans' affairs would be exempted. The tax would raise from six to eight millions annually and chances for its approval were considered good.

Two bills affecting the amusement industry were introduced in Florida. S. C. Smith, senator from Lake City, presented a sales tax bill in the upper house providing for a straight levy of three per cent on all sales of real or personal property, on all classes of amusements and on all sales of businesses in the state. In the lower house a measure was proposed placing a tax of one and one-half cents on each ten cents or fraction of the admission prices to theatres, night clubs and other places of amusement. Revenue was to be applied to old age pensions.

Four of seven taxes recommended by the finance committee of the Philadelphia City Council would affect the industry. They are: a tax of one cent on each 25 cents of admissions; a tax on films; a levy on advertising billboard space, a tax of $5 on each vending machine.

The Kansas-Missouri Theatres Association proposed a method by which Kansas exhibitors could collect the two per cent sales tax, which becomes effective June 1st, without the trouble involved in handling mills.

Exhibitors, as are other retailers, are required to pass on the tax to the public. The Association suggested that exhibitors charge 9.8 cents admission. The tax would bring this to ten cents. On the 15 cent, 20 cent, 25 cent, 30 cent and 35 cent admissions it was suggested that the exhibitor change his prices to 15.6 cents, 20.6 cents and so on. Addition of the tax would bring the total to an even amount. It was recommended that the 40 cent admission be changed to 39.2 cents.

John Grobschmidt, assemblyman from Milwaukee, introduced a "chain store" tax bill in the Wisconsin legislature, modeled on the Louisiana law, recently declared constitutional by the United States supreme court. The Wisconsin bill would levy a tax ranging from $10 on stores in chains of from one to ten to $600 on stores in chains of more than 500 outlets no matter where the stores are located.

Four measures which would have cost the industry more than $650,000 annually in Nebraska if passed were defeated or left to die in committee with the adjournment of the state unicameral legislature. Two outstanding measures were those which would have levied ten per cent of the box office gross and ten per cent of the gross film rental for relief. Other proposals were for a $1,000 annual license fee for distributors and for two men in projection booths.

Censorship Bill Attacked

A proposal in the Michigan legislature for a state censorship board of three members to be appointed by the governor, their salaries to be paid out of a charge against distributors, was attacked by Allied States Association of Michigan and other exhiibtor bodies. Other measures being considered by the legislature were to close all theatres which, by September 1, 1937, do not have concrete floors, wall bases, entrances and stairways; to bar all advertising reels except trailers; to provide for dog-racing, and to provide for a 40 hour week for women workers.

The Pennsylvania legislature this week paved the way for any municipality in the state which has voted down Sunday shows under the terms of the Local Option Act of 1935 to vote again on the question at the 1937 primaries next September.

The New Hampshire Senate received a measure which would permit theatres in the state to open at 4 P. M. on Sundays except during the period from May to September. The bill replaced a similar proposal recently killed in the House.

A court test of the ban on Sunday shows in Thomasville, Ga., was expected to follow the opening of his house by Nat Williams last Sunday. A recent referendum resulted in a vote of 358 for Sunday shows out of 399 cast but opponents declared that the rest of 2,300 registered voters who refrained from balloting at the request of local church organizations should be considered to have opposed the measure.

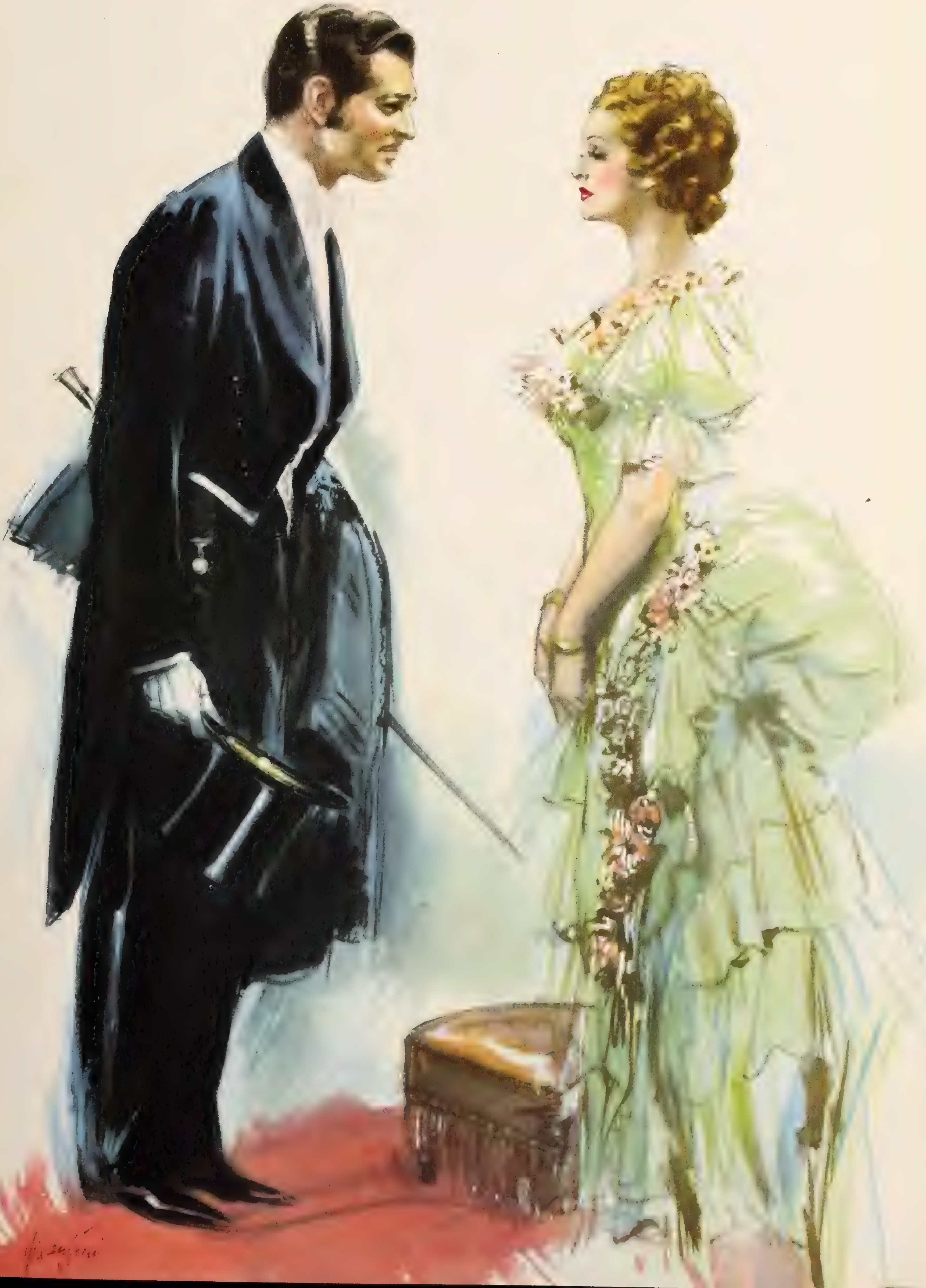
National Decency Legion Classifies 23 Productions

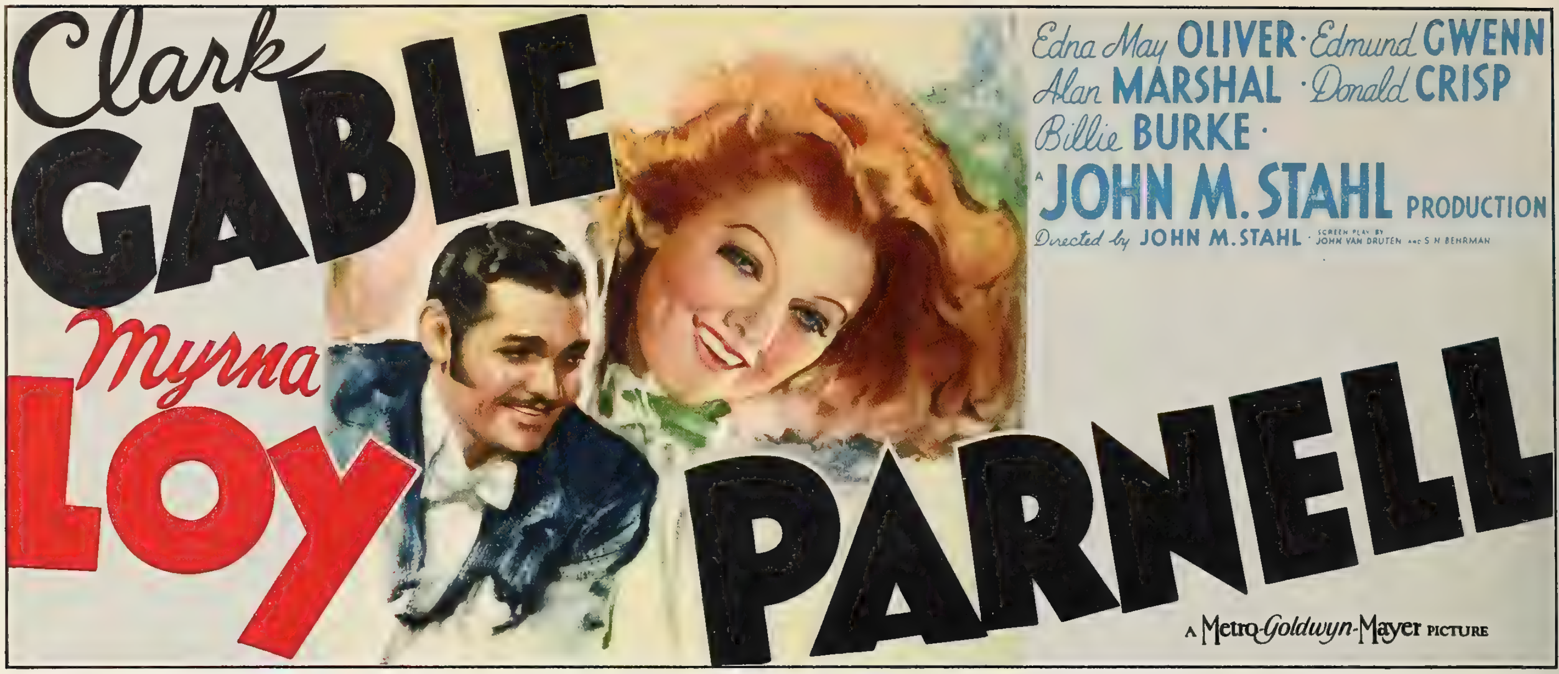
Of 23 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week 13 were approved for general patronage, eight were listed as unobjectionable for adults and two were classed as objectionable in part. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Angel's Holliday," "Behind the Headlines," "The Go Getter," "Die Grobe Adele," "Gun Lords of Stirrup Basin," "Hotel Haywire," "Kirschen in Nachbars Garten," "League of Frightened Men," "Marry the Girl," "Slim," "Speed to Spare," "Think Fast, Mr. Moto," "Venus Makes Trouble." Class A-2, Unobjectionable for Adults: "Damaged Goods," "Doctor Knock," "Episode," "Forever Yours," "I Met Him in Paris," "The Man in the Mirror," "Woman Chases Man," "The World's in Love." Class B, Objectionable in Part: "Dreaming Lips," "Golem."

William Goetz, vice-president of Twentieth Century-Fox, will leave Hollywood for New York June 10, from where he will sail for England a week later to make a six-week production survey.

THEIR LOVE STORY is not a scenario writer's dream. It is based on true life, that's why it's so powerful. Parnell said, "They can't deny me the right of every man to have the woman he loves beside him." And today's headlines echo this brave sentiment throughout the world!




Clark GABLE
Myrna LOY
Edna May OLIVER · Edmund GWENN
Alan MARSHAL · Donald CRISP
Billie BURKE ·
A JOHN M. STAHL PRODUCTION
Directed by JOHN M. STAHL · Screen Play by JOHN VAN DRUTEN and S. N. BEHRMAN
PARNELL
A Metro-Goldwyn-Mayer PICTURE

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ON 9000 STANDS · IN 1500 CITIES

BLAZING THE WAY TO YOUR BOX-OFFICE

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MAGAZINE ADS!

27 FAMED PUBLICATIONS REACHING 69 MILLION READERS

M-G-M helps you to sell tickets!

ALLIED MAKES ANTI-CIRCUIT LAWS CHIEF WEAPON AGAINST MAJORS

Divorcement of Producers from Theatres and Chain Tax Against Circuit Houses Emphasized at Milwaukee Convention

by WILLIAM F. CROUCH
in Milwaukee

Protesting that the independent motion picture theatre owner stands today at the mercy of the large producer-distributor-circuit, and warning that anti-circuit "divorcement" bills and "chain-store" taxation "are absolutely necessary in the independents' struggle for existence," national leaders on Wednesday noon sounded the keynote of the annual convention of Allied States Association of Motion Picture Exhibitors, at the Pfister hotel, in Milwaukee.

The convention was not more than a few hours in discussion when it became quite evident that Allied intends to push its drive with even more vigor to drive the producer-distributors out of exhibition.

The convention attacked distributors for their "unfair trade practices"—principally for the widespread raising of film rentals reported by 80 per cent of independent owners, and lost no time in concluding that the organization definitely intends to pursue its campaign of sponsoring additional "divorce" and "chain-store" tax bills, and, also, to use its influence on the independent to delay his film buying for the new season until distributors grant relief.

There were strong indications at convention-opening that Allied is inclining toward exhibition unionization via John L. Lewis's Committee for Industrial Organization.

Convention procedure and determination of organization policy to follow adjournment —at Friday noon—continued in the hands of Abram F. Myers, general counsel and board chairman, of Washington, D. C.; W. A. (Fighting Al) Steffes, chairman of the anti-major legislative campaign; Nathan Yamins, Allied president, from Fall River, Mass., and Henderson M. Richey, secretary, of Detroit.

Richey Urges Delay of Buying

A meeting of the national directors actually started the meeting Wednesday noon. Reports were made by various officers and with the convention program completed, the directors decided to move discussion of Allied's 1937-38 sales survey among exhibitors up to Wednesday afternoon and to hold an additional executive conference on Thursday to discuss the labor situation.

H. M. Richey, national secretary, in making his sales survey report Wednesday, said the study of exhibitors' buying for the new season covered all distribution centers except Chicago, where a special situation exists.

Mr. Richey said that "this convention is a buyers' convention," and he appealed to the exhibitors to delay buying. He charged that "there is no such thing as a national sales policy. Every deal is different. Eighty per cent of the exhibitors report increased rentals being asked this year."

"The greatest single factor in the sale of pictures is the exhibitor, his weakness, mainly in a competitive situation, and his lack of bargaining skill," he continued. "The effects of double features make him more dependent upon the distributors. The distributors have increased their revenue by percentage playing and by increasing flat rentals. The return of prosperity has been diverted to the distributors and increased grosses are offset by the increased rentals."

"Mounting rentals, increased percentages, compulsory block booking, admission price control, designation of play dates are the real menace to exhibitors and complete monopolization of business by the 'Big Eight' will result if this continues," he added.

Aim to "Break Distributor Control"

Mr. Myers declared that the "buyers' reports" from exhibitors constituted one of the outstanding pieces of convention business, representing, as he said, a tangible indication of the material Allied had to work with to "break down the present control of the theatre business by distributors."

Preliminary tabulation of 375 questionnaire forms covering more than 400 theatres in 29 exchange centers were said by Allied on the eve of the convention to bear out its prediction that "exhibitors will go slow with their buying this year and await reports to and action taken at the convention."

Allied claims that the survey shows whether block booking is more prevalent in one territory than in another: whether "the other fellow" has to take all the short subjects of a distributor; whether one exhibitor is being "soaked" with more percentage pictures than the exhibitors in other territories; whether a national policy exists on designated playdates; and whether film rental contract terms are "tougher" where there is no effective exhibitor organization than where there is.

Calls Legislation Necessary

"Divorce" bills and chain tax bills are absolutely necessary in the battle of the independent theatre operators to survive, Abram F. Myers, general counsel and board chairman, said Wednesday at the convention. "Chain theatre operation and theatre grabbing constitute visible manifestation of the monopoly at which Allied can strike. Even if the 'Big Eight' get rid of the theatres the situation will be still in the hands of the distributors when pictures are played on a percentage basis. Selling policies must be reformed.

"Exhibitors could strike back through the Hobbs resolution for Congressional investigation, through the Pettengill Bill and through cooperation," he concluded.

Mr. Myers also declared that the labor situation now was very important and was one of the main interests of the meeting.

Mr. Myers said that suggestions have been made that the exhibitors seriously consider the advisability of having all independent theatres sign up with John L. Lewis' Committee for Industrial Organization, as against the A.F.L., if unionization is necessary. Arguments for such a plan, said Mr. Myers are that (1) "unionization is the order of the day; (2) the International Alliance of Theatrical and Stage Employes is tied up with the producers and is opposing all efforts by independent exhibitors to secure remedial legislation; and (3) that by dealing with the CIO the support of vast manpower could be secured." The meeting on labor was in charge of Fred J. Herrington.

Convention Attacks Rental Increases Reported by 80% of Independent Owners; Leaning to CIO Unionizing Indicated

Al Steffes, Allied director, spoke Thursday on the "chain tax" situation and presented a draft of a bill which, "with proper changes," could be submitted in state legislatures after the local tax laws had been looked into.

Wood Protests Withheld Films

On Wednesday, Peter J. Wood, convention chairman, spoke on the extent of pictures that the companies had been withholding from exhibitors in "attempts to get deals they want." Paramount was cited for holding back a number of films and Columbia for "Lost Horizon."

The turnout for the convention and the registrations at the hotel along with the overflow at the Milwaukee Athletic Club indicated the largest meeting in the history of the organization.

Mr. Steffes' bill is said to be patterned after the Louisiana chain store tax measure which was upheld by the United States supreme court last week. The Louisiana measure establishes a graduated tax schedule on chain store units within the state. The tax scale is based upon the total number of units of the chain nationally. Thus, if applied to theatres, a circuit which operated only one theatre in a state in which the law was in effect, would pay the highest tax rate on the single theatre if its national operations came within the maximum numerical brackets. The supreme court held that the amount of the tax imposed was discretionary with state legislatures.

Will Push "Divorce" Fight

Allied emphasizes that the organization's efforts to obtain enactment of theatre "divorce" bills would not be ended or interrupted by its new efforts on behalf of chain tax legislation, and that the "divorce" laws "might be preferred to the new (tax) measures in some territories because of local conditions."

The Allied leaders declared that the taxation measures will have vital advantages not shared by the theatre divorce legislation. They number among these advantages the fact that the chain tax legislation has been upheld by the nation's highest tribunal and its operation after enactment

(*Continued on following page*)

ALLIED LEANING TOWARD CIO UNIONS

(Continued from preceding page)

"cannot be delayed by protracted litigation." In addition, is is pointed out that enactment of the measures by state legislatures should offer fewer difficulties as their revenue producing provisions "will appeal to legislatures which are now seeking new forms of taxation."

The Allied leaders also said that the new tax measures "can be made to include certain socalled independent chains now committing depredations comparable with those of the affiliated chains."

Richey Drops Resignation Talk

Early in the convention it became apparent that Mr. Richey had reconsidered his intention of some weeks ago and would not resign as general manager of his own Allied States of Michigan, to engage in other pursuits, a move which might weaken the executive governing and strategy boards of the national board by the withdrawal from those duties which would have been expected simultaneously with his resignation from Michigan.

Governors of four states accepted Allied's invitation to address the Allied banquet on Thursday, including Elmer Benson, Minnesota; William Langer, North Dakota; Philip W. LaFollette, Wisconsin—all in Al Steffes' "stronghold," and Governor M. C. Townsend, of Indiana.

P. J. Wood, of Ohio, convention chairman at Milwaukee, invited Neil Agnew, Paramount general sales manager, to attend the convention and explain his reported recent announcement that his company is planning to deliver in the now closing 1936-37 season only 52 of the 60 features announced at the beginning of the year.

The largest delegations came from Michigan, Illinois, Wisconsin, Minnesota, Indiana, Maryland, District of Columbia and New Jersey, with Texas, California and Montana and others also sending delegates.

Besides Mr. Yamins, the opening session's speakers included E. R. Geib, National Carbon Company, and Richard T. Turner, of Dictograph Products. Mr. Myers discussed Allied's case on the law and the facts on Thursday afternoon, followed by Mr. Steffes, who spoke on divorcement legislation. E. T. Gomersall, Universal's western sales manager, talked on Thursday on the producers' side of selling, and Niles Trammel, vice-president of the National Broadcasting Company, discussed the potential effects of television upon theatres.

Bragdon Is Reelected

Lester Bragdon, projectionist of the Mullin and Pinanski Theatre circuit of Boston, has been reelected president of the Central Labor Union in Maine. The American Federation of Labor leader is now the operator at the State in Portland.

Columbians Set Tournament

The annual golf tournament of the Columbians, employes' club of the home office of Columbia Pictures in New York, will be held Saturday, June 12, at the Berkshire Country Club, Wingdale, N. Y.

Studio Payrolls Up $250,000; 30 Per Cent More Than 1936

The talent weekly payroll at the motion picture studios in Hollywood has increased to $1,750,000, *from* $1,500,000 *weekly at this time last year, according to Edwin Schallert, in the Los Angeles Times. "Increases in pay for bigger stars partly account for this," he said, "but the advent of many new people is responsible for a very large balance."*

With the article, its writer appended a 10*-year chart, tracing the curve of contracted talent:*

Year	Actors	Directors	Writers	Total
1928	206	95	143	444
1929	270	152	166	588
1930	301	124	196	621
1931	267	120	230	617
1932	221	118	196	535
1933	267	107	266	640
1934	378	132	273	783
1935	447	119	317	883
1936	479	129	325	943
1937	665	174	357	1196

Actors, directors and writers under contract total 1,196, *Mr. Schallert added, speculating at the same time if the peak has been reached. The current figure, according to this source, is "twice as large as at the beginning of the talkies and a* 30 *per cent increase over* 1936 *at the same time. It is also more than double the aggregate in the depths of the depression."*

Paramount and Blank Signatures Again Delayed

Legal details of the new operating agreement between Paramount and A. H. Blank for operation of the Tri-States Circuit will not be completed for another two weeks, and possibly longer, thus preventing closing of the agreement prior to that time, it was said at the Paramount home office on Broadway this week. The current agreement was recently extended to July 6. The new pact will eliminate Paramount's option to repurchase Mr. Blank's half interest in Tri-States and will give Paramount a half interest in Mr. Blank's Central States circuit.

Reade Denied Permit For New Theatre

Walter Reade was denied permission this week by the Dover, N. J., Township Committee for permission to operate the new theatre he is now building there. Attorneys for the theatre interests, however, are said to be seeking a writ of mandamus from the courts. The committee's denial is based on a local ordinance passed after the theatre site had been purchased and barring theatres of more than 200 seats within 300 feet of a school.

Carl Goe to New Haven

Carl Goe, Gaumont British Albany branch manager, has been transferred to the New Haven office.

Brazilian Industry Conducts Festival

The annual May motion picture festival is under way in Brazil with activities in connection with the program centered in Rio de Janeiro. The Distribuidora de Films Brasileiros and the Associacao de Productores Brasileiros supervise the celebration, arranging for special shows, children's matinees and radio addresses by prominent personalities. A prize is offered for the best short produced in Brazil during the fete.

▽

More than five features will be produced locally this year. Among them will be: "Samba da Vida," to be produced by Cinedia, with Heloisa Helena; "O Bobo do Rei," to be produced by Distribuidora Nacional, with Dea Silva and Misquitinha who will also direct; "Alegria," to be produced by Cinedia, with Gilda de Abreu, directed by Oduvaldo Vianna; "Discobrimento do Brasil," based on the discovery of Brazil, to be produced by Brasilia Films, and "O Gigante da America do Sul," to be produced by Alexander Wulfes.

▽

The Companhia Brasileira de Cinemas, operator of the Palacio, Odeon, Gloria and Imperio theatres, in the heart of Rio de Janeiro, has acquired control of two more houses, the Rex and the Rio, from Vivaldi Leite Ribeiro.

SMPE STUDIES FILM'S PROGRESS AND FILM MAKING IN HOLLYWOOD

Engineers' Society and Academy's Technical Division Cooperate in Discussions and Exhibits at Spring Meeting

Full Session Given to Color Photography and Printing; S. K. Wolf Presides at Banquet with Studio Executives

Three hundred engineers and technicians from the motion picture's scientific laboratories, and another hundred from studio and equipment manufacturers' technical staffs, made a first-hand study this week of motion pictures in the making, on the scene of production, in Hollywood, in connection with the annual Spring meeting of the Society for Motion Picture Engineers.

Convention discussions, held at the Hotel Roosevelt, emphasized the Society's conclusion of last week: that "Research and development of motion picture equipment and technique show greater acceleration in the last year than at any time since the first several years after the introduction of sound."

The practical demonstrations on the how and why of motion picture making were conducted, during actual filming, in the studios of Metro-Goldwyn-Mayer, where sound quality was studied; at Universal, where the general aspects of production were described, principally cartoon making, story reading, story conferences, scheduling players and equipment, prescoring, set designing, and lighting equipment; and at Twentieth Century-Fox.

Aside from the unusually heavy program of technical papers read by engineers and manufacturers' representatives on new motion picture equipment and technique and on the improvement of old, the Engineers' convention on this occasion was marked by an unprecedentedly close relationship between the Society and the technical division of the Academy of Motion Picture Arts and Sciences, both as to Academy and SMPE joint participation in discussions and in actual studio demonstrations.

Color Important in Discussions

A session on the newest developments in color photography and color printing featured the convention sessions, on Wednesday.

J. A. Ball, color committee chairman, read the report for the SMPE, urging a search for a cell that would have all the advantages of existing caesium cells but having its chief sensitive response in the visible range.

Other talks in the color session included: "Color Print Processes," by O. O. Ceccarini of M-G-M; "The New Agfacolor Process," by a member of the Afga-Ansco Corp. staff; "Advanced Technic of Technicolor Lighting," by C. W. Handley, National Carbon Co.; "Some Lighting Problems in Color Cinematography, by T. T. Baker, Dufaycolor, Inc.

Agfacolor, a product of Agfa-Ansco Corporation, will be available for 16mm color filming in six months and for 35mm in a year, the engineers were told.

Mr. Handley, for National Carbon, said that improvements in Technicolor lighting make it possible to reduce by 40 per cent the light required.

Among those having exhibits at the color-stills exhibition were Eastman Kodak Co., Photographic division of General Electric Corp., Apeda Studio, Paul A. Hesse Studios, Nickolas Muray, Pagano, Inc., Steichen, Mrs. Mattie Edwards Hewitt of New York, O. E. Ceccarini of Hollywood, James N. Doolittle of Los Angeles, Charles H. Miller of Chicago, Defender Photo Supply Co. of Rochester, N. Y., and William G. Housekeeper of South Orange, N. J.

Symposium on Transmission Meters

On Wednesday afternoon a session was held for the discussion and demonstration of instruments and transmission meters. Among the papers read at the instruments session were: "Twenty Years of Development in High-Frequency Cameras," by H. Joachim of Zeiss-Ikon Aktiengesellschaft, Dresden, Germany; "A High-Precision Sound-Film Recording Machine," by H. Pfannenstiehl, Bell Telephone Laboratories; "A Dubbing rehearsal Channel," by H. G. Tasker, Universal.

The transmission meters symposium was featured by papers from W. W. Lindsay, Jr., General Service Studios, on "A Transmission-Measuring System Utilizing a Graphic Recording Meter"; A. D. MacLeod of Tobe Deutschmann Corp., Canton, Mass., on "A New Instrument for Producing Automatically a Graphic Record of Audio-Frequency Characteristics," and L. A. Aicholtz, Universal, on "A Curve-Plotting Transmission Meter."

Wolf Presides at Banquet

The Society's semi-annual banquet was the principal social event of the five-day meeting, Monday through Friday. S. K. Wolf, convention chairman, presiding, with executives attending from virtually every important Hollywood studio.

Mr. Wolf, executive of Erpi Consultants, Inc., and president of the SMPE, told the convention of an increase in production and in sales of educational sound film and that the sale of projection apparatus for it has more than doubled in the United States and Europe during the past year.

Films and Education

Overcoming a possible crisis in September, 1936, when the International Standards Association adopted and ratified the 16mm standard, educational films, particularly with sound, have made exceptional progress, Mr. Wolf said, but need the wholehearted support of the entire film industry and most importantly, of the large producers whose wealth of educational material will give great impetus to educational films.

Despite the advancement made, however, there are many problems confronting educational films, according to Mr. Wolf. He listed these as follows:

Need for better mechanical and optical quality; need of a color process, thus far not available; better lighting resources for projection; simplification of projection equipment, especially to reduce noise; more adequate systems of distribution.

Removing Obsolete Equipment

J. G. Frayne, chairman of the Progress Committee, reported that in the last year the the industry had further renovated obsolete sound and picture equipment, and continued expansion of studio floor space and facilities. Push-pull recording has made great inroads against previously employed systems, and the Fletcher two-way horn development is in widespread use. The three color subtractive process, he said, has aroused new interest in color. In the process, a multi-layer emulsion contains components in the three separate layers which react with the developing solution to produce dye images in the layers. A move to use less general illumination and more effect, or spot lighting also was reported.

Monday afternoon's session was devoted to papers on studio improvements, with L. Fermaud, of London Films; F. W. Jackman, Guiatno Gaudio, Walter Strohm, E. C. Richardson and L. D. Grignon presenting papers on the various lighting, portable recording, and intramural engineering equipment.

Opening the convention on Monday, Mr. Wolf, after welcoming delegates in the Roosevelt Hotel's Blossom Room, turned the meeting over to the chairman of the convention committee, W. C. Kunzman, convention vice-president. Reports on membership then were made by E. R. Geib, membership committee chairman, and on the papers committee by G. E. Matthews.

Delegates registered at the convention from Mexico, England, Japan, Germany and the Argentine.

The fall meeting of the Society will be held in New York October 11th to 14th.

Eight Committees

Convention arrangements and procedure were in the hands of eight committees, as follows, with the officers of the Society:

Officers: W. C. Kunzmann, convention vice-president; J. I. Crabtree, editorial vice-president; H. G. Tasker, past-president; G. F. Reckett, executive vice-president; K. F. Morgan, chairman, Pacific Coast section; G. E. Matthews, chairman, papers committee. *Local Papers Committee*—W. A. Mueller, chairman.

Local Arrangements and Reception Committee—P. Mole, chairman;

Ladies' Reception Committee—Mrs. K. F. Morgan and Mrs. P. Mole, hostesses;

Banquet—E. Huse, chairman;

Projection—H. Griffin, chairman;

Hotel Accommodations—G. F. Rackett, chairman.

Transportation—C. W. Handley, chairman.

Publicity—W. A. Mueller, J. J. Finn, W. Greene, S. Harris, G. E. Matthews.

Special Sessions

Special sessions were held on television, acoustics, sound and laboratory practice, among others.

Officers and members om the SMPE board of directors were guests of the officers of the Technicians' Branch of the Academy of Moving Picture Arts and Sciences Monday night at the Hollywood Plaza Hotel. Officers of the Academy and chairmen of other sections also attended and later the group witnessed "The Prince and the Pauper" at Warners' Hollywood Theatre.

Thursday morning was open for studio visits, and the laboratory and projection session was held that afternoon. In the evening members and guests attended a meeting of the Research Council and the Technicians' Branch of the Academy. Friday, the final day, will feature the apparatus symposium and manufacturers' announcements in the morning, the sound equipment symposium in the afternoon and the television session in the evening.

HOLLYWOOD, CAL.

June 27th

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THE DATE LINE OF THE BIGGEST SCREEN STORY OF THIS YEAR!!

UMBIA

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COMPANY'S 1937-1938 PRODUCT!

SONGWRITERS ASSUME MECHANICAL LICENSING

Publishers Protest Move by Authors' Group to Administer All Transcription Rights

Representatives of the Music Publishers' Protective Association and the Songwriters' Protective Association were conferring this week in an attempt to reach a compromise in the dispute which followed an announcement that the Songwriters' Association, beginning June 1st, would administer the authors' transcription and motion picture synchronization rights previously assigned to publishers.

In a notification to author members of the Songwriters Association, Irving Caesar, president, said that the decision to rescind the assignment of rights to publishers, except the small rights assigned to the American Society of Composers, Authors and Publishers, was taken to "establish the precedent that rights should no longer be dissipated or controlled by anyone but the creator, and, in this case, you as the creator have very wisely entrusted the administration of said rights to your own Association."

Music publishers at first took the stand that they would not accept for publication the works of any author unless they were permitted to continue to have full control over the disposal of the mechanical rights. A committee appointed to confer with representatives of the authors included A. M. Wattenberg, representing the Warner Brothers music companies; Walter Douglas, Jack Bregman, representing the Robbins Music Company, owned by Metro-Goldwyn-Mayer; and Louis Bernstein of Shapiro, Bernstein and Company.

At the first meeting with Mr. Caesar, George Meyers, Joe Young and Abel Baer, for the writers, concessions were mentioned and possible mechanics of working out a suitable solution were discussed. The conferences were to continue this week.

Mr. Caesar, in announcing the move, quoted that section of the by-laws of the Association under which the member authors agreed to assign the transcription and motion picture synchronization rights to the Association for administration as it saw fit. The announcement said, in part:

"Be assured that there is no intent on our part, nor should there be any complications arising out of our intended action, that will in any way embarrass either the transcription companies or the moving picture companies in the operation of their business. You may rely on us that there is no thought of our increasing rates to either one or the other, and your songs will be available to them as in the past—the only exception being that instead of clearing them through the publishers, they will be cleared through SPA. . . .

"Besides the present existing avenues of income, such as transcription and synchronization, remember that the world is getting ready for television—remember that there are some 250,000 slot machines playing records from which no income is derived at the present time, and which, if we do not assert ourselves as writers now will probably be dissipated in one form or another, as have been many of our other rights.

"What we are doing is entirely consistent first, with what we have a right to do, and secondly, with what is happening in creative fields all over the world."

The notification to the transcription and motion picture companies included the excerpt from the by-laws under which the authors' rights are assigned to the Association and said that such assignment would be enforced after June 1st. Arrangements for the use of any compositions owned by members of the Association should be made through the SPA, it was said.

Mr. Caesar said that provisions have been made for payments to writers by the Association on a strictly per use basis in accordance with statements furnished the organization by the music users.

Cast Sits Down In WPA Theatre

A sit-in demonstration to protest reduction of Works Progress Administration appropriations was staged by Federal Theatre actors, encouraged by about 500 pickets last week at the Nora Bayes Theatre, 44th Street, New York.

Charles Weidman, one of the leading players in the second of two productions playing the theatre, "How Long Brethren?," stepped to the front of the stage as the curtain fell and delivered a protest against impending WPA layoffs. He requested the audience to remain in the building to give force to the protest.

All but a few of the 600 in the theatre left, however. Within a few minutes a picket line was formed outside the theatre and crowds, attracted by their shouting and singing blocked the street to traffic. Police reserves were summoned but order was not restored for more than an hour. Soon after their shouting was halted the pickets, members of the City Projects Council of the Workers Alliance, a WPA workers' organization, retired from the scene.

Police officials sent 25 patrolmen and a policewoman inside the theatre to watch the sit-in strikers who called off their demonstration about 5 A. M., although they had boasted they would remain "all night and all day."

Mr. Weidman said that 100,000 WPA workers in the city were facing dismissal as a result of the reduction of appropriations. The strike, he said, was ordered by the City Projects Council.

Singapore Bans Two

The censor at Singapore in Malay this week banned "Green Pastures" and "The General Died at Dawn" because they were "unsuitable for Malayan audiences."

CEA Party Lands On Annual Visit

Ten members of the Cinematographic Exhibitors Association of England, and their families, headed by Nat Cohen, arrived in New York Monday on the *Queen Mary* for a visit to New York, Washington, Chicago and Hollywood. In the party are Mr. and Mrs. Lever, W. and Mrs. Eckhart, Mr. and Mrs. Napolsky and daughter and Mrs. King.

Mr. Cohen and Mr. Eckhart visited the New York offices of the Motion Picture Producers and Distributors of America, Inc., immediately after their arrival, and later, in Rockefeller Center, visited the offices of QUIGLEY PUBLICATIONS. The next stop of the exhibitors was at the home offices of Electrical Research Products, Inc., where arrangements were made for a reception to the visitors at the Trocadero when they reach Hollywood.

On Thursday the party left for Washington, thence to Chicago, where they were to entrain for California.

It is planned to spend five days in Hollywood, during which time the English visitors will tour the Metro-Goldwyn-Mayer, Twentieth Century-Fox and Warner studios.

From Hollywood, the CEA party will go to San Francisco, Toronto, Niagara Falls, Quebec and Buffalo.

Exhibitors Oppose Proposed Zoning

The Board of Estimate and Apportionment of New York City will conduct a public hearing June 4th on a proposed amendment to the zoning laws which would bar motion picture and legitimate theatres, cabarets, clubs and other places of amusement from certain sections of downtown Manhattan, particularly on Fifth, Madison and Park Avenues.

The amendment was proposed after the state appellate court ordered the city license commissioner to issue a permit for a theatre at 53rd Street and Park Avenue. The construction had been opposed by the Fifth and Park Avenue Associations as detrimental to the neighborhood. Exhibitors, theatre architects and real estate men are organizing a protest against the zoning proposal.

Under the amendment, which establishes a new classification, a restricted retail district, construction of theatres or other places of amusement would not be permitted on Fifth Avenue, between 26th and 59th Streets; Madison Avenue, between 23rd and 84th Streets; Park Avenue, between 32nd and 59th Streets, and the sidestreets from 26th to 59th Streets between Fifth and Madison Avenues.

In addition to the theater at 53rd Street and Park Avenue for which plans are now being drawn, Translux Pictures Corporation is reported planning to erect a house at 84th Street and Madison Avenue.

Theatre men are basing their protest on the contention that the small theatres of the "intimate" type which have been constructed or are planned for the district would benefit rather than detract from the neighborhood.

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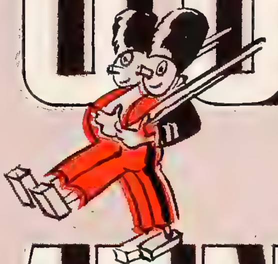

Leading national organizations sponsoring the "Happy-Hour" movement include . . . N. Y. State Federation of Women's Clubs; Better Films Councils, Chicago, St. Louis, Buffalo; New Haven Council of Theatre Patrons; Phila. General Federation of Women's Clubs; Cleveland Cinema Club; Mass. General Federation of Women's Clubs; Greater Detroit Films Council; N. Y. C. Federation of Women's Clubs; Federation of Jewish Women's Organizations.

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All Units are made up of six reels, with a running time of about 60 minutes; hence the name "Happy-Hour."

"THE GOOSE GIRL" and "ALADDIN AND HIS WONDERFUL LAMP"

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SETTLEMENT OF STUDIO STRIKE DELAYED BY UNION JURISDICTIONAL DISPUTE

IATSE Demands Voice in Negotiations, Blocks Recognition of FederatedCrafts; UtilityWorkers Sign Separate Agreement

The Hollywood studio strike appeared closer to a final solution this week with the signing of an independent agreement between the producers and the Studio Utility Workers' Union, one of the largest of 11 groups in the Federated Motion Picture Crafts which walked out on April 30th and the third to return to work. Settlement, however, was delayed by the intervention of the International Alliance of Theatrical Stage Employees which condemned the Federated Crafts and threatened a walkout if Federated Crafts is recognized.

The IATSE told producers and the striking units of Federated Crafts that it would settle the strike on its own terms and that it would call a strike in studios and in the theatres if Federated Crafts were recognized without its approval. The IATSE claims jurisdiction over several of the crafts involved in the strike.

Federated Crafts submitted charges of proselyting and strikebreaking by the IATSE to the executive board of the American Federation of Labor, meeting this week in Cincinnati. Strike leaders threatened that unless the AFL board took action on the charges they would secede and seek the support of the Committee for Industrial Organization.

The strike of employees at independent studios in Hollywood, threatened by Federated Crafts unless a closed shop was granted immediately, was postponed indefinitely.

A union shop and a wage increase of 15 cents an hour were granted by producers to members of the Studio Utility Workers' Union. Joseph Marshall, union representative; George Browne, president of the IATSE, and William Bioff, his assistant, in a joint statement, said that the IATSE intervened to obtain the laborers' agreement.

Charles Lessing, strike committee chairman, said that producers' spokesmen telephoned him last week to the effect that the studios were ready to grant a union shop and negotiate further demands for all crafts but that the IATSE blocked the peace move with its demand for a voice in the negotiations.

Mr. Lessing said that the IATSE intervention placed that group in the position of dictating the producers' management policies whereas the Federated Crafts strike was called for the purpose of forcing a closed shop for crafts not under the basic IATSE agreement.

Mr. Browne issued a long statement attacking Mr. Lessing and "communist agitators." He said that company union charges against the IATSE were libels.

"Neither the local painters nor other misguided labor organizations still clinging to the recklessly-called outlaw strike will ever receive the slightest recognition in the industry until purged of Charles Lessing and the inner circle of communist trouble makers. The IATSE, standing on its own proved jurisdictional rights, against the Federated Crafts ringleader, claims as unsubstantiated the Federated Crafts rumors and reports of expected support from the American Federation of Labor. These are outright lies issued in an attempt to trick the members and the public," Mr. Browne said.

ACTORS' GUILD CITED AS CIO ARGUMENT

The example of the Screen Actors' Guild in organizing along union lines for protection and benefits is being used by the Committee for Industrial Organization as an argument to persuade employees in motion picture industry offices to unionize. A handbill, distributed among stenographers and clerks leaving the RKO Building in Rockefeller Center, New York, this week, said,

"Hollywood's movie actors and actresses are generally considered to be the world's most highly paid and highly regarded employees. Many of them earn fabulous salaries and enjoy the fame, attention and glamour associated with their occupation. Yet these workers, the 'big names' as well as the extras, have seen the necessity of organizing into a trade union for their mutual benefit and protection."

Joseph M. Schenck, chairman of the producers' negotiating committee, also attacked Mr. Lessing, calling him the chief obstacle to an immediate settlement of the strike. He claimed that all crafts are deserting Mr. Lessing except the painters, scenic artists and makeup men, "whose total number is 475." Mr. Schenck added that producers have no control over the strike situation now as the issue is primarily one of American Federation of Labor jurisdiction.

Lessing Defies IATSE

Answering the charges, Mr. Lessing said that he regretted the attacks on him because "this is not a fight of personalities but one of principles." He added that Federated Crafts was not beaten and would not be intimidated by the IATSE.

The strike committee chairman last week announced that the boycott move against five Screen Actors' Guild stars was unauthorized by the executive committee. The actors, charging strike pickets were molesting them, last Friday declared that they would drive them from the studios. They said the threat was prompted by incidents at the Paramount lot in which one actress reported that the gasoline tank of her car had been drained and another that a window in her automobile had been broken.

Producers this week recognized the Society of Motion Picture Art Directors and its affiliates as the collective bargaining agency for several crafts claimed by the Federated Crafts. The move was disclosed in a letter sent by Pat Casey, for the producers, to Felix Cunningham, attorney for the art directors' group, inviting conferences over wages, working conditions and hours.

Affiliated with the art director group are the newly formed Society of Motion Picture Interior Decorators, made up of set dressers, and

(Continued on page 34, column 2)

Extent of Collective Bargaining and Unionization in Industry Seen as Minimizing Effect of New NRA Legislation

New wage and hour legislation introduced in Congress this week in response to a message from President Roosevelt will affect the motion picture industry in some degree although collective bargaining and unionization are considered well advanced in the production, distribution and exhibition fields.

Designed to carry out the purposes of the former National Recovery Act, the new legislation has been carefully written so as to avoid the errors of the Blue Eagle effort, which led to its invalidation by the Supreme Court in 1935.

The bill is to apply only to employers of more than 15 persons, but not to purely local service or retail trades. It is to be administered by a five-man board, and provision is made for the appointment of advisory groups to represent individual industries in the working out of hour and wage standards, on which employers and labor are to be equally represented.

As introduced, no definite maximum working week or minimum wage were written into the bill, because of the difference of opinion between William P. Connery, representative from Massachusetts, and Hugo L. Black, senator from Alabama, as to whether the 40 or 30 hour week should be provided. It is anticipated, however, that the general maximum week will be fixed at 40 hours, with a minimum wage probably of 40 cents an hour.

The board, however, will be authorized to fix the hours and wages for each industry separately, but within limits which are expected to be fixed at not less than 35 hours for the working week and not more than $1,200 a year or 80 cents an hour for the minimum wage.

From the standpoint of the film industry, it is not believed the new legislation will require much change in practice. Exhibitors are seen as possibly entirely exempt as service industries but in any event the great majority of theatres would be exempt under the provision for 15 employees.

Producers are said also to be probably unaffected by the bill since the minimum wages paid are even higher than the maximum of 80 cents an hour, but there is some doubt as to how the distributors will be affected, although it is believed most employees now are receiving more than the minimum which can be expected to be set for that branch.

It is pointed out that the industry is well organized, which will be a point in its favor, since the bill, in instructing the board how to fix wages, stipulates that consideration shall be given to the wages paid under union agreements reached by collective bargaining.

Just how the various branches of the industry will be affected by the legislation, however, will depend upon what changes may be made in it as a result of the committee hearings which are expected to be held and amendments incorporated when it is considered on the floor of House and Senate.

Schwerin Joins Monogram

Ruth Schwerin, formerly with the Blackston Agency in New York, has joined the publicity department of Monogram Pictures.

STAGE LOOKS TO TECHNIQUE OF HOLLYWOOD FOR RESUSCITATION

Studios' Methods of Handling Talent and Film Theatres' Operation Plans Proposed at First Legitimate Convention

Speakers Propose Promotion Bureau, Lower Prices, Voluntary Salary Cuts for Broadway Actors, Apprenticeships

by FREDERICK W. AYER

The legitimate theatre at long last officially has decided that Hollywood is not a Big Bad Wolf which, since the inception of talking pictures, has been huffing and puffing in calculated effort to topple the already decayed structure of the stage drama from the foundations of a by-gone era.

Assembled in New York this week, with more than 100 official delegates from all parts of the United States and Canada and 1,000 persons in daily attendance at business sessions, the first national convention of the legitimate theatre, held under the auspices of the newly-formed American Theatre Council, went into public confessional and, in a spirit of humility and contrition for its repetitiously maudlin attacks of the last nine years on Hollywood, its mental nemesis, emerged with the following revolutionary theory:

That emulation of Hollywood promotion methods and handling of creative and technical talent is the sole and only saleable solution to the redemption of the American theatre.

Speaking at the Wednesday afternoon session, which was devoted to playwrights, Sidney Howard, president of the Dramatists' Guild, accused the playwrights themselves of responsibility for the present play famine. "The sins of omission in the theatre today are those of the dramatists rather than of Hollywood and the motion picture industry. The withdrawal of film money from play financing," Mr. Howard said, "has little or nothing to do with conditions in the theatre at the present time. Something must be done to stop this play famine."

To this end Mr. Howard announced that the Dramatists' Guild is at present establishing a fund for indigent playwrights who have proved their merit in some way or other, but he could not say at this time on what basis the playwrights would receive awards or fellowships. Other speakers Wednesday included Maxwell Anderson, George Middleton, former president of the Guild; Barret H. Clark, who now heads the Guild's amateur department; Arthur Kober, Marc Connelly and Louise Sillcox.

Hollywood production was not alone in the unexpected avalanche of praise heaped on the motion picture industry by convention speakers. The motion picture exhibitor and theatre owner came in for their share of consideration, particularly at the hands of Lawrence Langner, governor of the League of New Work Theatres and a director of the Theatre Guild. Speaking at the first day's session on Monday on "Streamlining the American Theatre," Mr. Langner asserted that theatre management and operation must be put on the same modern, progressive basis as that of the film theatre if the legitimate drama is to survive.

Other points made at the first two day's sessions, which were turned over to the producing managers, actors, representatives of stagehands' and musicians' unions and the dramatic critics, were:

1. A five-point program introduced by Brock Pemberton as a cure for the most serious of the theatre's ills.

2. A suggestion by Mr. Langner in his speech on "streamlining" that a promotion bureau be organized to fight legislation unfriendly to the stage.

3. A proposal by Paul Hollister, vice-president of R. H. Macy & Co., that ticket prices be reduced.

4. Suggestion by Burgess Meredith, Broadway star, that present-day producers' *modus operandi* are all out of date.

5. Recommendation by William A. Brady, dean of theatrical producers, that the theatre adopt certain Hollywood methods to its own advantage.

6. A suggestion by Kenneth MacKenna, actor, that Broadway actors should voluntarily accept drastic pay cuts to permit of more extensive play production.

7. Assurance by union representatives of stagehands and musicians that they will cooperate with managers.

8. Assertion by dramatic critics that the quality of plays produced this season was abnormally low; that the critic generally is accurate in his estimation of a play's worth—and subsequent attempt at rebuttal by Mr. Pemberton.

At the first luncheon session Helen Hayes set the keynote of the convention when she said:

"Until now the theatre has been like a not too happy or homogeneous family. All of the hounds of theory, prejudice and personal advantage were unleashed and howling."

Says Demand Exceeds Supply

Asserting that the demand for drama throughout the country far exceeds the available supply, Miss Hayes pointed out that the primary purpose of the convention was to sift its future, to hear the public's ideas and suggestions, as well as the ideas of workers in the theatre, as to what is wrong with relations bewteen the theatre and the public and to arrange practical means for carrying out these suggestions.

"The Council feels that perhaps the theatre is backward in meeting new conditions, in adapting its methods to a new and changing world," Miss Hayes said. "It may be that they have not been sufficiently wide awake: they have not seized or created opportunities to resort to strategy and salesmanship to develop new audiences, to stimulate dramatic output and to reshape the physical conditions in existing theatres."

Critics Object

Mr. Pemberton's five-point program met with approval from the entire convention on all except one point and that one point was seriously frowned upon by the critics. The program follows:

1 That an amicable agreement be effected whereby, if a producer feels that his play may have audience appeal, but not critic appeal, he may, at his own discretion, either invite the critics to see the play, or invite them to stay away. (The critics objected to this).

2 Creation of machinery, whether in the form of prepared contracts or otherwise by which the individualist — who insists upon being "rugged" at the expense of the theatre as a whole — could be made to conform to ethical standards. In this respect Mr. Pemberton assailed managers who produce plays which provoke censorship and also condemned the practice of box-office "ice" or gratuities, an example of which he cited in the addition of $2 in "ice" to a $4.40 ticket, skyrocketing the price to $6.60.

3 A bestowal of prizes by the American Theatre Council for the best play, the best performances of actor and actress, the best direction and honorable mention for "the best ten of everything," these awards to be made annually.

4 Adoption of a seal of approval to be conferred by the Council upon touring companies which comply with the standard set up by it. In making this recommendation Mr. Pemberton expressed skepticism of the caliber of most touring companies now being sent out from Broadway.

5 Drafting of new contract forms by which the theatre can retain for its own use the services of talented newcomers and, if necessary, the establishment of a communal fund for the carrying out of these contracts, this suggestion being made to keep new talent in New York and out of Hollywood until the formative period is over.

Suggests Film Theatre as Model

In the speech on "Streamlining the American Theatre," Lawrence Langner predicted the rebuilding of many theatres along the lines of motion picture theatres, with flexible seating arrangements that would allow the sale of most seats at a dollar top.

"The theatre must be restored by innovations as striking as those adopted by the railroads," Mr. Langner added, concluding his speech with a direct reference to the recently vetoed Dunnigan censorship bill by saying that "we must not wait always for a spectacular crisis to pull together." To this end he recommended establishment of a bureau, to be supported by all active managers, to fight such unfriendly legislation.

Prices to Fit Play's Cost

Larger-scale methods of merchandising in the theatre were suggested by Paul Hollister of R. H. Macy & Co., who advised the convention that the theatre would benefit materially if ticket prices were reduced according to the cost of a play's production, taking into consideration the seating capacity of the theatre in which an attraction is playing and allowing for a moderate, fixed percentage of profit.

"It might make one's gorge rise," Mr. Hollister said, "to hear the crass doctrine of volume and mass scale, but your gorge will rise even higher to realize the ways in which the motion picture industry has taken, from the hands of its creators, the tools of the drama and has applied them for volume production and mass scale."

Calls Producers "Archaic"

Without exception the most violent attack on the theatre of today and the men at the head of the industry, the producing managers, was made on Monday by Burgess Meredith, one of the youngest actors ever to be starred on Broadway, when he told the producers to their faces that they were the archaic remnants of an outmoded era in show business.

"You are behind the times—you are vestiges of a past era," Mr. Meredith said. "For the time has come when Hollywood has taken your

(*Continued on following page*)

STAGE EYES HOLLYWOOD'S METHODS

(Continued from preceding page)

game and developed it into a big-time sport. If you—any of you—were good enough promoters you would not be here. You would be out there where negotiations run into big money.

"But the producers sit at the theatre's helm driving it along old, worn out roads, trying to force it back into old ruts—old habits. Now something is wrong, so these Hoovers of Broadway call a meeting together to find out what they think!"

"You complain that actors leave Broadway for the Coast, yet you fight their union in its efforts to make conditions better here," Mr. Meredith continued. "You should stop fighting the Dramatists' Guild. You should form cooperative theatres and you should encourage and finance apprentice groups of actors and authors."

Subsidy Idea Advanced

Subsidy of the actor and playwright was advanced by several other speakers at the convention as the only practical method of keeping creative talent in the legitimate theatre long enough to pay both the talent and the manager worthwhile dividends.

In the February 13th issue of MOTION PICTURE HERALD, page 27, it was pointed out that any and all efforts in the playwrights' and actors' behalf would be without material result until such time as Broadway managers realized that the legitimate theatre could be held together only by unified support and purpose among themselves, financially and morally, and with the same method followed by Hollywood.

William A. Brady, veteran showman, also sounded the "follow Hollywood" note when he told the convention that the theatre today is a completely disorganized institution which "has devised no resistance to a smarter, more modern Hollywood."

Urges Hollywood Methods

Mr. Brady urged the managers to organize as the film industry is organized, to adopt Hollywood methods and use them to the stage's advantage "instead of sitting back and wondering what Hollywood will do next, or complaining when it takes something new from the stage."

Mr. Brady further recommended the classification of plays, "A," "B," and "C," as the motion picture producers and film critics do. He said that there are many plays which may not be altogether acceptable to New York audiences which would do good business in the provinces, comparing such plays with the average "B" picture and western film.

On Tuesday, Kenneth MacKenna amplified the suggestions made by both Mr. Pemberton and Mr. Meredith to keep actors satisfied in New York when he recommended that Broadway players should accept, voluntarily, reductions in salaries in order to permit the production of more plays, and suggested, specifically, that actors assist the managers in setting up two financial pools: one for the experienced players, and one for novices, with a view to providing cash to keep the players on salary for at least twenty-five weeks in each year—another emulation of Hollywood method.

The stagehands' union representatives on Tuesday promised producers their complete cooperation in an effort to bring conditions back to a more normal basis. James J. Brennan, president of Local 1, New York, found fault, however, with the majority of managers for not taking the stagehands into their confidence until "it it too late." Other union representatives assured the convention that they are in a position to help producers materially reduce production costs.

Whether these promises of cooperation by the unions mean that when a producer is forced to cut the salaries of his acting company in order to prolong a play's run he also will be allowed to cut proportionately in the stagehands' salary list was not made clear, but this subject long has been a sore point with both producers and members of Actors Equity, who see no reason why one branch of the American Federation of Labor should be forced to take salary cuts when another branch refuses.

EQUITY WAGING BITTER TILT OVER PRESIDENCY

Actors Equity Association in New York this week was split into rival factions in a bitter fight over the presidency of the organization. The election is to be held June 4 and heading the regular ticket is Frank Gillmore, a candidate to succeed himself as president, a post he has held for several years. E. J. Blunkall heads the independent ticket.

The independents have endorsed for re-election all the candidates of the organization ticket, except Mr. Gillmore, as well as three of those named for the council by the Gillmore faction. For the remaining places on the council, the Blunkall group have nominated Jack Byrne, May Buckley, Jack Norworth, Victor Morley, James Spottswood, Mabel Talliaferro, John Ravold, Hal Dorde and Earl Mitchell.

Critics Answer Pemberton

On Tuesday afternoon the dramatic critics took the platform and immediately set about the business of castigating both Mr. Pemberton and his plan for an amicable arrangement whereby it would be optional with a producer to have his shows reviewed carefully, as news reports, or not at all. The plan met with vigorous opposition from both Burns Mantle of the *Daily News* and John Anderson of the *New York Evening Journal.*

Mr. Mantle said that in all his experience as a newspaper man he had never known a publisher who "would submit to such dictation," and offered, as an alternate suggestion, that any producer who felt that his attraction had been unfairly treated by a critic should protest to the paper's editor and call the critic to his own defense.

The critic serves mainly to arouse "reader interest," Mr. Anderson said, pointing out that the critic's whole intention is to "try to guide the public to the theatre and keep alive an interest in it."

"We go there," he said, "and give, as truly and honestly as we can, a direct opinion of the play. The only bad critic is the one who always likes plays and makes no distinctions. The good critic is the one who liked your last production."

Despite the criticism leveled at his plan, Mr. Pemberton came to its defense.

"There are plays," he said, "which are good enough to run without being destroyed by the critics. So why, when a producer has a play which he feels is in this category, shouldn't he be allowed to say, 'This is a play which I think has audience appeal, but I don't think the critics will like it. I'd rather let it ride on its own.' After all, are we producing for the public or are we producing for the critics?"

Mr. Pemberton cited the instance of one of his own plays which "seemed to please four paid preview audiences and which clocked 207 laughs" but which "died immediately because the critics gave it a panning."

Gallo Suggests Apprenticeships

Among other speakers during the first two days' sessions was A. Raymond Gallo of QUIGLEY PUBLICATIONS, who urged that there be established an apprenticeship period for would-be producing managers on the same basis that a business man sends his son "through the mill" to learn the business.

"It appears that the stage producer is more concerned with what he can get out of the business than what he puts into it," Mr. Gallo said. "If Hollywood is sending the stage to the dogs, the managers are accessories to the crime for being so short-sighted, and obvious protective methods must be adopted."

Sound Innovation

Also on Tuesday's technical program was G. T. Stanton of Electrical Research Products, Inc., whose subject, "Making Plays Audible," was met with great interest inasmuch as it is a distinct innovation in the legitimate playhouse.

Mr. Stanton pointed out that the clear and even distribution of sound in the better class of talking picture theatres had reduced the tolerance of the public to weak, inadequate sound.

"The answer is to make our plays more audible," Mr. Stanton said. "Let us face the fact that the public demands more in ease of hearing the play, and establish the requirements of a new stagecraft, which, with the technical knowledge available, will be successful in making our plays more audible."

The sessions on Wednesday were devoted to discussions of the road and problems of the dramatists, while on Thursday, the final day of the convention, the business was turned over to discussions by representatives of the theatre-going public and the Federal Government's theatre projects.

Niblo Reported Slated to Head NBC Television Output

Fred Niblo is now chief radio talent scout for the National Broadcasting Company. Broadway, however, hears that the eventual intention of NBC is to place Mr. Niblo in charge of its television production.

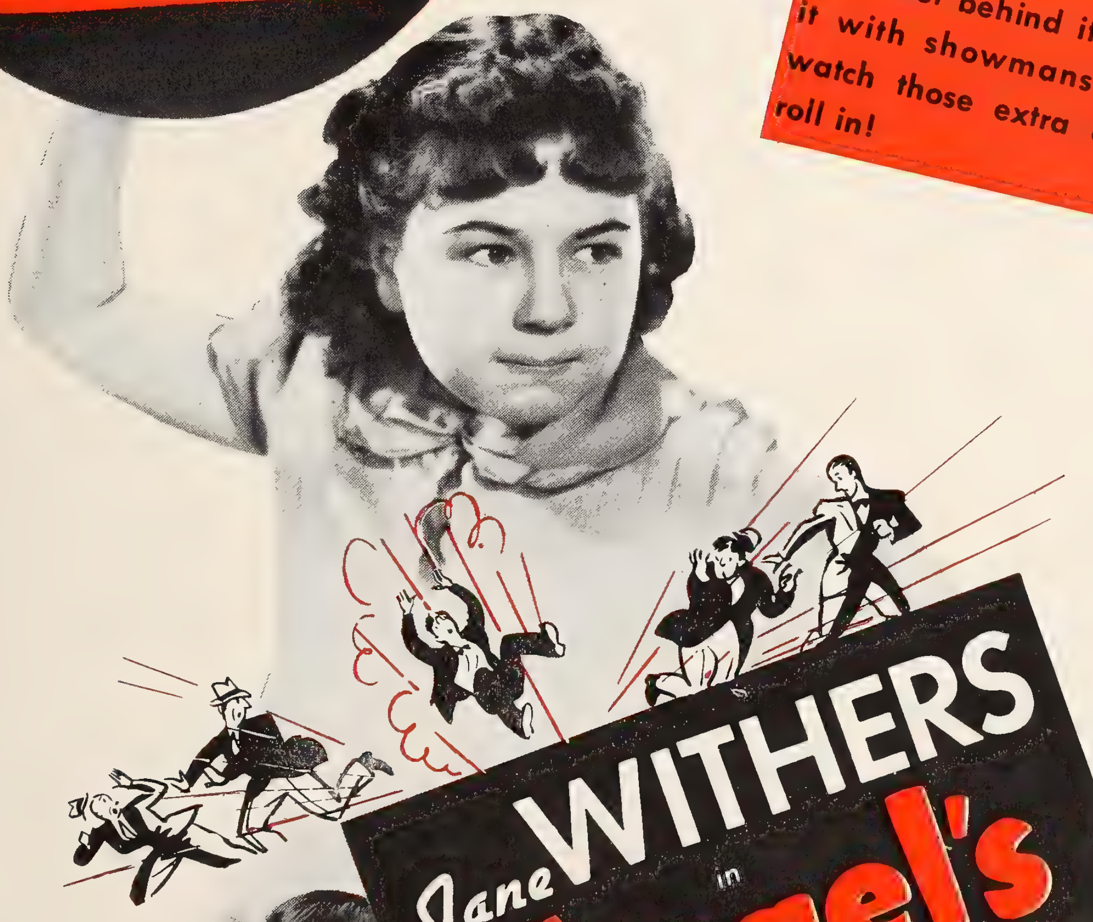
Fred Niblo, who has been conducting the NBC-WPA sustaining weekly radio broadcast, has been a motion picture director of note as well as a producer and director of plays for the past 25 years. He is perhaps best remembered as having directed the motion picture, "Ben Hur." He later directed Douglas Fairbanks in "The Mark of Zorro" and "Three Musketeers" as well as the late Rudolph Valentino in "Blood and Sand." Among his other pictures were "Camille" and "Redemption."

Griffin to Convention

Herbert Griffin, vice-president of International Projector Corporation, flew to Los Angeles from New York last Friday to attend the annual convention of the Society of Motion Picture Engineers in Hollywood. Earl G. Hines, president of the company, also attended the sessions.

LOADED WITH
LAUGH-DYNAMITE
and BY FAR JANE'S
greatest

Here's one for the date book, boys! It rates the best spot you've got! Because never in the side-splitting annals of Jane's hilarity has she had a show with half the laughs of this! Get behind it! Surround it with showmanship! And watch those extra dividends roll in!



Jane WITHERS
in
Angel's Holiday

with
ROBERT KENT
JOAN DAVIS
SALLY BLANE

Directed by James Tinling
Associate Producer John Stone
Original story and screen play by Frank Fenton and Lynn Root

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

UNITED ARTISTS PRODUCERS TO USE $26,000,000 ON NEW SEASON FILMS

Schaefer at Hollywood Meeting Says Company Will Distribute 20 American Films Besides Korda's Productions

United Artists producers will spend $26,000,000 in new film product starting the 1937-38-season, George J. Schaefer, vice-president and general manager of the company, announced Wednesday following conclusion of the annual meetings of the United Artists stockholders, in Hollywood, attended by Dr. A. H. Giannini, chairman and president, and Mary Pickford, Douglas Fairbanks, Charles Chaplin, Alexander Korda and Samuel Goldwyn.

"For the season of 1937-38 United Artists will release twenty American films in addition to the London Films product made by Alexander Korda," Mr. Schaefer said.

"Total expenditures for United Artists pictures will approximate $26,000,000.

"For the purpose of acquainting our personnel with our forthcoming product policies, I am calling two regional sales conferences early in June, one in New York and the other in Chicago."

Among Goldwyn Productions

Among the productions to be issued by Samuel Goldwyn on this year's list, Mr. Schaefer said, will be included such films as:

"Dead End," the $165,000 play hit with Sylvia Sidney, Joel McCrea, Humphrey Bogart, Wendy Barrie, Claire Trevor and Allen Jenkins, now in production under William Wyler's direction;

"Stella Dallas," with King Vidor directing John Boles, Anne Shirley and Alan Hale, to be completed within the next ten days;

"The Hurricane," by the authors of "Mutiny on the Bounty," under John Ford's direction, now in production;

"The Adventures of Marco Polo," with Gary Cooper and Sigrid Gurie, due to start June 10th;

"The Goldwyn Follies," slated for July production in Technicolor;

"The Cowboy and the Lady," starring Gary Cooper and Merle Oberon, and others.

From Alexander Korda

Among the important pictures to be released by Alexander Korda next season, Mr. Schaefer said, will be the following:

"Knight Without Armour," with Marlene Dietrich and Robert Donat;

"Four Feathers," starring Robert Donat;

"The Divorce of Lady X," starring Merle Oberon;

A second Merle Oberon picture in Technicolor, and others.

One from Chaplin

Charles Chaplin personally will produce in the 1937-38 season one production bearing his name.

Selznick International

Of Selznick International's new season releases the first three to be issued will be:

"The Prisoner of Zenda," with Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, Raymond Massey and David Niven, which is almost completed;

"Nothing Sacred," with Carole Lombard and Fredric March, under William William's direction, starting June 10th;

"The Adventures of Tom Sawyer," with an all-star cast directed by H. C. Potter.

Walter Wanger

Walter Wanger's releases will include "Vogues of 1938" in Technicolor, with Warner Baxter, Joan Bennett, Helen Vinson, Alan Mowbray and the Wanger Models, under Irving Cummings' direction, and almost completed;

"Fifty-second Street," with Ian Hunter, Leo Carrillo, Pat Patterson, Ella Logan, Sid Silvers, Zasu Pitts, Maria Shelton and Kenny Baker, with Harold Young directing;

"Carelessly," with Joan Bennett and a large cast:

"Stand In," starring Leslie Howard, directed by Tay Garnett;

"Personal History," by Vincent Sheehan, with Madeleine Carroll, and others.

Paramount Renews Paris Studio Lease

by PIERRE AUTRE

in Paris

Paramount has renewed its lease on the French studio of the company at Saint Maurice, and the future policy of the Paramount Theatre here has been settled, according to Barney Balaban, president of the company, now in Paris.

The lease on the studio, which is owned by Gaumont, has been renewed for six years, in spite of the fact that there is no activity there at present with the exception of dubbing and newsreel work.

As last year, the stages will be rented to independent French producers. It was explained that the lease was renewed in anticipation of a possible Government decree which would make production necessary in exchange for importation of American films.

The Paramount theatre here will remain in the hands of the company, but an agreement for film programs has been made with the Siritski Circuit, which operates 25 first-run houses in French cities. The Paramount will head the Siritski Circuit for French and Paramount films, effective Thursday. The Paramount will drop its permanent orchestra and stage staff, and they will be succeeded by bands and various acts booked for each change of program.

Warner Outing June 23

The annual New York Warner Club boat ride and outing, will be held this year on June 23 on the S. S. Peter Stuyvesant, which has been chartered to take the party to Bear Mountain up the Hudson.

The Cleveland Variety Club announced this week that its first golf tournament of the season would take place at the Beechmont Country Club on Monday, June 21. Henry Greenberger, chairman, is in charge of the arrangements.

Theatres Form a Censorship Unit

The Association Against Censorship in the Legitimate Theatre, Inc., a permanent organization to fight any censorship of the legitimate theatre in the United States, was formed in New York this week at a meeting of 21 theatrical groups in the office of the League of New York Theatres. This is the first organization of this type in the history of the legitimate theatre.

Delegates of every branch of the industry took part in the creation of the association, which will be registered in the supreme court of New York after the members of the various groups have complied with the legal technicality of indorsing the new organizations, a formality expected to be completed by July 1.

The association is an outgrowth of the Joint Committee of the Legitimate Theatre Opposed to Censorship, which was established overnight to combat the Dunnigan bill empowering License Commissioner Paul Moss to close any show which he thought was "immoral." The bill was vetoed last Wednesday by Governor Herbert H. Lehman, who held the measure was "too broad and too susceptible of abuse."

Organizations taking part in the Association Against Censorship in the Legitimate Theatre are the Actors' Equity Association, League of New York Theatres, Dramatists' Guild, Authors' League, United Scenic Artists, New York Theatrical Press Representatives, International Alliance of Theatrical Stage Employes and Theatrical Protective Unions Nos. 1 and 4.

Also the American Federation of Musicians, Local 802, American Theatre Council, Society of Authors' Representatives, Treasurers' Club, Theatrical Press Unit of the Newspaper Guild, Allied Theatrical Transfer Association, Episcopal and Jewish Actors' Guilds, Federal Theatre Supervisors Council, The Drama Critics Circle and the Chorus Equity Association.

Interstate and Texas Managers Hold Meetings

Headed by Karl Hoblitzelle and R. J. O'Donnell, president and general manager respectively, Interstate and Texas Consolidated theatre managers, home office executives, bookers and members of several publicity staffs met at the Galvez Hotel in Galveston, Texas, Monday for the circuits' annual convention. The meetings were to last until Thursday.

The convention, originally scheduled for Dallas, was transferred to Galveston in honor of A. Martini, Interstate partner and Galveston city manager, who formally opened his new Martini theatre Thursday. There were approximately 135 in attendance, 25 from the home office in Dallas and 110 from the various theatres.

BELGIAN THEATRE OWNERS SEEK PROTECTION AGAINST BUILDING

Syndical Chamber of Cinema in Attempt to Halt Building by Inserting Contract Clause to Restrict Supply of Product

by PIERRE AUTRE
in Paris

In an effort to restrict the building of theatres in the Antwerp area, threatened with overseating in the opinion of operating showmen, members of the Syndical Chamber of the Cinema have decided to insist upon inclusion of the following clause in all service contracts:

"For four years onward, films pertained to by the present contract will be allowed to be exhibited in Antwerp, Berchem, Borgerhout, Deurne, Hoboken, Merxem, Morstel and Wilryck only in theatres which were established and in operation on March 8, 1937. (The same priority will be given to the Cineac, De Prins, Rubenpaleis and Hippodrome at Antwerp.)

"In event of infringement of this stipulation, the present contract, as well as all contracts concluded by existing distributors with other persons who have accepted this clause, will be automatically cancelled, with damages, this applying only to the film or films for which the infringement was committed. In cases of dispute, the Tribunal of Commerce at Antwerp will have final jurisdiction."

Reasons for this decision, regarded as of tremendous importance in the affairs of the industry here, were set forth by the Special Commission of the Cinema for the region of Antwerp in a letter to distributors in the following language:

Continental Seating Statistics Supplied by Antwerp Exhibitors

COUNTRIES	NUMBER OF M. PICTURE THEATRES	SEATS, TOTAL NUMBER	POPULATION (by thousands)	Inhabitants 1 THEATRE FOR	Inhabitants 1 SEAT FOR
1. Germany	5,243	1,949,528	66,548	12,692	39.26
2. Great Britain	5,058	3,200,000	49,086	9,704	15.33
3. France	4,100	2,100,000	41,860	10,209	19.93
4. Italy	3,900	1,400,000	41,605	10,667	29.71
5. Spain	2,500	1,025,000	22,940	9,176	22.38
6. Czechoslovakia	2,024	608,540	14,730	7,277	24.20
7. Sweden	1,100	200,000	6,142	5,583	30.71
8. Poland	883	258,000	32,133	36,390	124.54
9. Austria	779	249,630	6,759	8,676	26.07
10. Hungary	372	160,000	8,684	23,344	54.27
11. Denmark	350	91,000	3,566	12,967	39.18
12. Portugal	350	215,000	6,826	19,502	31.74
13. Belgium	322	523,000	8,159	7,505	15.60
Antwerp	79	60,000	520	7,590	8.60
14. Switzerland	322	125,000	4,077	12,661	32.61
15. Holland	300	144,000	8,062	26,873	55.98
16. Luxembourg	25	12,000	300	12,000	25.00
EUROPE:	33,188	12,804,280	416,747	12,557	32.62

Letter States Case

"You have no doubt heard that the exhibitors of Grand Antwerp have taken a decision by which they have bound themselves to ask the distributors to insert in their contracts the enclosed clause. At the same time we enclose a few figures and considerations which caused them to take this decision.

"We hope that you will let us know at the earliest possible date whether or not you are in favor of this movement. We are entirely at your disposition if you desire an interview, either individually or with your colleagues, or with a delegation of the syndical group in which you will eventually be included; it would be an interview which would allow us to set before you in a clear and complete way the imperative reasons which have caused us to act as we have and which did not permit us to act in any other way.

"We hasten to affirm, formally, that our movement is in no way directed against the distributors, and that the exhibitors have only one aim, the improvement of cinema conditions in the general interest; that is to say, as much for the distributors as for the exhibitors themselves."

This letter was signed by Willy Tyck, president of the Special Commission, and was accompanied by statistics presented in adjacent columns.

These statistics show that Belgium has more seats in proportion to its inhabitants than any other country in Europe, the nation averaging 1 seat to each 15.6 persons, with Antwerp itself having 1 seat for each 8.6 potential customer.

The building of new theatres in this region has had the natural result of distributing the patronage and this has resulted in reduction of receipts of existing theatres. Secondarily, the distributors have found their revenues decreased proportionately.

A few months ago the Syndical Chamber of the province of Antwerp sought to impose a minimum seat price, as has been done in France in the Paris district. This expedient failed and established exhibitors fear that any advocated admission scale would fail of adoption by the operators of new theatres. They felt that they could not depend upon a scale of fixed prices to protect them against the possibility of seeing new theatres built in their locations and came to the decision that the measure of first importance to their interests must be one to limit the number of theatres.

Early Attempt Fails

On November 30th, 1935, the Censortium of the Cinemas of Great Antwerp was formed with the sole aim of limiting the number of theatres. All exhibitors of the region—65—joined forces. Since then several theatres have changed hands, 3 have been closed, 4 have been declared bankrupt and 1 has disappeared. These developments are cited among reasons given for the present decision.

Against the decision has been advanced the claim that it is unilateral and cannot, of itself, rally the support of all parties. It has been an object of heated controversy. The Belgian business publication, "La Cinematographie Belge," has asked and published the opinions of leaders in the trade, including President Bourland of the Syndical Chamber of Brussels, resigned, who said:

"The problem of limiting the theatres in Antwerp does not date from these last few weeks. It originates in the difficult situation in which exhibition, in general, finds itself, and it was first put forward during 1936. At that time the Syndical Chamber of Antwerp thought it would be able to find a governmental solution following imperfectly detailed declarations which had been made during an interview with the Minister of Commerce. The hope was premature.

"Antwerp exhibitors then turned to their town council, thinking they would be able to make its members adopt their point of view. This was another disappointment. It was then, and after a vain attempt to achieve their ends with aid of the National Union of the Belgian Cinema, that they decided to solve the problem themselves by decreeing a sort of padlock law which would practically put an end to the opening of new theatres in the designated vicinity.

Approval Not Unanimous

"This decision did not meet with unanimous approval and, if the Cinema Association of Belgium agreed to it, it was quite the opposite with the Exhibitors' Section of the Syndical Chamber and with the Association of American Distributors, who refused to assent to the obligations imposed upon them.

"The Antwerp scheme has not been rejected for this. If the rather harsh decision which the exhibitors of Antwerp wish to impose does not carry a general agreement it does not mean that the question was not timely, nor that it

(Continued on following page, column 1)

Belgian Owners Seek Protection On Overseating

(*Continued from preceding page*)

could not, after impartial examination, afford fascinating prospects."

The opinion of the Distributors' Section of the Belgian Cinema Syndical Chamber was phrased as follows in an official utterance:

"The Distributors' Section was stupefied on reading Mr. Bourland's interview. While acknowledging the right of Mr. Bourland to have whatever opinion in the matter he pleases, even if it be contrary to the general interest, we regret that he has chosen such an untimely moment in which to air his views.

"No Publicity" Pledged

"In fact, at the end of an interview with the Exhibitors' Association of Antwerp it was decided by common accord to give no publicity of any description to this meeting. As a result of this meeting, the delegates of the Syndical Chamber made no proposal to the Exhibitors' Association and, on the other hand, they promised to submit to the Distributors' Section of the Syndical Chamber certain amendments proposed by Antwerp. Finally, the Distributors' Section wishes to declare that the question of the restricting of theatres is, for them, only one of many problems of the reorganization of the industry."

Robert Klees, president of the National Union of the Belgian Cinema, said:

"I consider that the problem of restricting the number of theatres is not without an answer. I go so far as to say that I consider the limiting of their number an eminently desirable measure as a means of bringing some sort of stability and security to our profession, which is so very much affected at the present moment.

"If we examine the situation in our country from the exhibition angle we find that Belgium is one of the parts of Europe in which the greatest number of theatres have been built, in proportion to the density of population, and that it is advisable to limit this abnormal proportion.

"It is well to see how our neighbors have reacted to incessant multiplication. Mentioning only England, Holland and Germany we may note that severe regulations have been decreed. It would be well for Belgium for this question to be examined and adjusted by the organizations concerned and that all details be rigorously inspected before a decision is arrived at.

"Ready to Comply"

"Unreasonable opening of theatres must be prevented. Personally, I am ready to comply with any solution which is acceptable to all and which may settle the situation. As for the U. N. C. B., it has not yet given its opinion on the matter as it has not been informed of the question."

Vice-president Bounameaux of the Syndical Chamber of Brussels, regretting the blunt manner in which the subject has been brought forward but believing a practical solution to be within bounds of probability, said:

"If the exhibitors had succeeded in obtaining the intervention of the state for limiting the number of theatres, there would be no reason why the state should not interfere in all other industries, and that would mean the end of all commercial liberty. . . . If the exhibitors of Antwerp wish to continue with their campaign for restricting the number of theatres, they must go about it in a more adroit way; only temporary measures can be taken, and reciprocal guarantees must be given the distributors."

All of this leaves the matter in a highly unsettled condition. Film distributors, especially the American companies, have refused to accept the Antwerp exhibitors' proposition.

STRIKE SITUATION IN HOLLYWOOD

(*Continued from page 28, column 2*)

the Society of Motion Picture Artists and Illustrators, composed of costume artists, mat men and sketch artists. The territory covered by the three organizations' rosters is claimed by Scenic Artists' Local 621, of the Brotherhood of Painters, Decorators and Paperhangers, a Federated Crafts unit.

Machinery for the arbitration of grievances between producers and writers under the Screen Playwrights code was to be set up this week. John Lee Mahin was elected president of the Guild, succeeding Grover Jones. Directors elected were Rupert Hughes, Bert Kalmar, Grover Jones, Walter DeLeon, William Conselman, Patterson McNutt, John Lee Mahin, Waldemar Young, Howard Emmet Rogers, Frank Butler and Bess Meredyth. Representatives of the Guild on the code regulatory board are Mr. Jones, Mr. Rogers and Mr. Young. Producer representatives are Darryl F. Zanuck, Adolph Zukor and B. B. Kahane.

Warns of Pressure By "Special Pleaders"

"The motion picture is not in politics, on or off the screen. It is making and needs to make a defense against a horde of special pleaders who wish to twist the screen's expression in support of their special interests."

That was Martin Quigley, editor-in-chief and publisher of Quigley Publications, speaking at the annual alumni dinner of the Regis High School, at the Hotel Roosevelt in New York last Saturday. Mr. Quigley also took occasion to define and emphasize the differences between self-regulation and censorship.

Gene Buck, president of the American Society of Composers, Authors and Publishers, spoke and observed that the late Will Rogers, found the world's greatest box office personality in exhibitor polls conducted by Motion Picture Herald, was a triumph as comedian without resort to questionable word, phrase or innuendo.

Ascap Meet Is Held

A three-day meeting of 52 field representatives of the American Society of Composers, Authors and Publishers was held at the organization's headquarters in New York late last week to discuss legislation and public relations problems, including the improvement of relations with important customers, particularly radio broadcasters and theatres.

UA Foreign Contracts

United Artists will handle "Jericho," now being made in London by Buckingham Films, in Egypt, Palestine, the English Sudan and Syria. The company also signed to distribute "The New Adventures of Tarzan" in Mexico.

"The Golem," French motion picture which recently finished ten weeks at the 55th Street Playhouse, New York, was shown to 250 rabbis at the convention of Reformed Rabbis of America in Columbus, O., on Thursday. The picture is being distributed by Metropolis Pictures Corporation of New York.

Companies Plan To Confer with Exchange Unions

Major distributors were reported this week to be planning the appointment of a labor negotiating committee which would meet in various parts of the country to negotiate wage and hour agreements with employee committees designated to represent the new exchange workers' unions.

Initial conferences which resulted in agreements with the Boston and Philadelphia exchange unions were held in New York. The meeting with New Haven employee representatives will also be held in New York. The new Cleveland union is the only additional one which has requested a conference with home office officials but a date for negotiations with this group is not expected to be set until distributors decide on the procedure for future conferences in other cities.

Sales conventions during June are expected to delay further negotiations until midsummer. At present, however, it is estimated that not more than half a dozen exchange centers are sufficiently advanced in organization to desire immediate negotiations. Formation of the unions is either completed or under way in about half of the 32 principal exchange cities throughout the country. These include New York, Oklahoma City, San Francisco, Cincinnati, Omaha, Seattle, Atlanta, Pitsburgh, Chicago and Springfield, Mass.

Hal Olver, president of the Theatrical Business Representatives Guild which has applied for a CIO charter, this week was reported initiating organization of managers, treasurers and cashiers in New York. It was indicated that ushers and doormen would also be included in the new theatrical union.

RKO and Skouras Will Acquire Springer Units

The acquisition of the Symphony, Olympia, Stoddard, Carlton, Beacon and 77th Street theatres on upper Broadway in New York from the estate of the late Jack W. Springer is scheduled to take place upon the return to New York of George Skouras from Hollywood next week. The six houses, when taken over, will be included in the pooling arrangements now in existence between other Skouras and RKO houses in the same sector.

Schmertz To Be Feted

I. J. Schmertz, Cleveland branch manager for Twentieth Century-Fox, since 1929, will be honored by his friends with a testimonial dinner on June 28 to celebrate his 30th year of uninterrupted service to the company. He has formerly been connected with the company's offices in New York, Albany and Cleveland.

Dick Merrill Is Signed

Dick Merrill, trans-Atlantic flyer who recently brought back pictures of the Coronation in England, has been signed for pictures by Lou Irwin, agent.

$4,040,388 WARNER NET DOUBLES EARNINGS OF PREVIOUS HALF YEAR

Compares with $1,976,245 for Same 26 Weeks Last Year and Loss of $133,515 First Six Months of 1935

Warner Brothers Pictures, Inc., has increased profits from operations by 100 per cent, reporting for the 26 weeks ended Feb. 27, 1937, a net income of $4,040,388, after deducting all charges including amortization, depreciation and normal federal income taxes, as compared with a new operating profit of $1,976,245, after similar charges, for the corresponding period ended in February, 1936. In neither instance did the income totals provide for federal surtaxes on undistributed taxes.

The $4,040,388 profit in 1937 and profits of $1,976,245 in 1936 compared with a loss of $133,515 in the same six months ending in 1935.

Gross profits from operations, after charging off film costs, but before other charges, in the six months ending February, 1937, were $9,558,650, compared with $7,300,179 in 1936 and $5,335,156 in 1935.

The $4,040,388 income for the six months ending in February, 1937, were equivalent after allowing for dividend requirements for the 26 weeks' period on the $3.85 preferred stock (on which unpaid dividends to and including March 1, 1937, amounted to $1,984,810 or $19.25 a share) to $1.03 a share on 3,701,090 shares (par $5) of common stock, excluding 100,254 shares held by company.

This compares with $1,976,245 or 48 cents a share on common for the 26 weeks ended February 29, 1936.

For the 13 weeks ended February 27, 1937, indicated net profit, based on a comparison of company's reports for first 13 weeks of company's fiscal year and the 26 weeks' period, was $1,992,453 after charges and taxes, equal after 13 weeks' dividend requirements on preferred stock, to 51 cents a share on common, comparing with $2,047,936 or 52 cents a share on common for the preceding 13 weeks' period ended November 28, last, and $944,929 or 23 cents a share on common for the 13 weeks ended February 29, 1936.

Current assets, including $4,068,516 cash, amounted to $25,679,826 on February 27, last, and current liabilities were $20,767,129. This compares with cash of $3,575,491, current assets of $21,433,045 and current liabilities of $16,058,520 on February 29, 1936.

On August 29, 1936, the accumulated deficit was $10,469,148. On February 27, 1937, this had been reduced to $6,363,301.39.

In the consolidated balance sheet the total assets and liabilities are listed at $174,727,581.18, as of last February.

The accounts of subsidiaries and branches operating in foreign territories (other than Canada, which is included for the same period as the domestic companies) are consolidated in the new report as at January 30, 1937, with the exception of the subsidiaries in the Far East, other than Japan, and the Australasian subsidiary which have been included as of January 2, 1937, and the results of their operations are included for the 26 weeks ending on those dates. The net assets of these subsidiaries and branches are included at the rates of exchange prevailing at February 27, 1937, or at rates, based on remittances, which were lower than those nominally quoted.

Three-Year Comparison of Warners Income Account and Balance Sheet

Consolidated income of Warner Brothers Pictures, Inc. and subsidiaries for the 26 weeks ended February 27, 1937, compares with 1936 and 1935 as follows:

	1937 26 weeks ending Feb. 27, '37	**1936** 26 weeks ending Feb. 29, '36	**1935** 26 weeks ending Feb. 23, '35
Net before charges	$22,070,411	$17,516,136	$15,071,821
*Amortization of film costs, etc	12,511,761	10,215,957	9,736,665
Profit	$9,558,650	$7,300,179	$5,335,156
†Amortization and depreciation of property	2,414,468	2,600,484	2,790,658
Interest	2,218,550	2,420,204	2,440,962
Provision for investing in affiliated companies	257,608	129,026	158,510
Provision for contingencies	50,000	......	......
Profit	$4,518,024	$2,150,465	‡$54,974
Other income	292,873	267,061	177,568
Total income	$4,810,897	$2,417,526	$122,594
Minority interest	508	11,281	2,857
Profit	$4,810,389	$2,406,245	$119,737
Federal income taxes	770,000	430,000	253,252
Net profit	$4,040,389	$1,976,245	‡$133,515

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*Includes depreciation of studio properties. †Other than studio properties charged to film costs. ‡Loss.

Consolidated balance sheet of Warners and subsidiaries as of February 27, 1937:

Assets	1937	1936	1935
*Properties, accounts, etc	$135,484,712	$137,112,937	$137,069,620
Cash	4,068,516	3,575,491	4,182,604
Notes and accounts receivable, etc	1,769,210	1,702,386	1,455,604
Inventories	17,798,708	14,813,736	12,201,775
Rights and scenarios	2,043,392	1,341,431	993,308
Production and royalties advances	....	....	15,043
Other assets	§646,242	87,941	91,628
Deposits to secure contracts and sinking fund deposits	1,701,391	1,513,868	1,889,776
Investments and advances	1,684,630	1,344,599	1,268,649
Goodwill	8,245,007	8,227,483	8,234,020
Deferred charges	1,285,773	1,284,339	902,802
Total	$174,727,581	$171,004,211	$168,304,829
Liabilities			
†Preferred stock	$5,670,885	$5,670,885	$5,670,885
‡Common stock	19,006,723	19,006,723	19,006,723
Mortgage and funded debt	74,550,937	79,604,059	86,425,331
Notes payable	3,808,944	2,073,690	402,580
Purchasing money obligations (current)	... .	....	378,254
Accounts payable	3,889,978	3,686,325	6,312,606
Funded debt due in 1-year	4,718,130	3,633,723	....
Sundry accruals	3,536,245	3,210,373	3,713,849
Due to affiliated companies	188,023	201,978	208,718
Royalties payable	867,445	1,286,079	648,529
Reserves for federal tax	2,641,153	1,189,408	253,252
Adv. pay film deposits, etc	1,117,211	776,944	486,654
Deferred income	1,616,883	1,576,266	1,956,624
Remittances from foreign subsidiaries held in abeyance	646,857	743,885	541,782
Notes payable (not current)	39,100	1,489,160	....
Purchase money and contracting obligations, etc., maturing after 1-year	635,553	664,663	895,089
Minority interest	262,296	574,206	587,763
Reserves for contingencies	1,120,000	1,241,017	669,429
Capital surplus	56,774,519	56,650,505	56,325,484
Operating deficit	6,363,301	12,275,678	16,178,723
Total	$174,727,581	$171,004,211	$168,304,829

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*After depreciation and amortization. †Represented by 103,107 no-par shares. ‡Represented by 3,801,344 shares, par $5. §Includes 100,254 shares of company common stock carried at $1.

RKO's 1937 Net Is Estimated At $5,173,174

Estimation of $5,173,174 net profits in 1937, made at the continuing reorganization hearings, and the filing of objections to the reorganization plan by independent stockholders, were this week's highlights of procedure out of which the new Radio-Keith-Orpheum Corporation will evolve.

Radio-Keith-Orpheum can expect a net profit for 1937 of $5,173,174 according to testimony presented at a hearing on the company's reorganization plan in New York Monday before Special Master George W. Alger. The testimony was that of Bernard Bercu of Gottheimer and Company, accountants, who was put on the stand by George L. Schein, attorney for the independent stockholders' protective committee, in an attempt to show that forecasts, made by proponents of the plan, do not represent a fair earnings expectancy for the year.

Mr. Bercu declared that RKO Radio Pictures and Pathe should show a profit for 1937 of $2,543,570 before taxes but after interest; that the theatre operating subsidiaries should show a profit of $2,173,849 and that RKO, the parent corporation, should show a profit of $1,058,116. He estimated taxes at $1,055,000 and adjustments at $350,000, leaving a net of $5,173,482. That figure, Mr. Bercu said, should leave $3,696,174 available to common stockholders after providing $1,477,318 for fixed charges.

Before putting Mr. Bercu on the stand, Mr. Schein, who represents 133,000 shares of common and 37,000 shares of the old RKO Class A stock, said in a brief that the plan, which is proposed by the Atlas Corporation, was "unfair and discriminatory" to the common shareholders. The independent committee is regarded as the strongest objector to the plan, which has the approval of a majority of the debenture holders, stockholders and general creditors.

"The plan," Mr. Schein declared, "purports to ascribe a value to the common stock based solely on earning power and does not appraise the value of the equity of the common stockholders."

Meanwhile, at a hearing in the federal court on the claims of the Security First National Bank of Los Angeles and the RKO Proctor Corporation against RKO, Federal Judge William Bondy indicated that he would approve a settlement proposed by the Irving Trust Company, RKO trustee.

The Security Bank claim was for $771,000 which is based upon a guarantee by RKO of a supplementary indenture of the Orpheum Theatre in San Diego. It is to be settled for $350,000. Payment in full of the RKO Proctor claim for $10,350 was also recommended. The Proctor claim is based upon a refund made to the parent company on income tax paid for the years 1929 and 1930.

The suit of Barnett Binkowitz and Frederick Patrick against Harry Link, John Mercer, Matt Malneck, Irving Berlin, Inc., and RKO, charging infringement of the plaintiff's coprighted song, "Eenee Meenee Minee Mo" in an RKO picture was marked discontinued but not settled in the federal court last Saturday.

GENERAL THEATRES AND LOEW DIVIDENDS

Motion picture financial news of the week—highlighted by Warner Brothers' report of net earnings of $4,040,388 for six months—also included the following:

Loew's, Inc. declared a quarterly dividend of 50 cents and an extra dividend of $1.50 on 1,599,053 common stock shares outstanding, payable June 30th to holders of record on June 12th, and representing total payment of $3,198,106.

General Theatres Equipment Corporation declared an interim dividend of 25 cents a share, payable June 28th to stockholders of record on June 18th.

David Bernstein, New York, officer and director of Loew's, Inc., was reported by the Securities and Exchange Commission to have sold 2,000 shares of the company's common stock during March, retaining 13,680 shares.

Roxy Hearing Put Over Until June 4

The hearing on a motion to confirm the report of Special Master Addison S. Pratt which recommended approval of the amended plan of reorganization of the Roxy Theatre Corporation in New York with only a minor modification was adjourned last Friday to June 4 by Federal Judge William Bondy. Objectors to the report were instructed to file briefs with the court not later than May 27.

Indications are that with the adjournment of the hearing, confirmation of the plan will be delayed beyond July 1, the date specified by Twentieth Century-Fox as a condition of its reorganization offer. It was said unofficially, however, that the company would consent to an extension of the time if necessary. August 1 is regarded as the earliest possible date by which the plan can be confirmed now.

Objections to Mr. Pratt's report were voiced last Friday by virtually all groups, although most of the objections were minor ones with the exception of those of the Class A stockholders for whom no provision is made in the plan. A voluntary offer to stockholders of $1 per share, however, was made by Twentieth Century-Fox. The stockholders contended that they invested $4,500,000 of an original $10,000,000 Roxy capital and that they would receive only two per cent on their investment. They contended that the Roxy is solvent, that they should be an equity for the shareholders and asked that the trusteeship be continued.

Meanwhile, on Tuesday of this week, the Fletcher American National Bank of Indianapolis, whose claim of $265,069 has been allowed in the reorganization, has filed acceptance of the proposed amended plan with the court.

In filing his opinion on the amended proposed plan, Mr. Pratt pointed out that although there had been some objections to the amended plan by minority bondholders and stockholders, approval of the plan by the Pound, Tipton and Adler committees, the three largest bondholders' protective committees, indicated that it was fair and equitable.

New Mexican Tax On All American Trade Is Levied

Mexico, which raised the general tariff an average of 25 per cent in the middle of January, affecting chiefly product from the United States, this week placed a heavy new income tax on companies of the United States through their salesmen in Mexico City that is expected by American business men there greatly to reduce their trade with Mexico.

The new tax law declares that 35 per cent of the gross sales of any foreign company selling in Mexico City, but not maintaining a branch sales office in Mexico, are presumed to be profits, and heavily taxable, according to a wireless to the New York *Times*. Sales representatives in Mexico City are held responsible for the foreign company's payment.

American companies doing business in Mexico City, it is said, actually average not more than 10 per cent profit. Most freelance salesmen in Mexico are from the United States and it is estimated that at least 50 per cent of the business done is obtained by these salesmen, whose companies pay income taxes on real profits in the United States.

The new Mexican law is expected to force American companies with large businesses there to establish branch offices, but American business organizations declare many companies doing a relatively small business will be forced to drop out of Mexico to avoid paying duplicate taxes in both countries.

"Desire" Wins Award

"Desire," Paramount picture starring Marlene Dietrich, has been voted "the perfectly artistic film and the best film of 1936" by the Film Board of Prague, Czechoslovakia. Miss Dietrich and Ernst Lubitsch, the producer, were each presented with a diploma by the board.

Charles Moses Leaves Century

Charles Moses, for the past five years film buyer, supervisor of theatre operations and executive assistant to A. H. Schwartz of the Century Circuit in New York, resigned last Saturday. Mr. Moses has been active in various branches of Manhattan exhibition for the past 25 years.

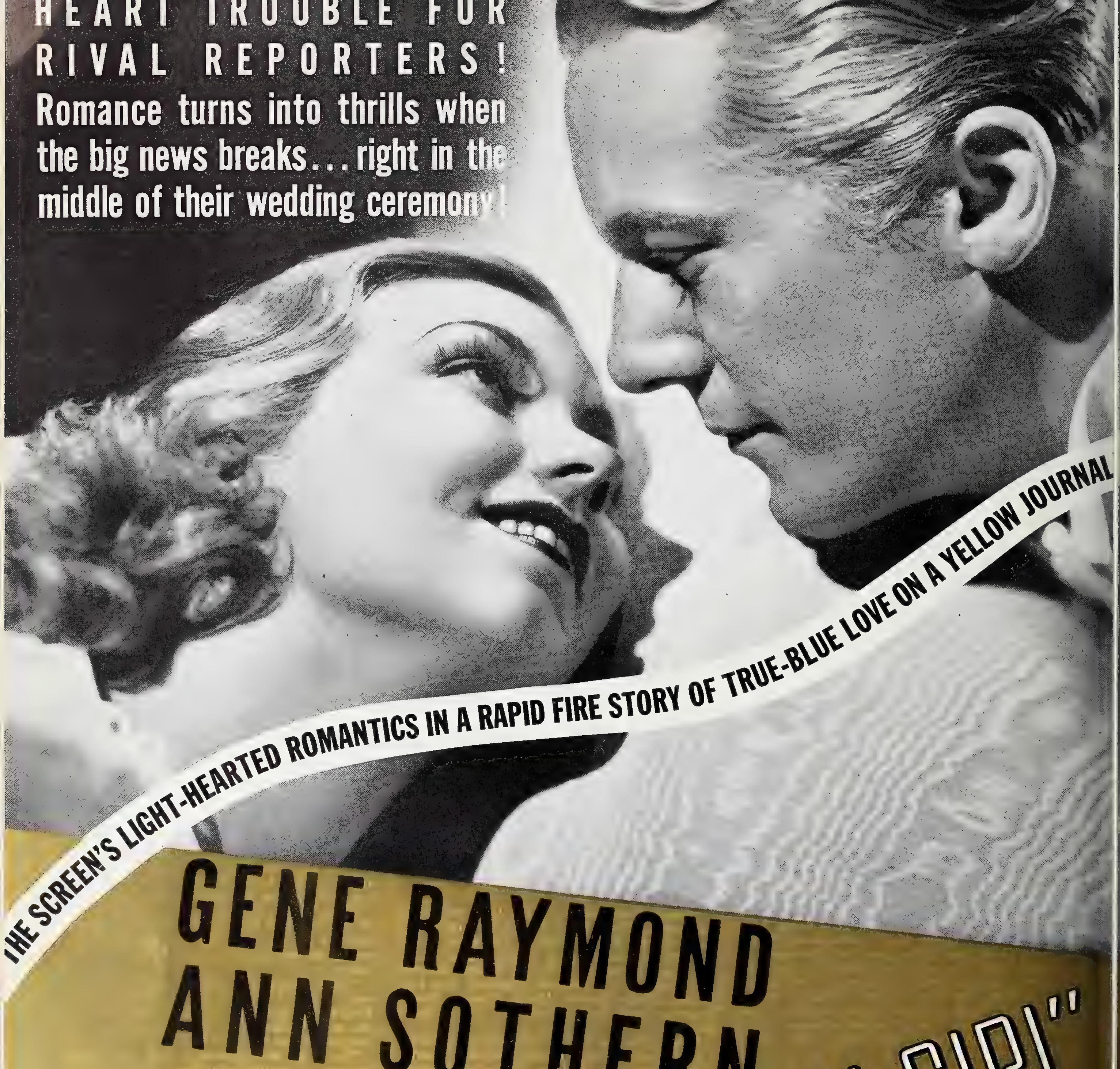
Releasing Poultry Film

A three-reel sound picture, "The National Poultry Improvement Plan," is being released by the United States Department of Agriculture. The picture runs 40 minutes with the accompanying narration by H. L. Shrader, the department's extension poultry husbandman.

To Show Foreign Films

The Radio theatre in the Bronx, New York, formerly showing revivals, will show foreign film exclusively, starting this week. Moe Goldman, who operates the Roosevelt in Manhattan and the People's in Brooklyn, owns the house.

There Goes My Girl!



THE SCREEN'S LIGHT-HEARTED ROMANTICS IN A RAPID FIRE STORY OF TRUE-BLUE LOVE ON A YELLOW JOURNAL

HEART TROUBLE FOR RIVAL REPORTERS!

Romance turns into thrills when the big news breaks... right in the middle of their wedding ceremony!

GENE RAYMOND
ANN SOTHERN

"THERE GOES MY GIRL"

WITH
GORDON JONES
FRANK JENKS
RICHARD LANE
BRADLEY PAGE
DIRECTED BY BEN HOLMES
PRODUCED BY WILLIAM SISTROM

RKO RADIO PICTURES

THE HOLLYWOOD SCENE

Finish 9; Start 8

Eight pictures were started and 9 finished, bringing the production level to 47, with this and next season's schedules about equally represented.

Two started at RKO-Radio. "House In The Country" will present Fred Stone, Marjorie Lord, William Corson, Emma Dunn, Ray Mayer, J. Carroll Naish and Bradley Page. William A. Seiter is directing. "The Life of the Party" will feature Gene Raymond and Harriet Hilliard supported by Victor Moore, Helen Broderick, Eric Blore, Joe Penner, Parkyakarkus, Richard Lane and Billy Gilbert. Richard Rosson was assigned to direct.

Republic Starts Two

Republic also started two. With Mack Wright directing, "Range Defenders" will offer Robert Livingston, Ray Corrigan, Max Terhune, Eleanore Stewart, Donald Kirke, Earle Hodgins and John Merton. Bob Steele, Lois January, Forrest Taylor, Charles King, Karl Hackett, Bobby Nelson, Ed Cassidy, Lew Meehan, Frank Ball, Jack Rockwell and Horace Murphy make up the cast of "The Red Rope" which S. Roy Ruby is directing.

Universal shot the first sequences of "100 Men And A Girl." Deana Durbin, Leopold Stokowski, Adolphe Menjou, Mischa Auer, Alma Kruger and Harry Allen are players presently listed but many additions will be made. Henry Koster is directing.

"The Hoosier Schoolboy" was started by Monogram. Mickey Rooney is featured with Ann Nagel, Frank Shields and Edward Pawley as principals. William Nigh is the director.

Paramount's started "This Way Please." Robert Florey is directing and the cast lists Charles (Buddy) Rogers, Ned Sparks, Fibber McGee and Molly, Jerry Bergen, Romo Vincent, Wally Vernon, Mary Livingstone, Porter Hall, Cecil Cunningham and Lee Bowman.

At 20th Century-Fox "Heide" went into work. Shirley Temple is the star. The support lists Jean Hersholt, Arthur Treacher, Helen Westley, Thomas Beck, Mady Christians, Sidney Blackmer, Violet Kemble-Cooper, Gene Reynolds and Marcia Mae Jones. Allan Dwan is directing.

Important Film Finished

Several important pictures are noted among those finished. MGM's "Broadway Melody Of 1938" must be counted in that category for many reasons. Robert Taylor and Eleanor Powell are the stars of this number, the supporting cast including Buddy Ebsen, Binnie Barnes, George Murphy, Sophie Tucker, Judy Garland, Charles Gorin, Raymond Walburn, Billy Gilbert, Barnett Parker, Helen Troy, Willie Howard, Robert Wildhack, Robert Benchley and Charley Grapewin. Produced by Jack Cummings with dance ensembles by Dave Gould, Roy Del Ruth directed.

Sam Goldwyn completed "Stella Dallas." The cast includes Barbara Stanwyck, John Boles, Ann Shirley, Alan Hale, Barbara O'Neil, Tim Holt, George Walcott, Marjorie Main, Edmund Elton, Anne Shoemaker, Winifred Harris, Al Shean, Hattie McDaniels, Nella Walker, Dickie Jones and Jack Egger. King Vidor directed.

Two pictures finished at Paramount. In "The Last Train For Madrid," Dorothy Lamour, Lew Ayres, Gilbert Roland, Karen Morley, Lionell Atwill, Helen Mack, Robert Cummings, Olympe Bradna, Anthony Quinn, Lee Bowman, Francis Ford, Stanley Fields, Francis McDonald, Evelyn Brent and Otto Hoffman will be seen. James Hogan directed. "Wild Money" offers Edward Everett Horton, Louise Campbell, Lynne Overman, Porter Hall, Lucien Littlefield, Esther Dale, Colin Tapley, Benny Baker, James Sheriff and Nick Lukats. Louis King directed.

IT COULD HAPPEN IN HOLLYWOOD

Lucien Hubbard to a likely youngster on the Paramount lot: "How would you like to be in a sea picture?"

"I'd love it — any picture."

"Okay—here's a part I've got for you—read it over and report back."

And, next day, the actor to Producer Hubbard: "I'm sorry, sir, but I'm afraid I can't handle it. You see, I just can't go near the water without getting seasick — congenital, I guess."

"But you said——"

"Yes, I know; but I thought you meant a C picture — you know, A - B - C."

"U" Completes Two

Universal removed two films from the shooting roster. "Love In A Bungalow" will present Nan Grey, Kent Taylor, Dorothea Kent, Hobart Cavanaugh, Jack Smart, David Oliver and Louise Beavers. Ray McCarey directed. Principals in "Westbound Limited" are Lyle Talbot, Polly Rowles, Henry Hunter, Henry Brandon and Frank Reicher. Ford Beebe directed.

"Meet The Boy Friend" finished at Republic. David Carlyle, Coral Hughes, Warren Humer, Pert Kelton and Andrew Tomes are featured with Gwili Andre, Oscar and Elmer, Smiley Burnette, Leonid Kinsky, Sid Saylor, Selmer Jackson, Cy Kendall, Robert Middlemass, Mary Gordon and the Beverly Hill Billies in support. Ralph Staub directed.

"Drums Of Destiny," Crescent, stars Tom Keane with Edna Lawrence, Bud Buster, Rafael Bennett, Robert Fiske and Carlos de Valdez. Ray Taylor directed.

Selling the Salesmen

Thus William Gargan, actor, to the Universal sales staff at banquet at convention's end in Hollywood:

"Mr. Rogers, Mr. Cowdin, brother salesmen and those not present—the showmen of America who keep us working, I'm glad to be here tonight and pay tribute to the unappreciated stepchild of the big Universal family—the salesman. I've sat and listened to you being called various flattering names, but none of the names really describe you. You are salesmen in the canned goods business!

"You walk into an exhibitor's office and he asks you, 'What have you got?' and you say, 'I've got six cans of Gargan,' and he says, 'What size?' and you answer, 'B.' Then he asks, 'What else have you got?' and you say, 'I've got twelve cans of Deanna Durbin,' and he asks what size and you say, smilingly, 'A.'

"Don't think we here in Hollywood with our swimming pools and our stables of horses (forgive me for lying) don't appreciate what you're doing for us—but have you any idea just what we're up against? It'll only take a minute to tell you.

"An actor plays the part of a taxi driver and a talent scout named Rufus LeMaire signs him and he's brought out to Hollywood. Then he's introduced to a casting director, Dan Kelly by name, through whose fine Italian hands flows the life blood of the industry. He looks at the actor and says, 'No good, we've got enough blond taxi drivers.' So you die your hair black and become the first blackhaired taxi driver of the new Universal. Then a producer sends for you and says, 'I've got a swell part for you in a submarine picture. I hear you were a big hit in the part of a deep sea diver.' 'No, no,' says Gargan, 'not diver—driver.' So they call in the author, who rewrites the story to make it the first one in which a submarine is driven by a black haired taxi-driver.

"After the picture is finished it is shown to Mr. Rogers. Mr. Rogers is the man who calls up Mr. Cowdin in New York City. Mr. Rogers says, 'This is Mr. Rogers.' Mr. Cowdin says, 'Mr. Rogers of TWA?' and Mr. Rogers says, 'No, Mr. Rogers of Universal,' and Mr. Cowdin says, 'How much more do you want?' Mr. Rogers tells him and Mr. Cowdin sends the money to TWA who build a new airplane and it is previewed in the lobby of the Roxy.

"Then there's the preview, and as you leave the theatre four taxi-drivers who saw the picture try to run over you, but the critics hail you as the best taxi driver they ever saw under water.

"After seeing the film again, Mr. Rogers says, 'Ship it!' And that's where you come in. Bright and early one morning they hand you six cans of Gargan in the part of the world's first under sea taxi driver.

"So I say more power to you, and thanks, because, no matter what they make me do in pictures, it's still lots better than driving a real taxi—above water. Keep up the good work, because I don't mind telling you I get a big kick out of driving past a theatre and seeing my name up in lights, 'William Gargan,' spelled wrong, and beneath it in letters twice as big 'Extra special—tonight—we give away two Plymouths!'"

Critics' Award

"Romeo and Juliet" was voted the Blue Ribbon Award of the National Screen Council as the best picture of the month of April for family consumption. The council is composed of 300 critics of metropolitan daily newspapers, the chairmen of the state federation of women's clubs in different states, and the reviewing committee of the International Federation of Catholic Alumni.

IN COURTS

File General Denial In Horn Patent Suit

A general denial of patent infringement by 15 defendants, including Fox West Coast, National Theatres and Twentieth Century-Fox, was entered this week in the federal court at Los Angeles in the suit of Leonard L. Maxam, inventor of a padded sound reproduction horn, for an accounting of profits and damages.

The reply claimed that Mr. Maxam's patent claims had been antedated by others both in the United States and abroad, and that his horn was not a patentable device, but a mechanical expedient.

Zobel Sues Republic Over Wages Allegedly Due

Charging he was wrongfully discharged from his contract, Victor Zobel former producer at Republic in Hollywood, has filed suit against Republic Productions, Inc., asking $6,300 in wages assertedly due him under the contract which had 21 weeks to run at the time of his discharge, $25,000 damages to his reputation and $25,000 punitive damages.

Opening Briefs In Final Tricolor Action Filed

Opening briefs in the final arguments of Tricolor's damage suit against Technicolor and producers using that process have been filed in the federal court at Los Angeles by Tricolor. By stipulation, Federal Judge William P. James, who tried the case, will receive all final arguments in written form.

William Morris Sued

Freeman Bernstein has filed suit for $5,000 in the supreme court at Los Angeles against the William Morris Agency, William Morris, Jr., John Hyde and Abe Lastfogel, directors, charging that amount is due him for influencing Rex Beach to sign a contract with the agency for theatrical and radio presentation.

Belwin-Harms Suit Ends

The copyright infringement suit for $50,000 damages and an injunction by Belwin, Inc., against Harms, Inc., was settled in the federal court in New York last Saturday. The suit alleged that the plaintiff's song, "Rococo," was an infringement on the Harms song, "Twenty-Four Hours a Day," which was used in the picture, "Sweet Surrender." The amount of the settlement was not given.

RKO Drops Field Suit

The suit of RKO Distributing Corporation against Ferry Field Amusement Company in Detroit for $933 and $2,500 damages, has been dismissed by Circuit Judge Guy A. Miller, with the consent of both parties without costs.

The Earl of Warwick, under contract to Metro-Goldwyn-Mayer as Michael Brooke, has filed suit against the company in Hollywood for $7,188, allegedly due him for salary and transportation.

Milliken Praises St. Louis Council

The making of motion pictures right and keeping them right means that more and more people must like the better ones, Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, Inc., in New York, declared in an address at the seventh annual meeting of the Better Films Council of Greater St. Louis at the Hotel Chase last Thursday. He added that this means a long process of education.

Mr. Milliken highly complimented the members of the Better Films Council for the work done in the St. Louis area in the way of cooperating with the industry for the elimination of undesirable motion pictures and in creating a genuine box office appeal for more pictures suitable for family audiences. He said that the St. Louis Council is regarded in his New York office as the model for similar bodies in large metropolitan districts.

Touching at greater length on the broader aspects of education and motion pictures, Mr. Milliken said that the schools are attaching greater importance to the direction of a proper appreciation of good motion pictures, and that the educators realize they must keep up with what is transpiring on the motion picture screen.

"Unless a teacher knows what is in motion pictures she does not know what is in her pupils' minds," he said. "Thousands of school teachers have come to a realization of the importance of children using their leisure time wisely."

At the meeting Mrs. A. F. Burt, honorary president of the Council, who presided, installed the new officers for 1937-38 as follows: President, Mrs. H. W. Schmale; first vice-president, Mrs. F. W. Ives; second vice-president, Mrs. Jasper Blackburn; third vice-president, Mrs. Charles Lambur; fourth vice-president, Mrs. Joseph C. Weiler; fifth vice-president, Mrs. A. B. Joseph; recording secretary, Mrs. Emmett Hood; corresponding secretary, Miss Anna Louise Petri; treasurer, Mrs. F. G. Fulkerson, and auditor, Mrs. E. H. Brewer.

The Advisory Board remains the same as during the past year, being composed of Mrs. Burt, Mrs. E. A. Kieselhorst, Mrs. A. B. Harrington and Mrs. Clyde McNay.

About 150 women representing the various civic and neighborhood organizations of St. Louis and St. Louis County that are affiliated with the Council were in atendance.

Ampa Holds Final Meeting

A large entertainment program featured the final meeting of the season of the Associated Motion Picture Advertisers in New York Wednesday at Sardi's Restaurant. Milton Berle headed a cast of entertainers that included Patsy Kelly, Mitzi Green and Jeanne Madden.

Audio Reelects Speidell

Frank Speidell has been reelected president of Audio Productions, subsidiary of Electrical Research Products, Inc., along with other officers of the company, including, H. A. Wilson, vice-president; Charles L. Glett, vice-president in charge of production; Fred F. Foster, treasurer; E. J. Wagner, assistant treasurer and secretary, and P. J. Mooney, secretary.

OBITUARIES

John Clymer, 50, Writer, Is Dead

John Clymer, 50, scenario writer, was found dead in bed at his home in Hollywood last Saturday. He had been with Universal for several years with his most recent assignments being at Paramount.

A graduate of the University of Pennsylvania and a Rhodes Scholar, Mr. Clymer had written many stories for motion pictures, among them "A House Divided," "Night Waitress" and "Forget Me Not."

Richard C. L. Moncure Dies

Richard Cassius Lee Moncure, member of the State Division of Motion Picture Censorship at Richmond, Va., died there Tuesday afternoon. He formerly served in the Virginia House and Senate.

Lewis A. Browne

Lewis Allen Browne, 61, newspaper man, author and dramatist, who did considerable writing for motion pictures, died Monday at the Englewood, N. J. Hospital after an emergency operation. He joined Selznick Pictures Corporation in 1919.

Samuel Schwartz

Samuel Schwartz, 75, veteran exhibitor, is dead at Waukegan, Ill. He built Waukegan's first motion picture theatre.

F. F. Wolcott

Funeral arrangements are being made at East View, N. Y. for Frederick F. Wolcott, former musical comedy baritone, who died Monday at the Grasslands Hospital where he had been a patient for two months. A native of Syracuse, he became, during his professional career, a protege of George M. Cohan. Surviving are his wife, Mrs. Edith Titlar Wolcott and a son, James Draper Wolcott.

George E. Burton

George Edward Burton, attache of the Paramount theatre at Ogden, Utah, is dead.

Louis Newhafer

Louis Newhafer, veteran Chicago film manager, died there last Friday. He was district supervisor for the Tower and Maryland theatres of the Balaban and Katz chain.

Aleck Block

Aleck Block, 81, former operator of the Grand theatre at Macon, Ga., died there last Thursday after an illness of about two months.

20th-Fox Wins Point

Federal Judge John W. Clancy in New York last Saturday ordered Morgan Wallace and Lawrence Shubert Lawrence to anwser 11 interrogatories propounded by Twentieth Century-Fox in the suit of Wallace and Lawrence against them which charges piracy of the plaintiff's play, "Congratulations," also known as "On Missouri Shores and How" in "Thanks A Million." An injunction and accounting are asked.

THE CUTTING ROOM

Born Reckless

(20th Century-Fox)

Drama

A couple of squints at this production in work indicated that the picture will come to the screen as a modernized gangster film. A taxi war is raging. A renowned racing driver joins up as an undercover man with the police department and is given an armored car. His job is to put the finger on the mysterious man higher up. He falls in love with the queen of the mobsters and it is logical to deduce from that situation just exactly what will happen.

With that knowledge available, the entertainment characteristics and the entertainment potentialities are quite evident inasfar as they concern production and thematic detail. The most interesting angle of the forthcoming feature, from an exhibitor's point of view, then, is who is going to be in it and who made it?

For names it will offer Brian Donlevy, recently in "Half Angel," "Crack-Up" and "Midnight Taxi," who will also be remembered for his first featured appearance in "Barbary Coast." The girl is Rochelle Hudson, who, though young, has been in a great many pictures which should have made her familiar to audiences. The other man is Robert Kent, featured in "The Crime Of Doctor Forbes," "Reunion," "That I May Live" and, with Jane Withers, in "Angel's Holiday." The balance of the cast includes Barton MacLane, long prominent in Warner Brothers pictures, Pauline Moore, Chick Chandler, who somehow or other, seems to be encountering difficulty in having his talents as a comedian recognized, Harry Carey, William Pawley, Francis McDonald and Eddie Dunn, George Wolcott, Joe Crebon, Stanley Andrews and Harvey Clark. These constitute a cross section of the group of players in Hollywood whom the leaders of the Screen Actor's Guild announced themselves as being ready and willing to sacrifice everything for.

The production is being directed by Malcolm St. Clair.

Release date: July 9.

That Certain Woman

(Warner)

Drama

A story of a woman's trials, tribulations and sacrifices made for the man she loved will be told in this production. In theme it is tense drama contrasted with tender romance. It seems ideally suited to the talents of Bette Davis. Although Miss Davis is turning to comedy characterizations in her forthcoming "It's Love I'm After," she has scored her greatest successes and theatre goers know her best as a dramatic artist. As the story will be told, for the greater part, in retrospect, it appears to be of a human interest character that should be primarily appealing to women.

The woman was a gangster moll, but when death struck in the way gangsters have of causing it to strike she gave up her old associations. Then, beginning with what will be the finale, the story of her life during the intervening years is narrated. An office girl, admired by her employer, her marriage to a reformed playboy is annulled by his father. Her husband marries the girl of his father's choice and, as a child is born to the now unmarried woman, the new bride is cruelly injured in an auto accident. Knowing that she will never be anything but a burden to her husband, she desires to release him to the other woman. But although circumstances bring further sorrow into the woman's life, the death of the crippled wife sends the man to search and find the woman he loves.

The cast certainly appears to be competent. Henry Fonda is the playboy, Donald Crisp is his father, and Anita Louise is the girl he had to marry after his marriage to Bette Davis was annulled. This group constitutes the central figures in the drama. Additional players are Hugh O'Connell, Ben Welden, Mary Phillips, Minor Watson and Norman Willis.

Edmund Goulding, not active in Hollywood since he wrote, adapted and directed "The Flame Within" and "Rip Tide," wrote, adapted and is directing the production.

Release date: August 26.

Thin Ice

(20th Century-Fox)

Musical Comedy

Two of Hollywood's 1937 "discoveries" are teamed in this production. Sonja Henie, well known because of her Olympic Games skating accomplishments, zoomed to screen fame in "One In A Million." "Lloyds Of London," "Love Is News" and "Cafe Metropole" combined to thrust Tyrone Power up the ladder while most people were looking out the window and paying comparatively little attention to him.

The production is a romance based on a case of mistaken identity. Thematically it will offer hilarious situations interspersed with gay love making between the girl and boy. Located, mainly, in the winter Alps, it naturally will feature much glamorous spectacle which not only will present Miss Henie in solo and ensembles to demonstrate her remarkable skating ability again, but will also show her as a skiing artist.

Name values supplementing the leads which the producing company will have on its credit sheet include Raymond Walburn, Sig Rumann, Alan Hale, Leah Ray, Arthur Treacher, George Givot, Joan Davis, Pat Somerset and Rudolph Amendt.

Music and lyrics were prepared by Lew Pollack and Sidney Mitchell, who were responsible for the musical numbers in "One In A Million." Dances and skating ensemble numbers were supervised by Harry Losee.

Because of the great success he had in directing Miss Henie's introductory picture, Sidney Lanfield, who made "Wake Up and Live" in the time between "One In A Million" and this, will again be at the helm.

Release date not set, but after September 1.

Varsity Show

(Warner)

Musical Comedy

Immediate reaction to a few sequences of "Varsity Show," now in the making on the Warner Lot, is that the idea of spotting a musical comedy in a jerk-water co-ed college is still a pretty sound entertainment and commercial premise. The story is the story of a college show. A fraternity wants to put on a red hot musical; the faculty decides their efforts must be confined to high art. But college kids were never known to be stymied. They put on the show the way they want it and from the appearance of the production at this stage, it also seems that the director and professional players engaged in making the picture are putting it on in a way that should make exhibitors and patrons want it.

Warren Duff and Sig Herzig thought up the idea, Jerry Wald and Richard Maculey combined their talents with those of the originators to effect its transition into a screen play, and William Keighley was assigned to direct it. Music and lyrics were provided by Dick Whiting and Johnny Mercer and, though Eddie Larkin is handling the earlier dance numbers, Busby Berkeley is scheduled to stage the finale spectacle.

In addition to being the old grad who connived with the students to outwit the faculty and stage the musical show, Dick Powell will take care of the singing of most of the musical numbers, while Fred Waring and his Pennsylvanians will furnish the instrumental accompaniment. Lee Dixon will lead in the dancing and Ted Healy in the comedy. Naturally, there's a romantic content, and that will feature two promising young ladies, Rosemary Lane and Priscilla Lane. Walter Catlett is the faculty advisor and other players who will be seen are Roy Atwill, Scotty Bates, Mabel Tod, Sterling Holloway, George MacFarland, Johnny Davis, Poli McClintock and Emma Dunn.

Release date not set, but after August 1.

It's Love I'm After

(Warner)

Comedy

That Leslie Howard and Bette Davis are being starred together in a comedy is probably the most interesting showmanship feature of this production. When they were previously teamed, in "Of Human Bondage" and "The Petrified Forest" their material and characters were dramatic. Individually, Mr. Howard up to "Romeo and Juliet" and Miss Davis to "Marked Woman," they also have been cast in dramatic roles. According to *Fame* Miss Davis is a Red Ribbon box office attraction. Mr. Howard, while strong in some quarters, does not have the same pull, generally, as many other players whose ability as an actor is far less than his. However, out of this hilarious comedy romance it is possible that more important (from a box office viewpoint) Bette Davis and Leslie Howard may emerge. Assignment to comedy roles has done much for other dramatic players. It may for these two.

The idea of the show, and the situations contingent thereupon, should induce high comedy. Howard is cast as an actor. Number One matinee idol, he is the type of actor who dramatizes every offstage situation in which he finds himself. Miss Davis is his leading woman. All season long, they have played, loved, fought, stolen scenes from each other. They might marry any day, if one doesn't murder the other first. But a society girl, Olivia de Havilland, gets a crush on Howard and he, though he has had but a quick glimpse of her,

(*Continued on following page, column* 1)

IN THE CUTTING ROOM

(*Continued from preceding page*)

is interested. When Miss de Havilland's boy friend, Patric Knowles, pleads with the ever acting star to disillusion her, the fun begins. Miss Davies, bent upon avenging all the ridiculous dirty work Howard has practised upon upon her, butts into the setup and what ensues before all matters are straightened out and the various lovers wind up where they should promise to be surprisingly wild and wooly amusement. It might be said that both Howard and Miss Davis are quite determined that they will be revealed as successful comedians.

The material with which the pair is being provided is an original story by Maurice Hanline, for which Casey Robinson, who has contributed to several of Warners' most recent best pictures, prepared the screen play and which Archie Mayo, both a comedy and drama director, is guiding.

While Mr. Howard and Miss Davis with Miss de Havilland are the dominant names, the supporting cast is not without merit. Other than Knowles, the top flight performers listed are Eric Blore, George Barbier, Bonita Granville, Spring Byington, E. E. Clive and Mary Treen. In lesser roles Georgia Caine, Veda Ann Borg, Grace Fields, Harvey Clark and Sarah Edwards will be seen.

Release date not set, but after August 1.

Angle Shooter

(Warner)

Drama

The long succession of newspaper pictures, good, bad and indifferent, serves to indicate that producers believe that the theatre-going public and exhibitors are more than ordinarily interested in getting a peek into the romance, drama, thrill and excitement supposed to constitute the inside story of the stories that make sensational headlines. Such films as "The Front Page" and "Five Star Final" started cycles and, though the cycles have apparently never ceased to run, there is a possibility that "Angle Shooter" may start a new and different one.

This production will take its audience behind the scenes of newspaperdom to expose the inner machinations and unscrupulous methods used by certain editors to create sensational news material. Papers must have circulation; sensationalism is the seed and blood stream of circulation. That is the premise.

There is plenty reason for Mr. Bischoff's enthusiasm. The author of the story, which originally appeared in *Cosmopolitan* Magazine, Adela Rogers St. John, is a widely known newspaper woman. Her screen credits include "A Free Soul," collaboration in "What Price Hollywood," and the screen play of "Mrs. Fane's Baby Is Stolen." The screen play is by Warren Duff. Ray Enright is directing.

Pat O'Brien and Joan Blondell are the leading name players. Their ideas of newspaper ethics almost bring tragedy to Margaret Lindsay. Supporting players listed are Regis Toomey, John Litel, Eddie Acuff, George E. Stone, Walter Byron and Granville Bates.

Release date not set, but after August 1.

Windjammer

(RKO Radio)

Melodrama

Popular in his cowboy and other he-man characterizations, George O'Brien has not been in a sea picture since "Seas Beneath." Now, for the second time in his career, he takes to the open sea in a story of adventure. With Mr. O'Brien, supported by a capable cast, the primary name asset, plenty of showmanship potentialities are being crowded into the production in order to permit exhibitors to devise interest-creating exploitation campaigns.

Highlights of production detail are picturizations of the start of the famous California-Honolulu yacht race; a dive from a hydroplane; a sea collision; personal and group fights by the dozen; the explosion of a munition smuggling schooner and the hero's rescue of the girl, who first hated but later learned to love him, from a gang of kidnappers. In the yarn Mr. O'Brien, a government official, is ordered to bring back a millionaire sportsman to appear before an investigating committee. Aboard his racing yacht, the romance, drama, adventure and excitement begin and ensue and are climaxed by his saving the man and his daughter from the hands of Asiatic kidnappers.

The story was written by Ewin Scott, who previously did "Park Avenue Logger" and collaborated on "Hollywood Cowboy" for Mr. O'Brien. The screen play is by Dan Jarrett, associated with several recent O'Brien pictures, and James Gruen. Mr. Scott, maker of "Hollywood Cowboy," is also directing.

Constance Worth, seen in "China Passage," is featured with Mr. O'Brien in the leading roles. Principal heavy is William Hall, featured in the recent "Magnificent Brute." The rival for Miss Worth's affections is Gavin Gordon and her father is Brandon Hurst. Important in the supporting cast are Lal Chand Mehra, now in "The 13th Chair"; Ben Hendricks seen in many outdoor adventure films, Lee Shumway and Stanley Blystone.

Release date July 16.

Sutton Joins Tri-State

X. F. Sutton has joined Tri-State Pictures, Inc., Cleveland, in an executive position. The company was organized recently to take over the business of Tri-State Motion Picture Company after the death of J. T. Flanagan, president. Mr. Sutton recently resigned as president of Sound Pictures Corporation of Cleveland.

Whitney Quits Fox

Gerald Whitney has resigned as district manager of the northern district of Fox Intermountain theatres because of the travelling connected with the post. Ray Davis, city manager at Cheyenne, Wyo., will succeed him. Mr. Whitney will manage two Fox theatres in Denver, the Hiawatha and Webber.

Cohen Holds John Payne

Emanuel Cohen this week announced that Paramount has not taken over the full contract of John Payne, actor, as announced by Paramount last Friday. Under the arrangement, both Paramount and Mr. Cohen own half of the actor's contract and are entitled to split services.

Sheffield to Portland

Harold Sheffield, for many years connected with Sheffield-Republic System at Butte, Montana, has been transferred to Portland to take the place vacated by Cecil Farnes, who is now manager for Monogram Pictures there.

K of C Extending Fight Against All Propaganda Films

A vigorous program of action against Communistic motion pictures will be adopted this week, when 400 delegates, representing 100,000 Knights of Columbus of New York State, hold their annual convention at Geneva, N. Y. Publication will be made at Geneva for the first time of a report on Communistic film propaganda prepared for the state officers under the direction of Edward J. Shea, Bronx County deputy.

This move follows the announcement of last weekend that the organization would extend its investigations of "suspicious" motion pictures to include companies responsible for their distribution, and to the possible appointment of a permanent committee to be named to deal with subversive films as they are released.

Meanwhile, the Joint Boycott Council of the American Jewish Congress in New York and the Jewish Labor Committee announced that it has voted to boycott all German Tobis and Tobis-Sascha productions released in America. The decision of the council "followed the receipt of official documentary proof that these companies are controlled by Nazi interests and are under the direct supervision of the Nazi government." The council also voted to picket all theatres showing German and Austrian Tobis films. Decision is being withheld, however, on the picketing of French Tobis releases, pending an investigation of its status with relation to its German affiliations.

Police officials in Providence, R. I., this week refused to grant a local committee to aid Spanish democracy a license to exhibit the Russian picture, "Spain in Flames," holding that the film "reeks with Communistic propaganda, tends to incite riot and class hatred, is distinctly disrespectful to two friendly nations and sordid depiction of the terrors of a civil war."

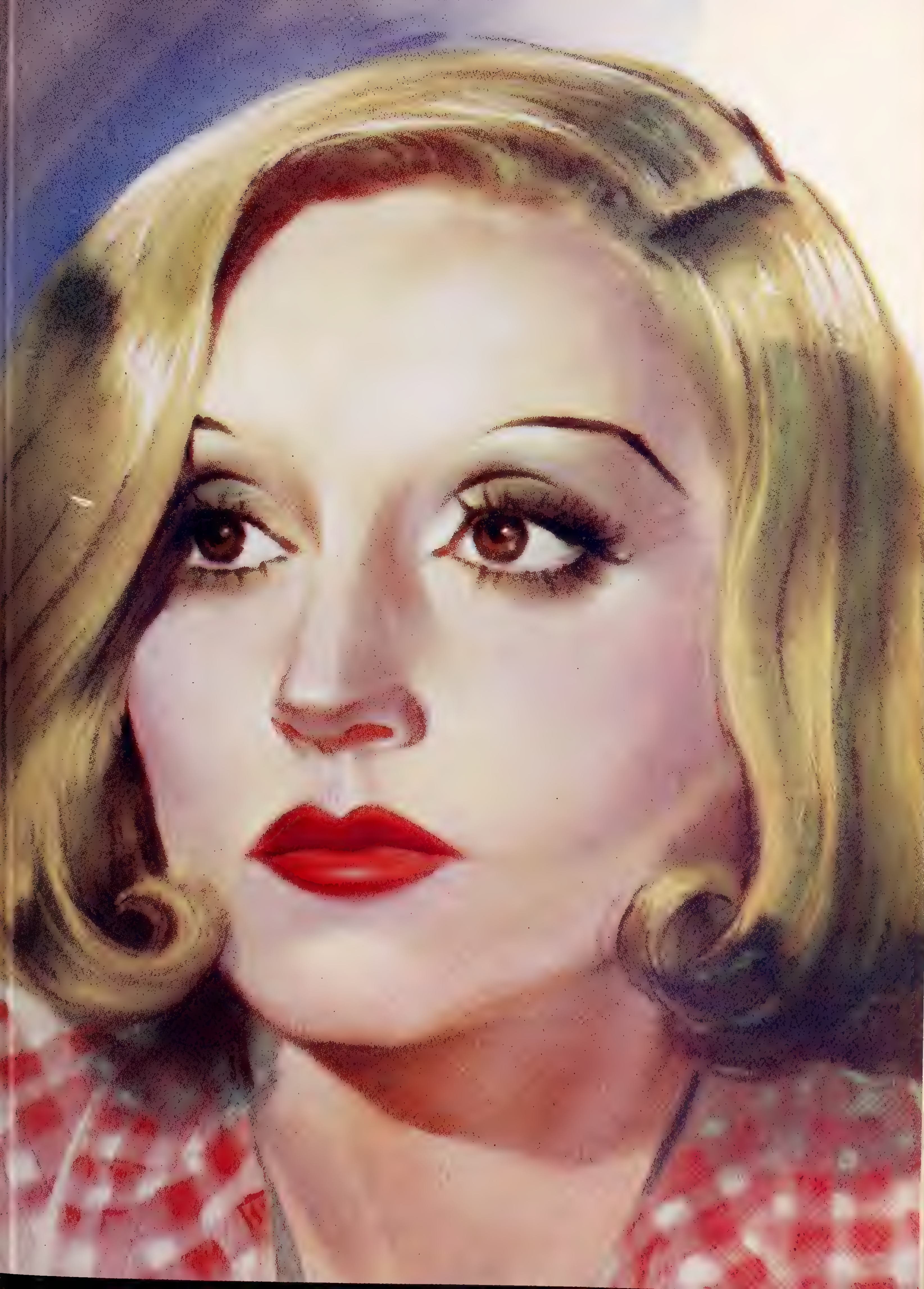
Commander George Radcliffe of the Veterans of Foreign Wars in Chicago, meanwhile, also announced in Chicago that his organization had joined the Knights of Columbus in attacking the showing of Russian films in Chicago. The action is described as a move to keep Red propaganda off the screens.

Has Byrd's Equipment

The portable sound motion picture equipment which Rear-Admiral Richard Byrd and his associates took on their last voyage to the Antarctic has been presented by Electrical Research Products, Inc., to the New York Museum of Science and Industry as a permanent exhibit.

Radio Loans Player

Diana Gibson, young contract player of Radio Pictures, is the first of the company's young players to be loaned out to a Little Theatre group under the plan recently inaugurated by Samuel J. Briskin. Miss Gibson will spend the summer with the stock company at the Muckers Playhouse at Idaho Springs, Colo.



SHE LOVED AS ALL WOMEN
DREAM OF LOVING . . . BUT
AS FEW DARE . . . .

She knew that on earth the price of living in paradise is high. She paid it willingly . . . gladly. Bergner's genius shows you this woman's heart . . . teaches you a new meaning for love!

MAX SCHACH
PRESENTS

Elisabeth
BERGNER
in
DREAMING
LIPS

with
RAYMOND MASSEY
and
ROMNEY BRENT

Produced and Directed by
PAUL CZINNER
FOR TRAFALGAR FILMS
Released thru UNITED ARTISTS

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Take Warner Brothers' word for it, their producer, Jack Warner, in Hollywood, has a tough job as chief studio executive. One of his really weighty problems is described in a piece of publicity, as follows:

"Crying (in films, of course), is an art but not half as important a one as mopping up the traces of a good weep after it has run its course."

"Bette Davis, for one, is such a highly dramatic actress that her tears roll out with convulsive sobs. An emotional scene doesn't leave her in tapering off sobs nor yet in a state of apathy. Instead she is taut and unable to relax. Her remedy for this state of affairs is a warm bath sudsy with sweet-smelling soap in which she can loll until her tense muscles begin to relax. Then she lies down in a room with the shades drawn and here eyes covered with big squares of cotton which have been soaked in a refreshing astringent. Soon she is soothed to the point where she could go back before the cameras and do a laughing scene.

"In 'Marked Woman,'" Warners continue, "Jane Bryan plays the heart-broken younger sister of Bette Davis and her crying consists of stifled sobs—the quiet, racking type. As every woman knows, this is the kind that is the greatest strain. It leaves a girl limp and unstrung so that she must be returned to high spirits with a good rubdown, a cold shower and anointment with spicy eau de cologne. Then some setting-up exercises, a tracery of powder over the nose and eyelids and the lethargic mood as well as the pink nose are conquered foes."

▽

After looking over the Dionnes' current receipts of $573,000 from testimonials, Twentieth Century-Fox film work and Pathe News appearances, you'll have to agree that they have turned out to be a very attractive extra dividend.

▽

All who have seen "A Star Is Born" will admit that Producer Dave Selznick photographically penetrated Hollywood in an unprecedentedly intimate manner. Mr. Selznick now will equally as intimately describe the gay centers of the east, including Havana, Palm Beach, Long Island, etc. Appropriately, this one will be called "Nothing Sacred."

▽

"Shakespeare may have been a bit of a Goliath in his day," observes the London Era, "but he has been laid low by the little Bergner with her deadly sling," as witness:

In the Twentieth Century-Fox company's contract with exhibitors in England, it is stipulated that in all advertising and billing of "As You Like It," the name of Miss Bergner shall always appear in letters twice the size of William Shakespeare and that "the name of the said picture and/or William Shakespeare must not appear" before the name of Elisabeth Bergner.

▽

Ol' W. C. Fields—William Claude Dukenfield—has been away from the screen, ailing, for some 13 months. He is mending now, but it will be another six months before the public will see him again in a picture. And when they do, it will be in "That Man's Here Again."

ONCE the most camera shy American, the late John D. Rockefeller, Sr., was first pictured for the theatre screen by Tracy Mathewson, of Atlanta, star of the staff of Kinograms, a newsreel of the day, in 1919.

The soft-spoken Mr. Mathewson achieved his picture of Mr. Rockefeller by stealth and strategy.

When word came that Mr. Rockefeller was shortly to leave Lakehurst to go to a southern resort hotel to play golf, Mr. Mathewson went ahead and spent a week at the hotel establishing himself and making friends. He suggested he would make the management a present of a one-reel picture of the establishment and its grounds. When Mr. Rockefeller arrived, he and his entourage were a bit dubious about the busy cameraman, but were disarmed on being informed he was making a picture for the manager. Meanwhile Mr. Mathewson ignored the presence of Mr. Rockefeller and ordinarily was interested in moving elsewhere whenever he appeared.

On the golf course one morning Mr. Rockefeller got curious about the workings of the camera and approached it between takes while Mathewson was ostensibly picturing some darky caddies at their antics.

Mathewson opened his camera and explained its workings and invited Mr. Rockefeller to crank for a few feet of a dancing little black boy, observing the finder the while.

"And," Mathewson went on in his slowest Georgian drawl, "now we need a shot of some one driving off at the first tee."

Mr. Rockefeller, thawed by his participation, selected a driver and stepped up to the tee. He was in the movies, and Mr. Mathewson went around nine holes with him. while they photographed each other.

That very noon Mr. Mathewson left for New York with a can of film under his arm. He wanted to be gone before someone changed his mind.

▽

A Latin American film executive wrote to his home office chief in complaint of a current feature release, and the burden of the protest was carried by the following paragraph:

"One of our employes tried this picture in several of our larger theatres and it was immediately refused. We tried to exploit it then in some of the suburban houses, always without results. Everywhere the public became boisterous, began to break chairs and furniture, endangering even the motion picture theatres. It is the habit in this country, especially in the small theatres, that when the picture is bad and the public believes it has been defrauded, they start to destroy the theatre furniture. They once burned a house at Barquisimeto."

▽

And then there's the really big opportunity offered in *The Script* magazine, published by Rob Wagner for Hollywood and Beverley Hills film folk, as follows:

> $6,000 WILL BUY one-seventh interest in the manufacture and sale of a new needed article. Returns will be extremely large or nothing. Reply only if you have and can afford to lose $6,000. Box 1 Script.

The New York *Herald-Tribune* expects too darn much from the producers in Hollywood.

"Though modern cameras rise to the stratosphere and plunge into ocean abysses, to bring us back reports of what passes there, so many strange things happen which one feels he will never see!", bemoans the *Herald-Tribune*. Why, for example, asks the Herald's editorial, could there not be a camera on hand to film the recent great school of false killer-whales committing suicide in a lonely bay off the Cape of Good Hope, fighting themselves on the sharp rocks near the shore?; or the balls of red lightning that roll across the earth?; and meteors falling, digging valleys and creating lakes?; or that tidal wave that carried ships a mile inland on the Chilean coast? It would have been diverting, too, the Herald feels, to see a picture of that mile of butterflies seen far out at sea.

They also would like to have a camera on hand to photograph the icebergs more than 700 feet high crash in winter upon Greenland, with detonations that would make the roar of New York or London a silly bleat.

"Almost everything can be 'reproduced' with money, learning and technique in mighty studios. But," asks the Herald, "with certainty?"

All of which might well be classified as the year's biggest piece of belittling.

▽

The Westchester County, N. Y., Motion Picture Council, like other "better films" councils, insists that the public prefers socalled "better pictures." Yet, in its latest "Semi-monthly Film Guide," the Westchester Council makes the interesting, albeit inadvertent, admission that such is not the case. Reviewing Paramount's "Swing High, Swing Low," the guide asserts it is a "hilarious mixture of tortured 'music' and wisecrack dialogue, with breezy adventure, pick-up romance, cabaret 'love,' cheap philandering, sodden drunkenness and continuous night club tone, offending taste and intelligence." In a single word, the Council says, it is "Unwholesome." And in the next breath they classify it as a "Sure-fire money-maker."

Paging Arthur DeBra.

▽

No one need say that America is not the land of theatrical opportunity, as witness the following help wanted advertisement, reported by the New York American:

> MALE OR FEMALE top mounter for hand to hand balancing act. Should be able to do 2 feet on 1 hand, 2 feet on head, 1 hand on head, cannon balls, head to head, and head into one hand. Apply Roy Rodello, 1564 Broadway, New York.

▽

An RKO Radio press agent at the company's studio in Hollywood visited Oscar Straus, Viennese waltz king, on the lot the other day, for an interview to be used in connection with Mr. Straus' scoring of Bobby Breen's new picture, "Make a Wish."

"Where do you get the inspiration to write great music? asked the interviewer.

"Great music," Mr. Straus replied, takes "perspiration, not inspiration."

Bet Mr. Straus had heard someone say that before.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

I Met Him in Paris

(Paramount)

Comedy-Drama

Grade A entertainment for deluxe houses, this romantic farce is also spun of those elements which, experience has taught, click all the way down the line from class neighborhood to isolated country theatres. The story, sustaining dialogue, action and situations, acting, direction, production detail and photography combine to make it a thoroughly finished description of human relations.

In theme, it's the old story of two men in love with a girl, but the characterizations are so subtly drawn and so humanly interesting that the picture is extraordinarily interesting. It is primarily an adult attraction. It has a strong appeal for women, but is not without those values that claim the attention of men. Too sophisticated, probably, for adolescents, it naturally is over the heads of younger children.

Exhibitors whose first consideration of a picture is "Who's in it?" will be interested when they see "I Met Him In Paris" to note how much the right kind of a screen character and part can do for a player's potential drawing power. As "My Man Godfrey" made a comedienne out of Carole Lombard, although she had previously been in "Twentieth Century," and as "Theodora Goes Wild" revealed Irene Dunne in an entirely different light, this definitely proves that light and gay comedy roles should be Claudette Colbert's specialty if her drawing power is to be increased. Since "It Happened One Night" Miss Colbert has been presented in more or less heavy dramatic roles. Audiences reaction to Miss Colbert's work in this film indicated that showmen who promise a different and more delightful Claudette Colbert in their advance advertising will not disappoint their patrons.

The story isn't entirely new, but the wealth of clever dialogue and situations with which it is embellished give it surprising novelty. To get away from the boredom of work-a-day life and to escape the unwelcome attentions of rich but unreliable "Berk Sutter," modiste "Kay Denham" sails for Paris to enjoy the grand time of which she had long dreamed. There she finds fun with American "Gene Anders," but the thrill of romance is blunted by "George Potter," who takes gay delight in butting in on all their meetings.

To get away from this pest, who threatens to expose "Anders" for the married man he is, "Gene" invites "Kay" to go to the Swiss Alps for a winter vacation, but "George" dogs along as a sort of unofficial chaperon to prove his theory that intelligent people can do unconventional things without danger to anyone's morals. In the following days, the trio divide their time between winter sports and bickering, with "Gene" and "Kay" always wishing that busybody "George" would leave them alone. Finally "George," who is now wildly in love with the girl, insists that "Gene" reveal himself to "Kay" as a married man. Expected dramatic complications are eliminated by the arrival of "Gene's" wife, "Helen," which is a sad event for "Kay."

Disillusioned, she decides to get away from all of them and go back to "Sutter." This smart worthy doesn't make "Kay's" lot any lighter with his insinuations and suspicions and she is driven almost to distraction when her two Lotharios again show up. In a rousing climax "Kay" lets "Gene" and "Sutter" have it with both barrels and when "Potter" drops in to comfort her, she suddenly realizes that he is the "big moment" for which she had always been looking.

Selling policy is going to be governed by many differing conditions. Thoughtless, unstudied publicity, in any kind of a house, is not going to do it any good. How well managers know and understand their patrons' tastes is going to have much to do with the film's commercial success.

Previewed May 18 in the Los Angeles Paramount Theatre. Audience interest was kindled at the start. Its enthusiasm, especially for Miss Colbert, grew as the picture moved from reel to reel.—GUS MCCARTHY.

Produced and distributed by Paramount. Produced and directed by Wesley Ruggles. Original story by Helen Meinardi. Screenplay by Claude Binyon. Photographed by Lee Tover. Special effects by Farciot Edouart. Musical score by John Leipold. Musical director, Boris Morros. P.C.A. Certificate No. 3255. Running time, when seen in Hollywood, 75 minutes. Release date, May 28, 1937. General audience classification.

CAST

Kay Denham	Claudette Colbert
George Potter	Melvyn Douglas
Gene Anders	Robert Young
Helen Anders	Mona Barrie
Cutter Driver	George Davis
Hadley	Alexander Cross
Berk Sutter	Lee Bowman
Hotel Clerk	Fritz Feld
Romantic Waiter	Rudolph Amendt
Upper Tower Man	Egon Brecker
Lower Tower Man	Hans Joby

The Girl Said No

(G-N)

Comedy with Music

Andrew Stone, who wrote the original for, produced and directed "The Girl Said No," seems to have come up with an attraction which managers can offer to their patrons confident in the anticipation that it will satisfy. Mr. Stone hasn't got any sock names in his cast. Nevertheless, he has given such known players as Robert Armstrong, Ed Brophy, Harry Tyler, Richard Tucker and Bert Roach material that inspired them to unusual efforts and he has handled them in a manner that makes them as good if not better than they have been before. Additionally, he has done something with Irene Hervey that may make her a personality who will be given more serious consideration in the future. Though the names may not be big, the story, mainly due to the novel twists that have been included, is big time and so is the production detail. This value, plus the ingenious manner in which Gilbert and Sullivan music has been worked in, gives the film character and class.

The plot is simple and appealing. A race track tout notwithstanding the objections of his pals, falls for a taxi dancer. She gives him just what he had been warned against, a trimming. Bent on revenge, he goes to work to convince her that she has the makings of a musical comedy star. She falls for his game and when he claims influence with a producer she finances the promotion. Meanwhile he rounds up a group of old Gilbert and Sullivan players and starts rehearsing the show. Comes opening night and when he realizes what an unfair deal he has given the girl, as well as how he has double crossed the old timers, he steps out on the stage to denounce himself. But the audience insists the show go on. To the tune of many Gilbert and Sullivan numbers, the show is enthusiastically applauded and when critics claim it a hit, his vengeful trick turns into a good deed that insures happiness and romance all around.

The theme of the story is of a kind to appeal to modern minded audiences and the quality of the musical content should prove a real treat to old timers who like to recall the Gilbert and Sullivan shows. Given any kind of an exploitation break for the first performances, it can be expected that word of mouth comment will prove beneficial.

Previewed May 15 in Alexander Theatre, Glendale. The audience, which at first was sceptical, quickly fell into the swing of the show and became enthused. The applause following the finale indicated that "The Girl Said No" should do all right for itself.—G. M.

Produced and distributed by Grand National. An Andrew L. Stone production. Directed by Andrew L. Stone. Screenplay by Betty Laidlaw and Robert Lively. From original story by Andrew L. Stone. Photographed by Ira Morgan. Art director, Lewis J. Rachmil. Musical excerpts from the Gilbert and Sullivan Operettas: "The Mikado," "Patience," "Pirates of Penzance," and "Ruddigore." Musical director, Arthur Kay. Musical advisor, Edwin Lester. P.C.A. Certificate No. 3381. Running time, when seen in Hollywood, 75 minutes. Release date, to be determined. General audience classification.

CAST

Jimmie Allen	Robert Armstrong
Pearl	Irene Hervey
Mabel	Paula Stone
Pic	Edward J. Brophy
Beatrice	Vivian Hart
Howard Hathaway	William Danforth
Charles Dillon	Holmes Herbert
Flo	Gwili Andre

Meet the Missus

(RKO-Radio)

Comedy

Showmen looking for an exploitation show on which to hang all sorts of tricks, gags and stunts will do well to consider "Meet The Missus." The piece is a satirical burlesque of two great American institutions, the small town family and those contests which enterprising business houses, posing as public benefactors, sponsor. Gay and amusing all the way through, it has the earmarks of becoming a sure fire clicker in the smaller houses and one that may emerge as a surprisingly popular sleeper in bigger theatres.

The idea is unique. "Mr. Foster" is a rabid contest entrant. No matter what the gag is, the "Missus" is always up to her neck in it. She's so busy with these activities that domestic duties, necessarily, must take second place. Anything around the house that is done is done by henpecked husband, "Otis." Consequently, he is the one whose expert housekeeping causes her to be the sectional winner in a competition for America's Perfect Housewife sponsored by Happy Noodles.

Along with a lot of other husbands and wives, the "Fosters" are taken to Atlantic City for the finals. Smart Happy Noodles devises

2 DOLLAR TOP!

THE NEW UNIVERSAL'S

THE ROAD BACK

WORLD PREMIERE, GLOBE
THEATRE, NEW YORK, JUNE 17th

all sorts of side issue stunts and contests that are sure-fire publicity getters. Frantic as he tries to foster the romance of daughter "Louise" and "Steve Walton," meanwhile fending off the menace of "Fan Dancer," poor "Otis" has his hands full trying to accommodate the demands of his wife. Finally, he and all the other husbands, weary to exhaustion by the manner in which they are exploited, rebel. With "Otis" taking the lead, the husbands make a ridiculous travesty out of the contest and Happy Noodles, fearing that the whole thing will blow up in its face, is thankful to award "Missus Foster" the title and a $10,000 prize for being the Perfect Housewife and get the mob out of town.

Fast moving, with good dialogue and funny situations counterbalancing each other nicely, the film is an all family attraction, full of stunts and gags that can be gayly exploited.

Previewed May 21 in Pantages theatre, Hollywood. Audience laughter indicated that the show will make all who see it do plenty of laughing.—G. M.

Produced and distributed by RKO Radio. Produced by Albert Lewis. Directed by Joseph Santley. Story by Jack Goodman and Albert Rice. Screenplay by Jack Townley, Bert Granet and Joel Sayre. Photographed by Jack Menzies. P.C.A. Certificate No. 3221. Running time, when seen in Hollywood, 65 minutes. Release date, June 4, 1937. General audience classification.

CAST

Otis Foster	Victor Moore
Emma Foster	Helen Broderick
Louise Foster	Anne Shirley
Steve Walton	Alan Bruce
Prentiss	William Brisbane
Barney Lott	Frank M. Thomas
Norton	Jack Norton
Cutting	Edward H. Bobins
Fan Dancer	Ada Leonard
White	Ray Mayer
Mrs. White	Virginia Sale

Let's Get Married

(Columbia)

Romantic Comedy

The little known and much abused weather bureau, unthanked when its hurricane warnings save a coastal city and criticized if a minor miscalculation wets down a picnic party, may be the place to turn to for exploitation help of a rare kind in connection with this picture. The production centers about the operations of the bureau, taking time to explain its problems, objectives and the character of the people employed in the service, and although the story is wholly comic in intent and content this phase of it is soundly and authentically treated.

Also involved in the story are politicians and an election. It is hardly likely, perhaps, that local office holders, unaccustomed as they are to giving anybody anything, will be found eager to lend a hand in promotion of the attraction, but it can do no harm to indicate to such of them as may seem susceptible that the picture casts interesting sidelights on the operations of persons immediately interested in the outcome of popular elections. They are not especially ridiculed or harshly dealt with in the presentation and it is possible that in some locations a deal of interest may be stirred up in this sector.

The story is about the daughter of a politician and a young man in the weather bureau whose business it is to tell today what the weather will be tomorrow. Their romance is an up hill and down dale affair, for humorous reasons, but they get along all right until the girl's father seeks to obtain advance information as to what the weather will be on an approaching election day, so that he can make or turn down a patronage deal with an adversary hinging on the farmer vote, which it is expected will not turn out if it rains. The forecaster walks out. The girl makes a conditional promise to marry the candidate, her father's choice. In pique, the forecaster issues what he believes to be a false bulletin, promising rain when he expects clear weather, then resigns. He is mistaken. It rains. But the girl returns to him, intent on marrying him, and it turns out that an invention on which he has been working predicted the weather accurately. Everybody but the defeated candidate is satisfied with the outcome.

Reviewed at Loew's Ziegfeld theatre, New York, where it drew chuckles from a small matinee audience.—WILLIAM R. WEAVER.

Produced and distributed by Columbia. Directed by Alfred E. Green. Assistant director, Sam Nelson. Screen play by Ethel Hill. Story by A. H. Z. Carr. Film editor, Al Clark. Photographer, Henry Freulich. P. C. A. Certificate No. 2934. Release date, March 25. Running time, 69 minutes. General audience classification.

CAST

Paula Quinn	Ida Lupino
Joe Quinn	Walter Connolly
Kirk Duncan	Ralph Bellamy
George Willoughby	Reginald Denny
Harrington	Raymond Walburn
Charles	Robert Allen
Mrs. Willoughby	Nana Bryant
Tom	Edward McWade
Dick	Emmett Vogan
Harry	Will Morgan
Hank Keith	Granville Bates

Girl Overboard

(Universal)

Drama

This is cut from an unfamiliar pattern and follows a novel design. Early in the picture is placed a marine disaster (burning of a liner) of magnitude and intensity in degree commonly withheld until closing sequences. Unfamiliar, too, are the persons principally concerned in the story, a manufacturer of smart women's apparel and two of his mannikins. Both of these factors appear to indicate exploitation lines not worn thin with constant tracing.

The story is a little intricate for quick retelling. It opens with two mannikins boarding a liner, pursued by their employer, who is in love with one of them and seeks to detain her. In a swift encounter with both girls and a congenial drunk, the employer receives a wound which results in his death on the dock after the boat has left. At sea a fire breaks out and the girl who dealt him the wound writes a confession, which is lost, and then commits suicide. The other girl rescues a boy who turns out to be the son of the district attorney, who takes her into his home.

Reporters and police find the surviving girl and work up a murder cast against her. The district attorney prepares to resign his position in order to defend her. By a series of shrewd deductions and with the aid of his son's memory of events aboard the burning liner, the truth in the matter is finally brought out. He gets his job back and marries the girl.

No straightforward synopsis can give an impression of the story the picture tells. The vital revelations come about under circumstances of most unique character. The conclusion is not foreshadowed, although the audience knows throughout where the guilt properly lies.

Reviewed at Loew's Mayfair theatre, New York, where it seemed to hold a representative audience steadily.—W. R. W.

Produced and distributed by Universal. Associate producer, Robert Presnell. Directed by Sidney Salkow. Screen play by Tristram Tupper. Story by Sarah Elizabeth Rodger. P. C. A. Certificate No. 2962. Release date, February 28. Running time, 58 minutes. General audience classification.

CAST

Mary Chesebrooke	Gloria Stuart
Paul Stacey	Walter Pidgeon
Bobbie Stacey	Billy Burrud
Joe Gray	Hobart Cavanaugh
Harvey	Gerald Oliver Smith
Alex LeMaire	Sidney Blackmer
Charlie Jenkins	Jack Smart
"Dutch"	David Oliver
Molly Shane	Charlotte Wynters
Sam LeMaire	Russell Hicks
Sergeant Hatton	R. E. O'Connor
Captain Murphy	Edward McNamara

The World's in Love

(Viennese)

German Operetta

This is a German language production of Franz Lehar's operetta, "Clo Clo," smartly produced, ably sung, effectively mounted, and supplied with English translation titles for American audiences. It compares favorably with the many importations in kind which have preceded it and appears to the naked eye and ear of a reporter whose class room German was never too good at its best as free of overt portent or purposeful connotation as a Lehar melody is of dolor.

The lady who does most of the singing and upon whom the lens is focused most of the time is Marta Eggerth, an extremely personable and lyrical blonde, and the young man opposite her is Rolf Wanka, who combines the better sides of the early Gary Cooper and Cary Grant. Next in prominence is Leo Slazek, as the boy's father, a mature character comedian of substantial talent. The cast associated with these in the somewhat giddy goings-on is large and proficient.

On the technical side the production is a little less smoothly flowing than Hollywood's best and much better than Hollywood's not-so-good. The music might have come across a little better if recorded in California but the singing and orchestration are of the finest.

The story is slightly in the Continental manner but less so than some that find their way over the ocean. It takes a farmer with boyish memories to the city, his grown son in tow, and they converge by separate devices upon the theatre where a beautiful singer is featured. The boy meets her by accident, the father by design and error, and the three are having quite a night of it, all in good clean fun, when a newspaper publicity story released by the star's agent links her to a dancer of another generation in such wise as to make the father believe she is his daughter. The boy takes the girl to the farm, where his mother approves of her, and they are in a fair way to be married when the father lets the boy know of his supposed dilemma and the romantic young man gives her up. She returns to the city, then the truth comes out, and the boy follows and everything comes out as it should in operetta.

Reviewed at the Filmarte theatre, New York, where audiences are habitually favorable to screen material of this kind and appeared to approve highly of this.—W. R. W.

A Viennese picture. Directed by W. Tourjansky. Screen play by Ernst Marischka from Franz Lehar's "Clo Clo." No P. C. A. Certificate. Release date, May 18. Running time, 90 minutes. Adult audience classification.

CAST

Clona Ratkay	Marta Eggerth
Aldalbert von Waldenau	Leo Slezak
Helene von Waldenau	Ida Wuest
Peter von Waldenau	Rolf Wanka
Anton	Hans Moser
Wardrobe Mistress	Anny Rosar
Director	Alfred Neugebauer

Border Cafe

(RKO-Radio)

Melodrama

Against a western background and by use of interesting situations and events, this picture tells the story of a boy's moral regeneration. Elements amplifying the theme are romance, drama, music and, in the finale, a dash of thrilling action. Held together by suspense, the various ingredients are well blended to become a picture that should be primarily interesting to western fans.

Always in some kind of a jam, Boston boy "Keith Whitney" has no desire to follow in his father's footsteps and his romance with "Janet" has turned sour. Moving to Texas, he becomes interested in cantina entertainer "Dominga." Ranchers headed by "Tex Stevens" are having trouble with eastern gangsters who are organizing the business of cattle rustling in racketeer style. Grateful for saving his life, "Tex" wants to help "Keith," but the tenderfoot refuses the offer. His gambling and drinking habits leading him into more trouble, "Keith" wires his parents for money, explaining that he is going to buy a ranch. When the money is gone, "Senator" and "Mrs. Whitney" arrive in Verde. In a real fix, "Keith" appeals to "Tex" for aid.

To continue the deception of his parents, "Keith" goes to "Tex's" ranch, where, upon his arrival, the "Senator" discovers that he and

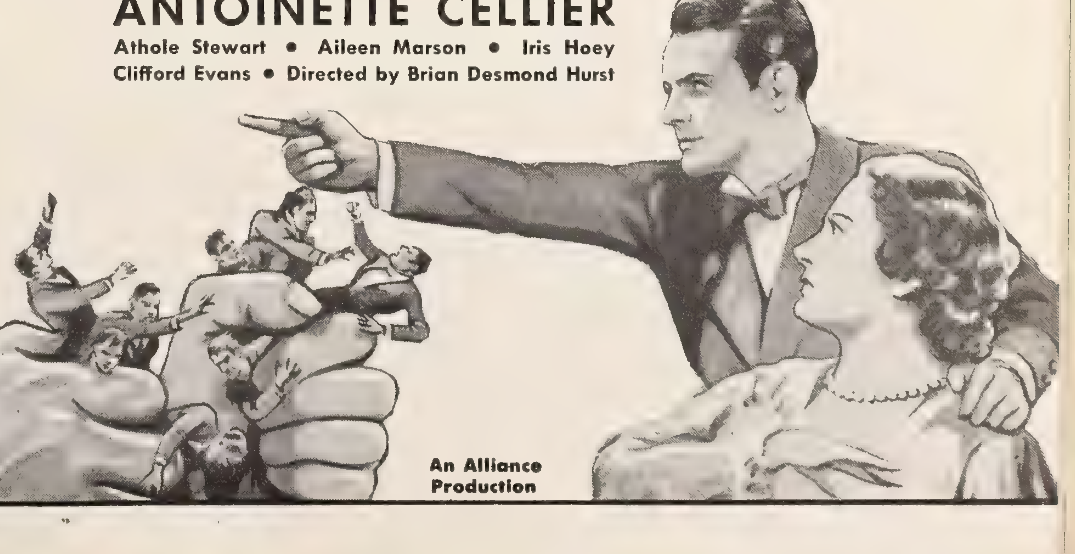
"NINE MEN OUT OF TEN ARE EITHER KNAVES OR FOOLS"

So boasted a man who ruled his world of shame and avarice by the sheer force of his dominating will—and who faced his doom at the hands of the woman whose life he had made unbearable. A dramatic story unique in its compelling power!

The TENTH MAN

The Tenth Man is the wise showman who knows that an action melodrama without a dull moment is the key for box-office profits — and "The Tenth Man" is that kind of a picture!

SOMERSET MAUGHAM'S famous play
with JOHN LODGE
ANTOINETTE CELLIER
Athole Stewart • Aileen Marson • Iris Hoey
Clifford Evans • Directed by Brian Desmond Hurst



Canada Distributors
Empire Films, Ltd.

An Alliance
Production

"Tex" are old college chums. With "Dominga" about to complicate the situation for "Keith," racketeer "Rocky Alton's" mob proceeds to make it tough for "Tex." As "Keith's" determination to marry "Dominga" arouses his father to fury, "Rocky," pursued by rangers, breaks in to kidnap the "Senator" and "Dominga." Comes the finale in which "Keith" proves himself a real man, and his parents return east after approving his marriage to "Dominga."

Previewed May 20 in RKO Hillstreet theatre, Los Angeles. Following "Shall We Dance," the picture was favorably received by the audience. The crowd in the balcony found plenty opportunity to whoop it up.—G. M.

Produced and distributed by RKO Radio. Produced by Robert Sisk. Directed by Lew Landers. From story by Tom Gill. Screenplay by Lionel Houser. Photographed by Nick Musuraca. Musical director, Nathaniel Shilkret. P.C.A. Certificate No. 3264. Running time, when seen in Hollywood, 65 minutes. Release date, June 25, 1937. General audience classification.

CAST

Tex Stevens	Harry Carey
Keith Whitney	John Beal
Dominga	Armida
Janet Barry	Marjorie Lord
Rocky Alton	J. Carroll Naish
Senator Whitney	George Irving
Mrs. Whitney	Leona Roberts
Evans	Walter Miller
Henning	Lee Patrick
Dolson	Paul Fix

Come On, Cowboys!

(Republic)

Western

A good screenplay that manages to keep several elements in the story running smoothly without undue conflicting of sequences, with lots of action and some good comedy contribute to an hour spent amid the romantic west. The story centers around the winter quarters of a traveling circus with control of the outfit under dispute and involves a gang of counterfeiters.

The untangling of the dispute and the apprehension of the mob is done by no one hero, as is usually the case, but by three stalwarts of the plains. The Three Mesquiteers, Robert Livingston, Ray Corrigan and Max Terhune, share the top role in fact as well as name. Maxine Doyle has the dubious distinction of being the romantic interest to three cowboys who are more concerned with their mundane affairs than with feminity.

"Rigby" (Edward Peil, Sr.) and "Harris" (Roger Williams) are partners in the ownership of a traveling circus. "Rigby," who is the head of a counterfeiting gang, frames "Harris" and sends him to prison so that he (Rigby) will be freed of all suspicion and able to continue his counterfeiting. "Harris" entrusts the guardianship of his little daughter to the Three Mesquiteers. "Ellen" (Maxine Doyle) is the little girl's governess.

The Mesquiteers capture two of "Rigby's" men and lodge them in the town jail when counterfeit money is found on them

Reviewed in projection room. — Paul Mooney, Jr.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Directed by Joseph Kane. Original screen play by Betty Burbridge. Based on characters created by William Colt MacDonald. Photography by Ernest Miller. P.C.A. Certificate No. 3,313. Running time, 58 minutes. Release date, May 24, 1937. General audience classification.

CAST

Stony Brooke	Robert Livingston
Tucson Smith	Ray Corrigan
Lullaby Joslin	Max Terhune
Ellen Reed	Maxine Doyle
Fong	Willie Fung
Rigby	Edward Peil, Sr.
Judge	Horace Murphy
Nancy	Anne Bennett
Harry	Edward Cassidy
Spinster	Fern Emmett
Harris	Roger Williams
Jake	Yakima Canutt
Sheriff	George Burton
Dan	Merrill McCormick
Red	Loren Riebe
Jim	Victor Allan
Tim	Al Taylor
Mike	George Plues

Turn Off the Moon

(Paramount)

Comedy with Music

It would appear that the thing to do in box office behalf of this is to flash the names, talk about the music, mention that it has at least one song hit in the score and that the Kenny Baker-Phil Harris portion of the Jack Benny broadcasts is among those present, and see what happens. The picture has a good deal of kidding reference to astrology which some exhibitors may have local reasons for emphasizing and the thing that holds all these and other factors more or less together is Charles Ruggles' comedy.

The production falls, structurally, into two sections, the first a character comedy wherein Eleanore Whitney and Johnny Downs work out a romance with the aid of Mr. Ruggles, the second a kind of elaborated floorshow somewhat tenuously related to the story of the first part and terminating in its long deferred clinch. Dialogue is designed for laughs and characterization is on an everyman-for-himself basis.

Mr. Ruggles is cast as a department store owner whose astrologist tells him he must bring to successful conclusion the romance of a youthful couple before the stars will permit him to complete his own romance with a long and impatiently waiting fiancee. The boy turns out to be one of his employees and the girl, whose antecedents remain unexplained, is given a job in the store also. Gags of this kind and that keep them from getting together until the end of the picture, whereupon their employer gets married, too.

Reviewed at the Paramount theatre, New York, May 25, where an audience made up principally of young people who seemed to have dropped in to see their various favorites responded noisily as each went into his specialty and laughed sporadically the rest of the time.—W. R. W.

Produced by Fanchon. Distributed by Paramount. Directed by Lewis Seiler. Screen play by Margurite Roberts, Harlan Ware and Paul Gerard Smith from a story by Mildred Harrington. Film editor, Edward Dmytryk. Dances by Le Roy Prinz. Photographed by Ted Tetzlaff. Musical direction, Boris Morros. Original music by Sam Coslow. P.C.A. Certificate No. 2936. Release date, May 14. Running time, 80 minutes. General audience classification.

CAST

Elliott Dinwiddy	Charles Ruggles
Caroline Wilson	Eleanore Whitney
Terry Keith	Johnny Downs
Kenny Baker	Kenny Baker
Luke	Ben Blue
Myrtle Tweep	Marjorie Gateson
Truelove Spencer	Grady Sutton
Detective Dugan	Romo Vincent
Dr. Wakefield	Andrew Tombes
Maizie Jones	Constance Bergen
Mr. Perkins	Franklin Pangborn
Specialty	The Albee Sisters
Specialty Act	Floyd Christy, Hal Gould
Specialties	The Fanchonettes
Brooks	Charles Williams
Photographer	Pat West
Cigarette Girl	Jeanne Lorraine
Dancers	Eddie Foy, Don Ackerman
Salesgirl	Priscilla Moran
Police Lieutenant	Charles McMurphy
Battalion Chief	Dick Rush
Models	Dorothy Snyder, Helene Garron, Virginia Dabney, Marie Burton, Lucille LaMarr, Mary Jane Carey.
Policemen	Myron Geiger, Richard Cramer
	Phil Harris and His Orchestra

Screen Snapshots, No. 8

(Columbia)

Behind the Scenes

Some interesting and intimate behind the scenes shots of popular film folk at play are presented in this latest issue of candid camera reporting. This issue is notable for the last section of its content which is devoted to glimpses of the presentation of the famous "Oscars," the annual awards of the Academy of Motion Picture Arts and Sciences for distinguished screen work. Tied in with the current "A Star Is Born" which features as an important part of its story a fictional picturization of such an occasion, these actual scenes of the event may be of genuine and timely interest. The winners including Luise Rainer and Paul Muni are shown receiving their awards while such cinema celebrities as Bette Davis, Victor McLaglen, Leslie Howard, Don Ameche and Jack Oakie look on approvingly. Other items of fan interest included in the reporting are visits to a barbecue, the famous Racquet Club, Allan Jones' motorbike stand and Frank Morgan's new "Trading Post." Running time, 9½ minutes.

Floridian Curiosities

(Hoffberg)

Scenic

Acceptable screen entertainment except for the inhabitants of that state where it is said it never rains, is this travelogue of some of the scenic spots of Florida countryside. A trip to the famous Silver Springs affords some charming pictorial glimpses. The celebrated bird sanctuary and Bok memorial chimes are presented effectively. A shot of a confident young man engaged in a playful wrestling bout with a none too pleased alligator will cause considerable attention. Norman Brokenshire lends his deep, velvetry tones for purpose of commentation. Running time, 11 minutes.

Carmen

(Astor Pictures)

Sam Small Cartoon

Sam Small, the diminutive British cartoon character, runs into some difficulties in a Spanish setting and lands in jail. Sam, with his ball and chain, winds up in an arena where a bull fight is in progress. Sam and a half score of bulls engage in combat with the ball and chain, attached to Sam's person, deciding the outcome. In color.—Running time, 9 minutes.

Hollywood Magic

(Hoffberg)

Interesting

Different from the usual expose of the Hollywood scene is the subject matter of this reel. Concerned with some interesting shots on how the movies obtain their effects, the revealed methods of the trickery will interest those who have sometimes wondered how some stunts were done. The manufacturing of fog from special powder pots, the spinning of cobwebs from patching cement, the devising of a collapsible chair from light Yucca wood for the purpose of fight scenes without injury resulting are a few artifices from the movies' bags of tricks. Running time, 10 minutes.

Halt! Who Goes There?

(Astor Pictures)

Sam Small Cartoon

A color cartoon that details the adventures of Sam Small as a private in the British Army. Sam is a well known character to the British and his forte is homely philosophy and a penchant for getting into unusual situations. Marching to London with his company, Sam develops foot trouble, drops out of the ranks, is chased by a bull and foils a holdup. Arriving in London, Sam is assigned to guard duty at Buckingham Palace. The king invites him in. Sam, the king and the queen are having tea when the Duke of Wellington enters and berates Sam for leaving his musket propped against the palace gate. Running time, 9 minutes.

Bamboo

(Hoffberg)

Educational

Showing the thousand and one uses that the natives of Java have for the bamboo wood makes for an educational if not especially entertaining short subject. Filmed in the native country, the scenes showing exotic people and places could have been improved by more care in regard to photographic and editing business. Running time, 10 minutes.

ACHIEVEMENT

EASTMAN announces two new super-duplicating materials...*Eastman Fine-Grain Duplicating Negative and Positive Films.* They lead to duplicates actually indistinguishable from originals, and at last provide the industry with the complete answer to a highly important photographic problem. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

20th-FOX AND REPUBLIC START CONVENTIONS

Educational's Program Also Will Be Announced at Fox Meeting; Both Gatherings in Hollywood

Twentieth Century-Fox and Republic home office staffs and sales forces were on their way to Hollywood this week for annual sales conventions.

Eastern delegations of both groups left New York on Wednesday by train. The Twentieth-Century-Fox meeting, to be attended by 800, will open at the Ambassador Hotel on Monday, continuing for four days. Republic representatives will meet at the Roosevelt Hotel, Hollywood, on Tuesday and Wednesday.

Sidney R. Kent, president; John D. Clark, general sales manager, and Charles E. McCarthy, director of advertising and publicity, arrived on the coast last week in advance of the delegates to complete plans for the Twentieth Century-Fox session. Representatives of all departments of the company entrained this week in various sections of the country, beginning in New York on Wednesday.

Convention Opens Monday

The convention program will open on Monday morning with an address of welcome by Mr. Clark and during the day conferences will be held on the outdoor series, Movietone News and short subjects. Announcement of the production program for Educational Pictures will be made by E. W. Hammons, president, and awards will be distributed to winners in the Sidney R. Kent sales drive.

The second day, to be taken up with production matters, will include addresses by Colonel Jason Joy, public relations director, and Darryl F. Zanuck, vice-president in charge of production. On Wednesday Mr. Clark, Joseph M. Schenck, chairman of the board, and Mr. Kent will address the delegates. A session on advertising, publicity and exploitation will be addressed by Harry Brand and Mr. McCarthy.

On Thursday the representatives will visit the studios at Movietone City.

Approximately half of the possibilities for 1937-38 were sold up to this week, according to report from the home office in New York. At least 12 exchanges were expected to report at the convention that salesmen have written off half of the possibilities. Circuits sold include the National Theatres subsidiaries, Butterfield, Metropolitan Playhouses, RKO and Fabian Theatres.

Republic Delegates Leave

Herbert J. Yates, president of Consolidated Film Industries, Inc.; J. J. Milstein, Republic vice-president in charge of sales; Edward M. Schnitzer, eastern sales supervisor, and Sam Hacker, manager of the contract department, left New York on Wednesday for the company's meeting which opens on the coast next Tuesday.

Also on their way to Hollywood for the convention were: Hector Everett, southern sales manager; Max Roth, midwest sales head; Herman Gluckman, New York and Philadelphia division manager; Harry Lavine, Philadelphia branch manager. Sam and Jake Flax, Washington franchise holders; Herman Rifkin, Boston; Sam Berkowitz, Buffalo, and Bernie Mills, Albany.

Franchise holders from the south and midwest were to join the group in Chicago.

The company will announce 56 features, 24 of which will be westerns, and four serials for next season.

Following the convention four regional meetings will be held in San Francisco, June 4th; Chicago, June 9th; New Orleans, June 11th, and New York, June 14th.

Mexican Product Moves Forward

by JAMES LOCKHART
in Mexico City

Mexican production is soon to be embellished with two features of peculiar interest. Work on both is scheduled to start in June. One of them is to be the first picture of the kind. It will be based upon the life and exploits of the original Don Juan, a 16th century blueblood Spanish rake. The production is to be titled "Don Juan Tenorio" and will be made by Cinematografica, S. A. This story has been presented on the Spanish speaking stage for centuries—it is a fixture in Mexico during the period of each November 2, this land's "Day of the Dead"—but never before has it been screened.

The other picture is to be "La Paloma" ("The Dove") based upon the popular old Mexican song that is a near classic. The producer is Colonial Films. Miguel Contreras Torres, president, who is known in Hollywood, will direct.

▽

Extraordinary business was done in Mexico City by Universal's "Three Smart Girls." The picture ran for five consecutive weeks at the select Cine Regis and topped any film for run duration at one house in the Mexican capital. The best the runner-up was able to do was four weeks in one cinema. "Three Smart Girls" is going to stay in Mexico for quite a time, it is indicated by bookings.

Jose Pezet has completed financing for his company to undertake "continuous production" this summer

▽

Two more big cinemas are being rapidly prepared. Both are to have modern equipment and patron luxuries. One of them, in the downtown belt, the name of which has not been decided upon as yet, is to open in the early summer. The other, the Alhambra, a 4,500-seater, is expected to be ready in the fall. The laying of its foundations is now being completed.

▽

Mexican producers have formed a national organization, Associacion Mexicana de Productores Cinematografica, the purposes of which are to develop all branches of the industry and protect its interests, elevate ethics, raise technical and cultural standards, improve relations between producers, distributors and exhibitors, umpire disputes, stimulate production and greater distribution in Mexico and abroad.

▽

Cinema entertainment has been uplifted in Mexico City as a result of strict vigilance, asserts a report of the municipal amusement inspection department. This activity has barred from screens of the Mexican capital productions that are outright Fascistic or tending in any way to spread Fascist doctrines, and those that might stir up religious controversy or attack the ideals and accomplishments of the Mexican social revolution, the department says.

▽

Mexico's use of motion pictures to attract tourists has inspired El Salvador to do likewise. The tiny but progressive Central American country has contracted with Color Films, Inc., to make a series of short subjects depicting its wonders and charms. The pictures, in colors, are to be widely exhibited in the United States and other lands.

▽

All motion picture film must have authorization of the government's press and propaganda department before it can be exported from Mexico, President Lazaro Cardenas has ruled. Censoring of all pictures is done free of charge by the department.

▽

Local cinemas must abide strictly by the civic regulation which forbids them to sell tickets when all their seats are occupied, the municipal amusements inspection department demands. Exhibitors who violate this regulation will be heavily fined.

Aherne Sees European Production Lagging

Brian Aherne, actor, returned to New York from abroad this week and told the daily press that large motion picture production centers had been set up in England and Italy, but that both countries still lack the personnel to carry on large-scale, successful production. The English film companies, he said, were plentifully supplied with capital at the beginning of the venture, but the supply has now apparently vanished.

New Film Magazine

Cinema Arts, new monthly film publication, will make its first appearance some time in June. The new book will be published by Albert Griffith Grey, brother of D. W. Griffith, and will be the size of *Fortune,* selling at 50 cents per copy. Paul F. Husserl, former managing editor of The March of Time, is editor. John D. DeVine is associate editor; Pamela Pratt Forbes, fashion editor; Marion Martone, picture editor, and J. S. Seiden, art director. E. A. Tropp is executive vice-president and general manager and Bernard Palmedo is circulation manager.

Burkett Projectionist Head

Frank Burkett, projectionist at the Fox Rockhill in Kansas City, has been elected business agent by members of Local 170, Motion Picture Operators, affiliate of the International Alliance of Theatrical and Stage Employes. He replaces Robert Dillon, who held the position for several years.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 71

Bluebook School Question No. 71 was: (A) What present conditions hamper perfect sound reproduction and projection? (B) Do you consider previewing of productions for sound volume scoring advisable? (C) What are your present views of best method of handling sound volume level in theatres? (D) What, if any, suggestions can you advance looking to possible improvement in sound reproduction and visual projection?

Because of need for space in setting forth views of practical men on these important points I shall omit publication of names, merely saying that with a few additions, all those answering acceptably did so on this occasion.

(A) Evans and Rau say: "(1) Lack of proper acoustical treatment of theatre auditoriums. (2) Refusal of some exhibitors to purchase needed equipment replacement parts. (3) Purchase of poorly designed reproduction equipment and sound projection equipment."

J. R. Prater answers: "(1) Use of worn and obsolete equipment. (2) Lack of standardization even in modern recording and reproducing equipment, particularly as concerns frequency response. (3) Handling of film and operation of equipment by men who do not appreciate the delicacy of modern sound films and reproducing equipment. (4) Lack of systematic co-operation between auditorium employes and projectionists in controlling sound volume and checking sound quality." [To which I would add—and checking visual results.—F.H.R.]

G. E. Doe says, "That's a tough one, Dad! Could use all the Bluebook School page answering it, and need more space. However, the three things that above all others do injury to results are in my opinion, equipment not kept in good condition, films oily and dirty, and projectionists who lack proper pride in their work. Except in first-run houses, clean films are seldom received. Oil and dirt is smeared all over them, under which condition the best results are utterly impossible.

"Then there are the managers who will not permit equipment to be kept in good, or even fair condition. Thirdly, there is the auditorium that has faulty acoustical treatment or construction. Given a real projectionist, good equipment maintained in proper condition, and an auditorium that gives proper results acoustically, a really spendid result can be produced with very many of our modern productions. Lacking any one of the things named, results must and will be faulty."

W. C. Brown says, "There are many conditions tending to hamper sound reproduction and projection. Perfection requires perfect recording in which all frequencies are present, with all sound recorded at relative volume levels, without added noises or frequencies. This is not possible with present day equipment, hence perfect reproduction of the original sound is handicapped at the start. In addition, there is distortion and loss of frequencies, as well as added noises picked up from various sources. Then, too, the speakers do not distribute sound evenly, nor do they produce what comes to them exactly."

(B) There seems to be a considerable number who regard previewing as unnecessary, provided producers will record volume in such manner as will automatically reproduce at a level volume. On the whole, R. and K. Wells set the matter forth as seems most nearly correct to me. They say:

BLUEBOOK SCHOOL QUESTION NO. 77

(A) What is the best method of cleaning carbon clamps?

(B) How much lost motion is permissible in a gear train?

(C) How may such lost motion be accurately measured?

—

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

"Considering the question as asked, we hold it is possible for producers to so record sound that even volume will result automatically, insofar as concerns an auditorium in which reproduction conditions remain constantly at one level. We hold, however, that producers do not as yet always accomplish that purpose perfectly, therefore if exhibitors and projectionists expect to secure really maximum results in excellence, such previewing is necessary.

"However, it is seldom, if ever, that sound projection conditions remain constant. First, there is a difference created by summer and winter clothing, and even by clothing on a very warm day and a cool day. Not only is this true, but as is well known, starting with an empty house, every patron entering creates a difference in results as to sound volume requirement. Slight for a single patron, but a difference just the same, and when an auditorium is empty and full that difference is very considerable. Personally, while this, strictly speaking, is beside the question, in conjunction with my manager I have experimented and determined approximately what fader level serves best with (a) empty auditorium, (b) one quarter, (c) three-quarters full, and (d) full. True this is not wholly reliable, but it serves to enable me, by glancing at the audience, to keep my volume at least approximately at proper level.

"But that is not all, for atmospheric conditions have an effect, so, Dad, I don't know what the answer is. Observers have proven more or less a failure. Reverting to the question as asked, I would say yes, with note that relatively very few will take the trouble to do it competently and carefully—or at all, for that matter."

(C) Throughout the mass of answers there is an almost universal view that to date the only practical method of controlling volume level is by means of a competent observer, but also an almost universal view that a really competent observer is almost a curiosity. But here is one I lay before you, admitting I do not understand the set-up too well myself. W. H. Edmunds says:

"I believe I am fortunate in that I have a monitor enabling me to check auditorium volume accurately at all times. The monitor and acoustical qualities of the projection room go very nicely together. I set the monitor volume control after estimating the volume required to overcome audience noise and absorption. I then hold the main volume control just below the point at which monitor sound seems to get sharp and 'crackly'."

(D) There is one anwser, that of J. R. Prater that tops all the rest. Here it is:

"If it is properly attended to, I believe the best method of handling sound volume level in theatres is to keep a well qualified observer on duty every minute of every performance, and for him to keep the projectionist constantly informed of necessary volume changes, or for the observer himself to handle a remote volume control. However, such a system is worse than useless unless the observer is constantly on duty. Finding a person who is capable and responsible, and yet satisfied to sit for hours doing nothing but signaling or controlling volume is the real problem, even if the manager can be convinced of the need for such a person. Almost invariably such an observer is given other duties which may take him away from the sound control system at the very time he is needed there most. Considering this, I believe most theatres will be better served by the following plan:

"Preview one complete program with manager and three or four other persons with average hearing who can also attend the same program when theatre is about half filled, and when entirely or nearly filled. With observers seated near the back of the auditorium, keep very close check of the most pleasing volume level for all observers, and inform projectionist by signals or phone of any changes desired. During preview the projectionist should carefully select the lowest monitor volume control setting which gives him clearly audible sound in the projection room, and should mark that setting *Preview.* Then when house is about half filled, the same procedure should be followed, the monitor volume control setting being changed so the sound volume in projection room remains the same as before, and this setting marked *Half Filled.* Repeat with house filled, and mark this monitor volume control setting *Full House.*

"During future preformances, the projectionist can keep auditorium volume very nearly correct by keeping his monitor volume control set to correspond with the size of the audience and adjusting master volume control so that projection room sound volume is kept at the correct level (just loud enough to be clearly audible). In addition, the head usher or some other responsible auditorium employee can signal or phone the projectionist of any abnormal sound level requirements or of poor sound quality, and unless the entire seating area can be seen from the projection room ports, should also keep the projectionist informed as to how nearly the theatre is filled.

"As to possible improvement in sound reproduction and projection, excellent equipment is now available at prices which any theatre worthy of having its doors open can afford. Replacement of worn and obsolete equipment must be done, and the new equipment must be so constructed and adjusted as to faithfully reproduce sound exactly as it was recorded.

MINIMUM OF 30 SET BY UFA FOR 1937-38

New President and Board Installed by German Company; Gross Reported Increased

by J. K. RUTENBERG

in Berlin

At the general meeting of Universum Film Aktiengesellschaft (Ufa) in Berlin early this month at which new officers and directors were installed a minimum production schedule of 30 features was announced for the 1937-38 season. Gross business for the first ten months of the 1936-37 fiscal year was reported at 84,000,000 Reichsmarks, cinema attendance and distribution figures were shown as increased, and important agreements between Ufa and Tobis were announced.

Retiring members of the board included Dr. Alfred Hugenberg, former State minister; Dr. Guenther Donner, Dr. F. A. Freundt, Hans Wolf von Goerschen, Hans von Goldacker, Dr. Karl von Hayessen, Gerhard Hugenberg, Otto F. Lehmann, Dr. Hans von und zu Loewenstein, director Johann Bernhard Mann, Heinrich von Meyer, Dr. Kurt Richter, Dr. Hans Schippel, Otto Schmidt, Gustav Struckmann, Dr. Fritz Tetens, Dr. Andrew Thorndike, D. Gottfried Traub, Wilhelm Widenmann and Otto Wolff.

The meeting was held with State Counsel Dr. von Stauss in the chair. He pronounced the gratitude of the company toward the resigning board members and thanked especially the retiring president, Dr. Alfred Hugenberg, for the valuable services he rendered to the Ufa organization. Dr. Hugenberg took control of Ufa exactly ten years ago and made it the most important German film company. He was responsible for the severance of the Ufa film theatres from the influential American film interests by negotiating settlements of their renting contracts with U. S. film companies.

The new Ufa board will comprise State Counsel Dr. von Stauss, Johannes Kiehl, director; Dr. Alexander Kreuter, Karl Pfeiffer, director, and Dr. Josef Schilling, director. New members are Professor Carl Froelich, noted director, who is responsible for a number of successful German films; Paul Hartmann, actor; Eugen Klöpfer, State actor; Dr. Hans Pilder, Karl Ritter, production supervisor; Hans Weidemann, vice-president of the German State Film Chamber, and Mathias Wieman.

Carl Froelich directed such films as Maedchen in Uniform," "Reifende Jugend" and others. Eugen Klöpfer is a well-known actor on German stages and manager of three Berlin theatres. He has played important roles in German films. Paul Hartmann comes from the stage, Karl Ritter is a production supervisor of Ufa and Hans Weidemann has supervised and directed some very successful German films.

Gross Increased

It was reported at the general meeting of the board that the turn-over of Ufa amounted to 84 million Reichsmarks in the first ten months of the year 1936-37 compared with 67 millions in the corresponding period of the preceding year. While the balances of the years 1934-35 and 1935-36 still showed considerable losses it was possible to equalize the expenses by a greater income from exhibitors.

Cinema attendance in Germany amounted to 32,430,000 in Ufa theatres alone in the first ten months of the current year, compared with 25,530,000 persons in the corresponding period of the previous year. The increase in Cinema attendance amounted to 18 per cent in Ufa theatres. Film distribution in Germany could be increased by 25 per cent and there is a slow increase in foreign distribution, it was said.

Of the thirty feature films to be produced in the coming year, half will be ready at the beginning of the new season.

Carl Froelich, Eugen Klöpfer, Paul Hartmann, Karl Ritter, Hans Weidemann, Mathias Wieman and general director Ludwig Klitzsch will form a new committee for the artistic supervision of Ufa production and the president of the board will be Dr. von Stauss.

At the same time important changes were effected in the Tobis Corporation. A new committee for cultural and artistic matters was formed with Emil Jannings as president. Willy Forst, Veit Harlan, Arnold Raether, Hans Zerlett and general director Dr. Henkel will be members of this committee. The president of the board will be Dr. Ferdinand Bausback. Veit Harlan, Arnold Raether and Hans Zerlett will be appointed members of the board at the next general meeting of Tobis.

Important agreements were concluded between Ufa and Tobis to insure close co-operation in the future in artistic as well as in commercial matters.

Prize Winners of UA Announced

Winners of prizes in the George J. Schaefer Drive, conducted by United Artists, were announced this week in New York by A. W. Smith, Jr., general sales manager. The drive in honor of Mr. Schaefer, who is vice-president of the company in charge of sales, officially closed May 1 but the results were unavailable until this week because of record sales, according to Mr. Smith.

The grand prizes were awarded to Robert Mochrie, southern district manager; Ewen MacLean, Los Angeles manager, and to A. J. Jeffery of Montreal.

Four weeks' extra salary go to the following salesmen: Jack Groves, Dallas; Frank Eisenberg, Minneapolis; Guy Gunderson, Los Angeles; Elmer Donnelly, Indianapolis; T. L. Davis, Philadelphia, and David Burkan, New York. The two last named finished in a tie and will split the prize.

Bookers in leading branches who will receive two weeks' pay are E. Schrider, Montreal; Roy Sachs, Dallas; Harry James, Chicago; W. B. Pollard, Los Angeles; L. Dowdell, Cleveland, and Herbert Richeck and Ben Levine in New York.

There also were awards to 13 bookers and managers for increase in Disney product sales and Joe Johnson of Toronto and E. Zerga of San Francisco won an extra week's pay in the accessory sales contest.

Supply Dealers Meeting

The Independent Theatre Supply Dealers Association will hold its annual convention in Chicago starting June 15.

Arkansas Owners Elect; 3 Others Call Conventions

Exhibitor organization activities centered around five units this week as the Independent Theatre Owners Association of Arkansas met in annual convention at Little Rock, the Motion Picture Theatre Owners of Washington announced its regional meeting would be held at Spokane June 7 and the Motion Picture Theatre Owners of Virginia set June 14 at the Cavalier Hotel at Virginia Beach as the time and place of its mid-summer convention. Birmingham was selected by the Southeastern Theatre Owners Association for the 1937 convention to be held June 27-29 at the Piedmont Hotel. William Griffin, vice-president, will preside.

Thirty-five member exhibitors attending the spring meeting of the Nebraska-Western Iowa Motion Picture Theatre Owners Association in Omaha Tuesday discussed product, producers' sales policies and the possibility of increased rentals, but adopted no resolutions.

A survey of current power rates for Arkansas theatres which showed a wide variation led the Arkansas I. T. O. A. to order a power rate survey. With a view to obtaining a minimum uniform rate, a committee was named to consult with Arkansas power officials.

Representatives of manufacturers of Diesel and other types of individual power generating plants were on hand to demonstrate their equipment.

J. F. Norman, secretary of the organization since its formation, was elected president Monday by acclamation. Other officers elected were: O. W. McCutcheon of Blytheville, vice-president; R. V. McGinnis of Hope, secretary-treasurer. Board members chosen were Mr. Ensor and Henry Saunders of Little Rock, W. E. Blume, Searcy; G. Carey, Paris; W. 7. Malin, Agusta; D. E. Fitton, Harrison and Charles Bonner of Pine Bluff.

Approximately 75 delegates attended. The convention ended with a banquet and a dance at the Hotel Marion.

Industry Members Honored

For their service to the motion picture industry, Adolph Zukor, Cecil B. DeMille, Luise Rainer, Spencer Tracy, Lionel Barrymore, Frances Marion, Boris Morros and Slavko Vorkapitch have been given awards by the American Institute of Cinematography of the University of Southern California.

Luter New Manager

J. Harold Luter is the new manager of the Paramount at Miami, Fla., succeeding Robert C. Swanson, who has been transferred to a managerial post in the northern part of Florida. He was formerly manager of the Miami Rex.

Pax Buys "Mayerling"

A. K. Lopert, president of Pax Films in New York, has bought the French picture, "Mayerling," starring Charles Boyer and Danielle Darrieux, from Dr. Saul C. Colin. The picture was directed by Anatole Litvak.

South Americans Feel Product Is Of Better Class

The quality of motion pictures is improving and the knifing and burning of upholstered theatre seats is on the wane in the capitals below the Equator, John Day, Jr., general manager for Paramount Pictures in South America, reported this week in New York in an interview. Mr. Day is in Manhattan on a routine visit to his home office.

There was a time when the average South American exhibitor was obliged to reckon the cost of vandalism as a fixed overhead charge. The demonstrative Latin Americans were fond of expressing their dissatisfaction with inferior motion picture offerings by slicing a seat covering or leaving a lighted cigarette behind them on the upholstery at whatever stage of the performance they decided they had had enough, Mr. Day said. Nowadays, they are becoming as interested as the management in keeping seats intact, certain that they will be back to occupy them again with the next change of program, he continued.

The average South American has an insatiable appetite for pictures, it was also pointed out by the visiting manager, and this probably plays an important part in the spread of double and even triple features throughout most of the principal cities and into many of the first runs.

Film tastes are as varied below the Equator as they are above, Mr. Day reported. Any good story with an outstanding star in the cast will do business, and the best money pictures in America are usually the best money pictures in South America, as well.

Although American films continue to comprise about 75 per cent of all the product shown in South America, the growth of native production and the increasing popularity of German and French pictures are beginning to be felt, according to Mr. Day. The Argentine, which produced 18 pictures last season, will make 20 to 30 during the new season, he said. Brazil may make only three or four. The European product is being placed in the so-called "money" classification with increasing frequency.

Mr. Day reported that taxation and legislation affecting films is without discrimination or unfairness, but said that local censorship is becoming increasingly worrisome.

Kuykendall Declines Bid

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, will be unable to attend the Cinematograph Exhibitors' Association summer meeting in England during August, it was announced at the M.P.T.O.A. headquarters in New York this week. Mr. Kuykendall was forced to refuse the invitation to address the English meeting by the pressure of business here.

David Loew to Columbia

David Loew will move his production activities to the Columbia studios in Hollywood upon the completion of one more Joe E. Brown feature for Radio. He signed a two-picture contract with Columbia and will deliver the first in the fall.

"Mad Dog" Production Is Once More Announced

"The Mad Dog of Europe," much discussed motion picture which has a background of Nazi Germany, will be produced by a new company, New Era Productions, Inc., it was announced in Hollywood this week. The new company will finance the production and exhibit it as a roadshow, according to present plans.

Officers of the new company are Samuel B. Gach, president; John J. Boland, vice-president; Dr. Eugene Rosenberg, treasurer; J. Frederick Rosen, secretary, and Franklin B. McCarthy, assistant. Mr. Gach is also president of the City Board of Health in Los Angeles and Dr. Rosenberg is a rabbi.

Canty Universal's European Manager

The appointment of George R. Canty as Continental European manager of Universal Pictures was officially announced in Hollywood Monday by Gustave Schaefer, export manager.

Mr. Canty, who has served in various European countries since 1926 as trade commissioner and who is now commercial attache at the American Embassy in Warsaw, Poland, will leave immediately from there for London, where he will establish Universal headquarters.

Eight Foursomes For Albee Trophy

The committee of the Annual Film Daily Golf Tournament, scheduled for June 9 at the Elmsford Country Club at White Plains, N. Y., announced this week that the silver Albee Trophy would no longer be played for by teams representing only the Associated Motion Picture Advertisers, the Motion Picture Club and the Cinema Club, but would be the grand prize awarded the foursome with the lowest score of the day in a special event. The AMPA team has won the trophy for several successive past years and it was this that prompted the tournament committee to set the cup up as a prize to teams representing all industry branches instead of the three organizations.

The team representing Warner Brothers, captained by S. Charles Einfeld, was the first to file its entry in the Albee Trophy competition. United Artists, led by Monroe Greenthal, followed. Tom Gerety will captain the Metro-Goldwyn-Mayer group while the Eastman Kodak company four will be led by Ted Curtis. C. C. Pettijohn will enlist a foursome from the Motion Picture Producers and Distributors of America, Inc., ranks and the entries of the other major companies are expected this week.

Prizes will be given to all foursomes competing, besides those in the Albee Trophy event, and plenty of booby prizes have already been secured by the committee.

Chicago Warner Club Dines

More than 800 persons attended the annual dinner and entertainment of the Chicago Warner Club at the Congress Hotel in Chicago last Friday night. Charles Ryan and Herbert Wheeler of the headquarters staff handled the program.

Depinet Is Named Pathe News Head As Smith Resigns

New editorial and operating policies, stemming from a closer alliance with the parent company offices than has been in force, were reported this week in formation for Pathe News, Inc., under the management of Ned E. Depinet, president, and Frederick Ullman, vice-president.

Reorganization of the executive staff followed the resignation last week of Courtland Smith as president and Jack S. Connolly as general manager, reputedly to engage in radio and television activities. The newsreel company for the last seven years has been operated almost entirely independently of RKO Radio, the parent company.

With the change more direct management supervision by the home office is seen. Mr. Depinet, the new president, is vice-president in charge of distribution for RKO. Mr. Ullman, vice-president, is general manager, assuming the post left vacant by Mr. Connolly. He will be assisted by Frank R. Donovan as production manager, newly created position. Other changes in the editorial staff were reported imminent but details were not disclosed.

Mr. Connolly's resignation, after an association with the company in editorial and executive capacities of seven years, followed Mr. Smith's by one day. He has been associated with Mr. Smith in various enterprises for many years. The two were in early newspaper work together and when Mr. Smith became the first secretary of the Motion Picture Producers and Distributors of America, Mr. Connolly also entered the industry as a Washington representative for that organization.

When Mr. Smith became associated with Fox Film Corporation in 1926, and organized Fox Movietone News subsequently, Mr. Connolly also joined the company and in 1929 was made European representative for the reel. Mr. Smith was appointed editor of Pathe News in 1928 and when he was elected to the presidency in January, 1931, Mr. Connolly joined him as general manager. RKO acquired control of Pathe News, founded in 1910 by Charles Pathe, with its purchase of Pathe assets in 1932. Mr. Smith opened the Embassy, reputedly the first newsreel theatre, in November, 1929.

Mr. Depinet headed Pathe's distribution prior to its acquisition by RKO and thereafter was a member of the board of RKO Radio Pictures and RKO Pathe. In 1934 he was elected president of RKO Distributing Corporation but with the dissolution of that company in RKO's program of corporate simplification several months ago he became a vice-president of RKO Pictures in charge of distribution.

The new operating head of the newsreel, Mr. Ullman, has been manager of the commercial department of Pathe for the last five years. He came to the newsreel six years ago, having previously been a theatre operator.

Mr. Donovan has been associated with the company in production work for the last three years. He came to Pathe from the *Magazine of Wall Street*, where he was business manager for three years. Previously he was connected with an advertising agency for ten years.

Following his resignation Mr. Smith took an office in the building at 35 West 45th Street, which houses Pathe News, and announced that among other activities he and his associates would be engaged in marketing a new lens, said to have special value in television camera work.

ASK OFFICIAL INQUIRY INTO GAUMONT-BRITISH

Provisional Shareholders' Committee Wants Board of Trade to Study Company Finances

by BRUCE ALLAN
in London

Another sensation was added to the many which recently have attended the affairs of Gaumont-British Corporation when it was officially announced that the Provisional Shareholders' Committee, which caused adjournment of the annual meeting in spite of the directors' protests, and later unsuccessfully took legal action to restrain payment of the preference dividend, proposed to ask the Board of Trade to make an investigation of the company's affairs.

The application proposed will be made under Section 135 of the Companies Act, 1929, which provides for an official investigation on the demand of ten per cent of the shareholders of any company. It is conditional on the committee obtaining the necessary percentage of support and also on shareholders contributing the cost of this and other actions which have been or may be taken against the present Ostrer control of the company.

In a circular to shareholders, the Committee requests a contribution of one penny (two cents) per share held and says that holders should think it worthwhile to contribute "in order to provide the funds which will be necessary to safeguard their interests." It is pointed out that the expenses of the action already taken have been very heavy and that, although the committee failed to restrain payment of the preference dividend, "important infortion as to the real position of the corporation's affairs was forthcoming. . . . bringing to the shareholders' knowledge facts which had not hitherto been made known to them."

Stating the general case for an official investigation, the Committee (Chairman W. H. J. Drown, the plaintiff in the recent action, with R. A. Gilbert, G. F. Salas, C. H. Faning and L. H. Woddis) recapitulates its action in the first instance in carrying the adjournment of the annual meeting for the production of a consolidated balance sheet. It points out that this document, when it was forthcoming, showed a net deficit of £507,742 but that this figure was arrived at by valuing assets at £20,086,016 and that this represented a revaluation which increased the book value of the assets by £1,086,786. Without the revaluation, says the Committee, the deficit on capital account would be £1,594,528.

Cites Four Directors' Opposition

The statement then repeats facts leading up to the action to restrain payment of the preference dividend, emphasizing that four directors out of nine opposed the payment because, apart from the deficit of £507,742 in the consolidated statement, the managing director, Mark Ostrer, had admitted trading losses of £623,000 which, it is said, "having regard to the admitted deficiency at March 31st, 1936, could be met only by trenching upon share capital."

It is added that, during the action, an affidavit by Mark Ostrer revealed the intention of the majority directors, including the three Ostrer brothers, to treat the trading loss as that of the wholly owned subsidiary Gaumont-British Distributors and not that of the company and to deal with it by writing down the values of G-B Distributors' shares, and of the studios, from £1,400,000 to £777,000. Later it was argued, says the statement, that the loss could not be transferred to the subsidiary but could be dealt with by utilizing reserves of £500,000 and £200,000 in the corporation's books.

Denman Share Deal Cited

Discussing these figures the Committee assert that the £500,000 is the balance remaining from the sum of £2,500,000 created partly from share premiums which the Corporation obtained by buying shares in Denman Picture Houses, Ltd., at 18/- for a 10/- share and issuing its own 10/- shares at 30/- each in exchange. "In this transaction," says the circular, "Mr. Isidore Ostrer appears to have been a substantial participant."

Of the value of this investment, the circular says: "It is now conceded that the investment in Denman shares is unrepresented by tangible assets to the extent of about £1,000,000, which deficiency would, in itself, more than wipe out the £500,000 reserve."

"While the court held that it was 'legally' permissible to use reserves made up of share premiums for the purpose of offsetting trading losses and enabling payment of dividends, few prudent business men would care to utilize reserves so created, and appearing to be only bookkeeping entries not represented by tangible assets," is another comment by the Committee.

Says Reserves Aren't Represented

Reviewing certain aspects of the legal action, and quoting the judge's suggestion that the corporation might like to call a general meeting before paying the dividend (this suggestion was not acted upon) the committee says that, as the consolidated statement showed a deficiency of assets as regards share capital, "the so-called 'reserves' in the 'Legal' balance sheet are totally unrepresented by assets."

The circular proceeds to attack the action of the majority directors in closing down production and distribution and asserts that in addition to a trading loss now estimated at nearly £800,000, instead of £623,000, there have been serious capital losses, which it identifies as follows:

Ideal Films, Ltd., and W.&F. Film Service, Ltd., out of existence for several years, appear in the company's books as an investment value of £450,000.

Gaumont-British Distributors, Ltd., virtually closed down, appears in the books at £510,000. The Shepherd's Bush studios, also closed down, are valued at £450,000.

The shares in Denman Picture Houses, Ltd., valued at nearly £2,000,000, "were admitted to be over-valued to the extent of about £1,000,000 and even the remaining £1,000,000 is hardly justified by the meagre return which this company shows."

Heavy losses, it is asserted, have probably been incurred on the corporation's large loans to and investments in Gainsborough Pictures, British Acoustic, and Baird Television, all of which show large trading losses.

The committee suggest that, taking these items into account, the capital and trading losses together amount to approximately £3,000,000 and, they suggest, "make it clear that very serious jeopardy exists in regard to the share capital."

Summing up the case for an official investigation, the circular asserts that "there have been grave errors of judgment amounting to serious mismanagement. Owing to the peculiar arrangements regarding voting control, the Ostrer brothers, although now holding a relatively insignificant proportion of money value in the share capital, have been able to operate the assets virtually without check. The result has been disastrous to shareholders' interests. It is feared that the present management, if left unchecked, may well result in further losses of such magnitude as to cause a complete exhaustion of shareholders' capital."

Emphasizing that the recent action was not an action hostile to the preference shareholders "but in order to put them in due course in a position to exercise a vote and to protect their security," the committee emphasizes the cost of the action as the reason for an appeal for financial support on a broader basis, and says that, while the appeal for a Board of Trade investigation is definite, "it is inadvisable in this communication to indicate all the steps in contemplation for protecting the shareholders' interests."

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Quality Clause Endorsed

The action of the council of the Cinematograph Exhibitors Association in pressing for a quality clause in the proposed revision of the British Films Act quota was unanimously endorsed Tuesday at the semi-annual meeting of the London and Home Counties Branch. The decision came after an outspoken discussion organization on the quota question.

The skeleton program of the Summer Conference of the Cinematograph Exhibitors Association, at the Yorkshire spa of Harrogate from June 21st to June 25th, was issued this week. It shows a General Council meeting, a branch secretaries' conference and the official banquet scheduled for Tuesday, June 22nd. On Wednesday there will be papers in the morning and afternoon, a luncheon with the four Yorkshire branches of the CEA as hosts, and a film gala organized by Arthur Dent of Associated British Pictures, at midnight.

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New Federation Approved

The formation of a new production organization in England, as indicated recently, was approved at a meeting at the office of the Federation of British Industries.

It is planned to have virtually twin organizations, the Federation of Film Producers and the Association of Film Producers, Ltd., in order to deal with both labor and trade matters. It is expected that the new organization will absorb the present FBI Film Group.

Hode Guest of Honor

Hal Hode, Columbia executive who has been delivering a series of talks on "Lost Horizon" before clubs and other organizations in the eastern states, was the guest of honor at a dinner-meeting of the Committee on Motion Pictures, Department of Secondary Education, of the National Education Association at the Hotel Woodstock in New York last Friday.

New Southern Offices

The Southern Film Exchange will open new offices in Memphis on June 1 under the direction of J. Harry Span. L. J. Shea will continue as salesman for the company in the New Orleans territory.

Rosenthal Is Comptroller

Aaron Rosenthal has been appointed comptroller and auditor for Grand National Studios in Hollywood. He will also audit all west coast transactions of Grand National Films, Inc.

WHAT THE PICTURE DID FOR ME

Columbia

CODE OF THE RANGE: Charles Starrett, Mary Blake—Although Chas. Starrett is not as popular as some western stars, he has become very popular here. Business satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COUNTERFEIT LADY: Ralph Bellamy, Joan Perry—O. K. little program picture. In one part of the picture the director went to a lot of trouble to show some Coca-Cola advertising. And when Ralph Bellamy brings a Coca-Cola to Joan Perry she catches it by the neck of the bottle so that the audience can't miss seeing what kind of a bottle it is. And, of course, there's no napkin or anything around the bottle. The Coca-Cola company sure got some free advertising out of this. Or maybe I'm wrong. I've been wondering what the Exhibitors that bought Columbia pictures this year will tell the salesman when he comes around trying to sell the new product, and the new Capra's "Lost Horizon" has been withdrawn from my present year contract and now where are the two Capra's that their salesman based his sales talk on last year? —Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DODGE CITY TRAIL: Charles Starrett, Marian Weldon—Cannot let this one go by without telling you it is a honey; lots better than most westerns and your patrons will like it.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PAROLE RACKET: Paul Kelly, Rosalind Keith—Well liked by all; a good programer. Running time, 62 mintes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

RACKETEERS IN EXILE: George Bancroft, Evelyn Venable—This picture is built around evangelism as a racket. It is an open question if it would not be objectionable to some of the patrons, and I think that it was. The picture holds interest, but I am still doubting if it was wise to run it. Then I think that the public are going thumbs down on the gangster and racketeer pictures for it did not do business at all. No dice as far as a take was concerned.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STAMPEDE: Charles Starrett, Finis Barton—The Peter B. Kyne series from Columbia with Chas Starrett are just fair western pictures. They do not seem to be able to arouse any keen interest from our patrons. I, therefore, class them as just fair westerns. Running time, 54 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

WOMAN IN DISTRESS: May Robson, Irene Hervey, Dean Jagger—A very entertaining and fast moving picture that rounded out our program very well. Action, comedy and romance with May Robson in the top role makes this production suitable for almost any theatre. Running time, 65 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

First National

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell—The gold diggers, lack of gold for the exhibitor. I believe the public in general are not fond of Joan Blondell.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ONCE A DOCTOR: Donald Woods, Jean Muir—Dandy programer. Jean Muir has sure changed and, while we are not entirely certain, we believe it to be for the better. We used to like her because she was so different. This was a grand story. Running time, 65 minutes. Played April 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GB Pictures

EVERYTHING IS THUNDER: Constance Bennett, Douglass Montgomery—A good picture and is one British picture that took. Running time, 70 minutes. Played February 21.—Jno. S. Erickson, Roxy Theatre, Iron Mountain, Mich. Neighborhood patronage.

WEEK-END MILLIONAIRE: Buddy Rogers, Mary Brian—Just another programer, nothing for or against it. Running time, 60 minutes. Played April 30-May 1.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Grand National

NAVY SPY: Conrad Nagel, Eleanor Hunt—Fairly good picture for a double bill. Nagel never played his part better. Played May 8-9.—R. V. Rule, Gym Theatre, Beaverton, Mich. General patronage.

WE'RE IN THE LEGION NOW: Reginald Denny, Esther Ralston— A big disappointment, good photography but very poor sound. Running time, 55½ minutes. Played May 8-9.—R. V. Rule, Gym Theatre, Beaverton, Mich. General patronage.

Metro-Goldwyn-Mayer

BORN TO DANCE: Eleanor Powell, James Stewart —Excellent production from my own viewpoint. However, we played it so late that most of our customers had seen it somewhere else. Played April 15-17.—Gene Maxwell, Colonial Theatre, Grandview, Wash. Small town patronage.

DEVIL IS A SISSY, THE: Freddie Batholomew, Jackie Cooper, Mickey Rooney—A fine show for any day in the week, much better than the average. It built up the second day. Running time, 92 minutes. Played April 30-May 1.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

FURY: Spencer Tracy, Sylvia Sidney—Here is a good picture; good story and a dandy cast. Tracy sure took the high points on this one and it keeps you guessing till the very end. Running time, nine reels. Played May 7-8.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—We waited a long time to present this to our patrons at our regular admission prices. With a total of four performances on a three-day run, this pulled nicely, but not to the phenomenal business Metro's exploitation would have you believe, could be expected. Pleased generally, and held the interest through the three-hour performance. Running time, 180 minutes. Played May 2-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

KELLY THE SECOND: Patsy Kelly, Pert Kelton, Charley Chase—Well received. A fair program picture suitable for a double bill. Audience reaction very favorable.—Harland Rankin, Plaza Theatre, Ontario, Can. General patronage.

LOVE ON THE RUN: Joan Crawford, Clark Gable —Played on Mother's Day to better than average business and it pleased 100 per cent. There isn't much to the story but the cast is the best ever which makes up for a rather light story. Played May 9-10. —C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MAMA STEPS OUT: Guy Kibbee, Alice Brady—Terrible! Such silly tripe! Running time, 65 minutes. Played May 5-6.—Horn and Morgan, Inc., Star Theatre, Hay Spring, Neb. Small town patronage.

MAMA STEPS OUT: Guy Kibbee, Alice Brady—Entertaining programer for all. Running time, 69 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy, John Barrymore—Class all the way. The "Maytime" score always one of most pleasing of the light operas and it was at its best in this picture, with the superb voices of both stars. I was disappointed in the business done; the picture should break records because of its quality but it did just a little better than average business. No fault of the picture; it ranks with the best. I would not want to miss running it regardless of business done. Call it a prestige picture, it's all of that.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OUR RELATIONS: Laurel and Hardy — This seemed to take well with those who like that type of comedy, and many of our patrons do like Laurel and Hardy.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

SPEED: James Stewart, Wendy Barrie—A very good program picture. Very good race and the run against the time record was a sensation. Oh boy, what action and thrills. Give us more like this one but change the story. Pictures like this should always please. Running time, seven reels. Played April 30-May 1.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TARZAN ESCAPES: Johnny Weismuller, Maureen O'Sullivan—Good for country audiences and kiddies; poor otherwise. Played April 22-24.—Gene Maxwell, Colonial Theatre, Grandview, Wash. Small town patronage.

Paramount

BULLDOG DRUMMOND ESCAPES: Ray Milland, Heather Angel—A dandy thriller, well played by an excellent cast. We regret very much the passing of that grand old man, Sir Guy Standing. Running time, 65 minutes. Played May 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CHAMPAGNE WALTZ: Gladys Swarthout, Fred MacMurray—Good picture, good names, poor draw. Swarthout not a draw here. Played April 8-10.—Gene Maxwell, Colonial Theatre, Grandview, Wash. Small town patronage.

DOCTOR'S DIARY, A: George Bancroft, John Trent, Helen Burgess—A program picture, far above the average, that pleased our patrons enough so that they commented on it. Nice work on the part of the principal characters, with interest shown in the newcomer, John Trent. Running time, 70 minutes. Played May 5-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HIDEAWAY GIRL: Martha Raye, Robert Cummings, Shirley Ross—A fairly good program picture that seemed to get by without any serious complaints. Picture was very slow in spots and direction was not of the first grade. Martha Raye, who at times became monotonous, was the big name in this picture. Running time, 79 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

HILLS OF OLD WYOMING: William Boyd—Good western; liked by all. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

HOPALONG CASSIDY RETURNS: William Boyd, Evelyn Brent—These Cassidy series are quite popular with us. The sound and the prints have been above average. Business extra good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOPALONG CASSIDY RETURNS: William Boyd, Evelyn Brent—Good western. Lots of action. Good business for Friday Saturday ending.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

JOHN MEADE'S WOMAN: Edward Arnold, Francine Larrimore—Poor; not a small town picture. Gave our cashier a good rest on this one. Played April 29-May 1. Gene Maxwell, Colonial Theatre, Grandview, Wash. Small town patronage.

KING OF GAMBLERS: Lloyd Nolan, Claire Trevor —Excellent entertainment in any spot. Well liked by all. Running time, 75 minutes.—W. E. McPhee. Strand Theatre, Old Town, Me. General patronage.

MAID OF SALEM: Claudette Colbert, Fred MacMurray—That star combination always assurces a swell picture and is entitled to a big attendance. But certainly we did not get it. Way below average even though it was a picture our entire town should have seen. Running time, 85 minutes. Played May 2-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MIND YOUR OWN BUSINESS: Charles Ruggles, Alice Brady—Nice program picture. Running time, 75 minutes. Played April 30-May 1.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MOON'S OUR HOME, THE: Margaret Sullavan, Henry Fonda—Here is a fine picture that kept our crowd laughing. The dog from Faith, S. Dak. is in this picture, although he is not a drawing card everywhere, we can always find it a help to mention the matter in our advertising. Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

TURN OFF THE MOON: Charlie Ruggles, Eleanore Whitney, Johnny Downs—Picture drew good, has good cast. Played it hot, but did quite a little advertising, so our patrons were made conscious of picture. Well acted and has plenty of humor, songs, dancing and good music. People ate up Phil Harris's singing; he's good. It's the type of picture that appeals to all. Running time, 80 minutes. Played May 16-17.—A. E. Eliosen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—Another picture that puts Paramount way out in front for 1937. At last they have a playmate for "Bing" that fits right into the picture. That girl, Shirley Ross, is good and you will like her. Bob Burns and Martha Raye are more popular with each new picture and they must be cast in same pictures from now on. Business way above average for 4 days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WEDDING PRESENT: Joan Bennett, Cary Grant—Just a fair picture that seemed to miss fire. I would class the direction as very poor. For with the good cast and dialogue, this picture could have been made more appealing. No complaints and no compliments. Speaking in the baseball vernacular: no runs, no hits, no errors. Running time, 77 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

WEDDING PRESENT: Cary Grant, Joan Bennett—Good picture. Good business. Good reaction.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

Republic

FOLLOW YOUR HEART: Marion Talley, Michael Bartlett, Luis Alberni—Here is a picture that was terrifically slow in getting started, but finished very well. The last reel of this production was superb, but little can be said of the rest. Marion Talley was a complete flop with our patrons and the only redeeming feature of the cast was Michael Bartlett and Luis Alberni. If the tempo, direction and musical settings of the last reels had been kept throughout this picture, Republic surely would have had an outstanding production. Running time, 79 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

LARCENY ON THE AIR: Robert Livingston, Grace Bradley—A fair program picture that can be used as a filler in. There is some action and Robt. Livingston seems to be a very capable actor. Running time, 60 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

RKO Radio

CRIMINAL LAWYER: Lee Tracy, Margot Graham—Played this one because the title is good and Lee Tracy used to mean something at the box-office. I doubled this one with "On the Avenue" so business was pretty fair, anyway.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. General patronage.

QUALITY STREET: Katharine Hepburn, Franchot Tone—Although this is a costume play and the locale English the picture held interest and pleased. No particular draw. Played May 12-13.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SOLDIER AND THE LADY, THE: Anton Walbrook, Elizabeth Allan, Akim Tamiroff, Margot Grahame—"Michael Strogoff" retitled and remade. Russian, as the title depicts, and well produced. Evidently costly to produce, and as with a lot of these big specials, they do just program business. A little discouraging that the public does not support them better.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TOO MANY WIVES: Anne Shirley, John Morley—Very, very poor; all dialogue and that not clever; it wanders around in a circle and never arrives. Waste of film.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THAT GIRL FROM PARIS: Jack Oakie, Lily Pons, Gene Raymond—Gave this a Sunday date and took it on the nose. Fair picture but no drawing power.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

WOMAN I LOVE, THE: Paul Muni, Miriam Hopkins—Too much war material. Personally, we like the picture. Some compliments, but no box office appeal. Lost money. Too bad to put these stars in this kind of a story. Running time, 88 minutes. Played May 14-16.—J. C. Green, Sun Theatre, Sargent, Neb. Small town patronage.

SERVICE

MAY 1st witnessed the closing date of our 1936-37 Movie Season and, as is our usual custom, we have written to all movie distributors from whom we secured pictures and extended to them our thanks and appreciation for their cooperation throughout the season.

¶ We feel it our duty, also, to thank the MOTION PICTURE HERALD, through you, for taking the guess work out of our programs. The comprehensive reports, the critical reviews and last, but not least, the expressions of opinion of other theatre owners throughout the United States as compiled in "What the Picture Did for Me"—all helped to make our 1936-37 movie season a banner one.

¶ We have especially appreciated the reviews on short subjects and can truthfully say that 90% of our shorts were selected through your reviews. This proved an invaluable aid to us and one that we appreciate a thousandfold. So many programs can be spoiled by poor short subjects and, then again, many a poor feature can be made passable by the proper selection of a supporting program.

—*J. A. REYNOLDS,*
Director of Recreation,
New Jersey State Prison,
Trenton, N. J.

Twentieth Century-Fox

LADIES IN LOVE: Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon—Not much to this one. Three good stars wasted on a slow drawn out affair that don't even bring out a laugh or a cry. Don't promise your customers too much. Play it off in your poorest night and you won't hear much criticism. Running time, 10 reels. Played May 2-3.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LOVE IS NEWS: Tyrone Power, Loretta Young, Don Ameche—Not the pull it should have been, but pleased those who did attend. Fast-moving, filled with laugh-getting situations, this is without a doubt one of the season's best comedies. Running time, 79 minutes. Played May 9-11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NANCY STEELE IS MISSING: Victor McLaglen, Walter Connolly, Peter Lorre, June Lang—No particular pulling power, but in this situation, seemed to please quite well. It's straight drama that holds the interest, though the audience is in on the know all the time and are never surprised at the story development. Running time, 84 minutes. Played May 7-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ONE IN A MILLION: Sonja Henie, Adolphe Menjou, Don Ameche—Can only add to the good reports already made by other exhibitors. Played May 16-17.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—The story of a country doctor who unknowingly gave aid to John Wilkes Booth following the assassination of President Lincoln. Convicted as one of the conspirators, he was sentenced to life imprisonment in the Federal prison on Shark Island; his life on the island and eventual pardon make an interesting but rather gruesome story. Running time, 90 minutes. Played May 7-8.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—A very good production of this remade picture that was produced in the silent days. Stewart as Chico great, and Simone Simon more favorably received in this one, as the role fitted her and she is more easily understood. Evidently she has mastered the English language better than she had in her previous pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THAT I MAY LIVE: Rochelle Hudson, Robert Kent, J. Edward Bromberg—Pretty good program picture with the young people ably supported by Bromberg. Title kills any chance for business. Played May 14-15.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TIME OUT FOR ROMANCE: Claire Trevor, Michael Whalen—Good picture, logical story and Claire Trevor very good in this role. Smart dialogue and some action. Liked by the audience; that is all that matters.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie and Orchestra, Alice Faye, Patsy Kelly—Box office smash in any spot. Running time, 91 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—(Reporting first on "King and the Chorus Girl," with Fernand Gravet and Joan Blondell). Another French menace that is going to be heard from later, Gravet. Plenty good. The picture is clever and a smooth comedy and Blondell is at her best, as also were the others of the cast. The other French menace, I think, is the girl Annabella, that made such a hit in "Wings of the Morning," (English production.) When an English made picture can go over in this house, you know that the star has to be good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—A very spendid story aided by beautiful color but having very little drawing power. Patrons seemed to be pretty much divided; some saying that it was the worst picture they had seen and some praising it very highly. Running time, 77 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—All in technicolor and a very artistic production. It failed to please the cash customer and the second night's business was away off. Running time, 78 minutes. Played May 2-3.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes, Henry Wilcoxon—This was a fine picture that drew well in spite of the numerous school gatherings connected with graduation. While it does not follow the book exactly, it is entertainment for all, and even the most critical could not find fault with its historical correctness, and literary value.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

Universal

FOR THE SERVICE: Buck Jones, Beth Marion—Good western story somewhat better recording than I usually get from Buck. Well, we pleased plenty of kiddies on a Bargain Night. Running time, seven reels. Played May 5.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MAGNIFICENT BRUTE, THE: Victor McLaglen, Binnie Barnes—Very good. Played to a midnite show before the coronation. Failed to make film rental. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MY MAN GODFREY: William Powell, Carole Lombard—A real good picture but did not draw. Made a mistake in not double billing it. Powell and Lombard will not bring out the action fans. Played April 23-24.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

RIDE 'EM COWBOY: Buck Jones—Somewhat different than most westerns, it produced many a laugh and chuckle amongst the audience. This, in a picture, produces results in coming pictures of the same star. Running time, 60 minutes. Played April 30-May 1.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

RIDE 'EM COWBOY: Buck Jones—This is an extra good Buck Jones picture, and although it has a very cowboyish title, we found that those who do not always care for the ordinary western, were enthusiastic about the new slants taken in this picture.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

TOP OF THE TOWN: Doris Nolan, George Murphy—Top billing should go to this Murphy boy. He ranks with the best star material today. Doris Nolan should never been called a star until she earned that rank and I say she made a great mistake in letting herself be billed as a star until she had arrived. The picture is positively a riot, and the customer goes out of the theatre after seeing it, so confused that he is unable to tell you what it is all about. For your comparison, brother exhib, "Waikiki Wedding" did double the business in my house.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Warner Bros.

ANTHONY ADVERSE: Fredric March, Olivia de Havilland, Claude Rains—I gave them a Mother's Day date, which should bring in the best business of the month, but might better have closed down and gone fishing that day for all the profit there was in running. However, it is a fine picture, if you buy it right.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—The best by far of the percentage pictures from Warners this year. Drew exceptionally well and seemed to please everyone. The colored photography was grand. Running time, 85 minutes. Played May 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GREAT O'MALLEY, THE: Pat O'Brien, Humphrey Bogart, Sybil Jason—One of the nicest program pictures we have had in a long time. O'Brien always gives satisfaction. Why no more pictures in the upper classification for him? Little Sybil Jason is always good, too. Bogart was fine in the small part he had. Miss Sheridan is a swell romantic lead. Running time, 71 minutes. Played May 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KING AND THE CHORUS GIRL: Fernand Gravet, Joan Blondell—Another French menace that is going to be heard from later, Gravet. Plenty good. The picture is clever and a smooth comedy, and Blondell is at her best, as also were the others of the cast. The other French menace, I think, is the girl Annabella, that made such a hit in "Wings of the Morning" (English production). When an English made picture can go over in this house, you know that the star has to be good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Short Features

Celebrity

HUMPTY DUMPTY: Comicolor Cartoons—Up to the average on colored pictures. Running time, 7 minutes.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Columbia

DIZZY DOCTORS: Three Stooges—An hilarious comedy with nonsense as only the Stooges can provide. You can depend upon the 3 Stooges to get the laughs from your audience. Running time, 17 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GIFTS FROM THE AIR: Color Rhapsodies—A fine colored cartoon about Christmas.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STAR GAZERS: Columbia Tours—No good for me. Some of it is very fine but my people walked out on it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TETCHED IN THE HAID: Barney Google—This series is excellent. Too bad not more of them. We are playing these the second time and the kids stay over the second show to see them again.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

FUN'S FUN: Jefferson Machamer—This and all of this series are refreshingly different from the usual run of comedies. They are real favorites with our patrons. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MODERN HOME: Tim and Irene—Just one laugh after another and Irene is the kind of comedian that brings out the laughs. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SCHOOL BIRDS: Terry-Toons—An excellent black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

DESERT DEATH: Crime Doesn't Pay Series—Good short on Crime Doesn't Pay but it should be booked with a comedy feature which would make it better program setup.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GLIMPSES OF JAVA AND CEYLON: FitzPatrick Travel Talks—Excellent as are all in this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUDGY PICKS A FIGHT: Betty Boop Cartoons—Very good. Pudgy's quite a favorite here. Short's clever. Running time, 8 minutes.—A. E. Eliosen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

FOUR JOIN UP AND TWO RETURN TO FOLD

Four exhibitors joining the circle of reporters to "What the Picture Did for Me" during the fortnight are:

J. C. Green, Sun theatre, Sargent, Neb.

E. E. Harris, Park theatre, Butte, Mont.

A. E. Eliosen, Rialto theatre, Paynesville, Minn.

Gene Maxwell, Colonial theatre, Grandview, Wash.

Prodigal contributors of reports welcomed back to the fold after intervals of inactivity are:

Mary Hayes Davis, Dixie Crystal and LaBelle theatres, Clewiston and LaBelle, Fla.

Theodore J. Friedman, Strand theatre, Suffern, N. Y.

Paramount

BLUE VELVET MUSIC: Mark Warnow and His Orchestra—A very entertaining and peppy musical short that will certainly enhance your program. The only drawback that I can say is that Mark Warnow is not well known in this section. Running time, nine minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

BREEZY RHYTHM: Hal Kemp and Orchestra—A series of acts including the song, "I'm Building Up to an Awful Letdown." Not bad at all.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

RKO Radio

BRIDAL GRIEF: Superba Comedies—A dandy slapstick comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ETIQUETTE: Easy Aces—There are lots better short subjects than these Easy Aces.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GASOLOONS: Edgar Kennedy Comedies — RKO short subjects have been very poor the last year.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HORSE PLAY: Radio Flash Comedies—This is a good slapstick comedy. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME: No. 9—Good two reeler. This one is of much interest of politics; war preparation in England is very interesting also. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century - Fox

LOOKING FOR TROUBLE: Adventures of the Newsreel Cameraman — More interesting adventures with the newsreel cameraman. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

United Artists

ROBBER KITTEN: Silly Symphonies—Well received, as usual.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

COUNTRY COUSIN, THE: Silly Symphonies—Is there no end to the versatility of this Disney fellow? This is one of the finest and funniest cartoons we have ever had the pleasure of offering patrons and comments indicated their complete approval. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MICKEY'S GRAND OPERA: Mickey Mouse—The hen puts on the grand opera singing, but Mickey Mouse, Pluto and Donald Duck, all contribute a part of the fun. Donald Duck is Romeo, and in a stirring scene, Pluto stirs up the magic hat, which escapes with its rabbits.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

Universal

BARGAIN MATINEE: Mentone Musical Comedies—Except for the finish, this one is very good. Running time, 10 minutes.—R. B. Rule, Gym Theatre, Beaverton, Mich. General patronage.

BEAUTY SHOPPE: Oswald Cartoons—Better than the usual run of Oswalds and I hope they make more of them with the monkeys in the cast. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

IT'S ON THE RECORD: Mentone Musical Comedies—These Mentones are a bright spot on any program. However, this one is not quite up to the usual standard. Running time, 10 minutes.—R. V. Rule, Gym Theatre, Beaverton, Mich. General patronage.

STRANGER THAN FICTION: No. 16—A good one reeler to make a filler. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

UNPOPULAR MECHANIC, THE: Oswald Cartoons—Good cartoon. The dog as a crooner was a knockout. Running time, 7 minutes.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Vitaphone

BED-TIME VAUDEVILLE: Big Time Vaudeville Reel—Not up to the standard of these vaudeville reels.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CRADLE OF CIVILIZATION: Colortour Adventure—A very pretty colored travel, spoiled by a poor announcer whom but a few could understand.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OKAY JOSE: El Brendel—A two reel in color, with lots of music, scene laid in Mexico, plenty of comedy.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

PHANTOM SHIP: Looney Tunes—Cartoon. A big dog and two little dogs discover treasure in the far north, also discover some frozen pirates and have a lot of fun with them.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

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5,000 Story Properties In Warners' Library

Company Will Continue Active in Stage Production Field

With the completion of purchases of story material for the 1937-38 season, chosen from the fictional and legitimate theatre fields and from the works of studio contract writers, Warner Brothers Pictures now has a library of 5,000 properties suitable for motion picture treatment, according to Jacob Wilk, story editor at the company's home offices in New York.

"We have, at the present time, the largest library of material from which we can pick our motion pictures in the history of the company," said Mr. Wilk. "It has cost us at least $5,000,000 to build up this library and our job is still not completed. We have finished selecting material for the 1937-38 season and are working on 1938-39 product at this point."

Continuing Stage Production

Warners will continue to remain in the legitimate theatre producing field, Mr. Wilk also said as he pointed out that it was the first motion picture company to become active in Broadway financing on a large scale, starting eight years ago with Al Woods, who produced five plays at a cost of $150,000 to the company. Since that time the company has produced "Fifty-Million Frenchmen," at a cost of $250,000, and in the last three years has been interested in 17 Broadway shows, eight of which it has transferred to the screen.

Warners will be interested in only four future Broadway productions, Mr. Wilk said. He pointed out that at present no so-called "summer" productions are on the calendar. In the fall, along with Gilbert Miller, the company will present two plays now running in London, "George and Margaret" and "Wise Tomorrow." The third, "Her Royal Highness," will signal the return of Ruth Chatterton to the legitimate theatre from Hollywood, where she has been for several seasons. The fourth vehicle, "Old Music," will be opened in London and then brought to New York, probably around the first of the year.

Denies Harm from Hollywood

Despite the charges that the motion picture industry's money was "undermining" the legitimate theatre, Mr. Wilk still feels that no harm has come to Broadway because of Hollywood's interest in its productions. Recently, he took up this argument with Douglas Gilbert, critic of the New York *World-Telegram,* to whom he wrote, in part:

"There are still many plays produced without any consideration of their cinematic possibilities. There are still producers who play the theatrical productions game by its own rules, taking chances on plays on their legitimate merits and regarding any Hollywood vein of gold that may later be tapped as 'gravy.' This way of producing plays, is, of course, a gamble. It always has been. It was a gamble long before the motion pictures began their portentous flickering. If it is today a bigger gamble than ever, I submit that the blame lies rather with the ever-mounting costs of theatrical production than at any door in Hollywood.

"As for the economic influence of the motion pictures, there have been excellent plays of late years that might never have reached the boards but for the backing of motion picture films.

"The obvious retort to that is, I suppose, that these plays were brought out as mere by-product of the Hollywood factories, preliminary to their incarnation in celluloid.

"But that obvious retort is, in numerous cases of which I know at first hand, inaccurate. I was concerned with the arrangements made for 'Three Men on a Horse,' and I can affirm with a spotless conscious that it was bought and produced on its own merits as a stage play, and that consideration of its possible cinematic merits arose as a later and entirely separate consideration. Those merits proved themselves very handsome in time—as 'gravy.'

Lutherans Name Stump Film Head

Dr. Ralph H. Long, executive director of the National Lutheran Council, an agency for the United Lutheran Church, Norwegian Lutheran Church, Lutheran Augustana Synod, American Lutheran Church, United Danish Ev. Lutheran Church, Lutheran Free Church, announced this week the appointment of Theodore Stump of Absarokee, Montana, as director of motion pictures. The object of this appointment is to investigate the possibilities of publicity through motion pictures, both newsreels and features, and to gather and edit 16mm pictures of Lutheran activities and institutions for showing in various churches. Exceptionally good films will be evaluated for their constituency, which number 5,000,000. For the present, Mr. Stump will remain in Montana, making his headquarters at Livingston.

Roadshowing "Road Back"

R. H. Cochrane, president of Universal Pictures, announced Tuesday that "The Road Back," based on the after-the-war novel of Eric Maria Remarque of the same title, would first be released as a roadshow attraction. The picture was completed this week in Hollywood. James Whale directed.

First of the RKO stage shows to be produced in Cleveland for booking over the company's circuit by Clark Robinson and Chester Hale, opens at the RKO Palace this week. The first unit will be called "Glorified Vanities."

Edward Eschmann, known in distribution circles, has joined the Twentieth Century-Fox sales force in Boston under Edward Callahan.

IN THE NEWSREELS

MOVIETONE NEWS—No. 72, Vol. 19.—Navy returns from war maneuvers off Hawaii....Basque children and mothers seek refuge from Spanish war....Rome is scene of huge military show on first birthday of the Empire....Annapolis middies practice in sailboats....Army Chemical Unit creates smoke screens ....Japanese Army honors Hirohito....Justice Van Devanter....Dr. Hugo Eckener....Mrs. Wallis Warfield....Lew Lehr....Sports.

MOVIETONE NEWS—No. 73, Vol. 19.—George VI and Queen resume duties after Coronation....John D. Rockefeller dies in his sleep at age of 97.... Michigan quadruplets have 7th birthday....Amelia Earhart....Henry Ford and Herbert Hoover visit shrine of Lincoln....Julia Ellen Leathers....Sports.

NEWS OF THE DAY—No. 270, Vol. 8.—The Spanish war's saddest drama....Al Smith realizes a life dream....Justice Van Devanter resigns....Mrs. Wallis Warfield goes shopping....Il Duce recalls "glory" of conquest....Outboard skippers brave river perils in long race....War Admiral repeats in Preakness....It's tulip time in Holland, Michigan....Uncle Sam opens $1,000,000 fortress mint.

NEWS OF THE DAY—No. 271, Vol. 8.—Death ends amazing career of oil king Rockefeller at 97.... King George rewards foreign contingents....A regal epilogue to the big show....U. S. Supreme court justice turns farmer....Hoover visits Henry Ford's Museum....Besieged Bilbao fights flames.... Challenger for America's cup safe in port....Track stars break records in rain.

PARAMOUNT NEWS—No. 83.—U. S. moves half billion to new mint....Now, it's fold your boat and "all aboard"....Coronation.

PARAMOUNT NEWS—No. 84.—Navy takes time off to see the world....U. S. mourns Rockefeller, dead at 97....Harry Lauder globe-circling on his dimes.... New pastures call the dust bowl's people....Royal family in whirl of official duty....Windsor's wedding date announced....Goldlure wins Canadian turf classic.

PATHE NEWS—No. 87, Vol. 8.—Coronation of King George VI (pre-release).

PATHE NEWS—No. 88, Vol. 8.—World pays tribute to Rockefeller....Bermuda Clipper begins survey flights....More pay, less work....Endeavour safe after battling Atlantic storms....Future Derby winners....New mystery tanks....Royalty holds the headlines.

UNIVERSAL NEWSPAPER NEWSREEL—No. 564, Vol. 9.—Eckener heads Zep inquiry....Groceries now all keyed up....Train carries boating fans....Mechanic wins boat trophy....Ocean commuter flies home.... Soviets in mighty review....War Admiral wins Preakness....Tulips grace classic fête....Gotham fishermen in luck.

UNIVERSAL NEWSPAPER NEWSREEL—No. 565, Vol. 8.—Rockefeller passes at 97....Miners sit-down down below....Russian fliers off for arctic.... Endeavour limps into port....Bermuda Clipper takes off....Troops in record maneuvers....Van Devanter quits court....Merrill escapes air crash....Royal family in closeups....Flying Scot wins Withers.... Yale eight takes Carnegie Cup.

Assets of Olympia Transferred June 4

The five-year old receivership of Olympia Theatres in Boston will be ended on June 4, the date set by the court for the formal transfer of the company's assets to New England Theatres, headed by Martin Mullin and Samuel Pinanski. New England's bid of $4,000,000 cash for the Olympia assets, consisting of 30 leaseholds and fee properties, was accepted by Olympia creditors and approved by the court several weeks ago.

Meanwhile, in Omaha, suit asking foreclosure on the Paramount theatre there and the appointment of a receiver to operate the property has been filed in the United States district court by attorneys for the Omaha National Bank. The suit is against the A. H. Blank Company, Tri-States Theatre Corporation and Creighton University. Action against the latter two named is only on technical grounds, however.

Governor E. D. Rivers of Georgia this week appointed David Bernstein, vice-president and treasurer of Loew's, a lieutenant-colonel on his staff. Mr. Bernstein is the first non-resident of the state of Georgia to receive such an appointment.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 22, 1937, from 106 theatres in 18 major cities of the country was $1,123,579, a decrease of $30,907 from the total for the preceding week ended May 15, 1937, when 106 theatres in 18 large cities aggregated $1,154,486.

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Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
Boston	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston	3,246	25c-65c	$17,700	"Wings Over Honolulu" (Univ.) and "Men Are Not Gods" (U.A.) (35c-65c)	8,500	"As Good As Married" (Univ.) and "Two Wise Maids" (Republic)	9,000
Fenway	1,382	30c-50c	5,300	"Call It a Day" (W.B.) and "Once a Doctor" (F.N.)	4,500	"Wake Up and Live" (20th Cent.-Fox) and "Time Out for Romance" (20th Cent.-Fox)	6,400
RKO Memorial	2,907	25c-65c	13.600	"Shall We Dance" (Radio) (2nd week)	16,000	"Shall We Dance" (Radio) (9 days-1st week)	27,500
Loew's Orpheum	2,970	35c-65c	14,500	"A Family Affair" (MGM) and "A Star Is Born" (U.A.)	19,000	"Night Must Fall" (MGM) and "Good Old Soak" (MGM)	15,000
Loew's State	3,537	35c-65c	13.100	"A Family Affair" (MGM) and "A Star Is Born" (U.A.)	17,000	"Night Must Fall" (MGM) and "Good Old Soak" (MGM)	14,000
Metropolitan	4,332	35c-75c	26,200	"Turn Off the Moon" (Para.) (plus stage show)	19,000	"The Prince and the Pauper" (F.N.) (on stage: Tito Guizar)	21,500
Paramount	1,793	30c-50c	8,000	"Call It a Day" (W.B.) and "Once a Doctor" (F.N.)	7,000	"Wake Up and Live" (20th Cent.-Fox) and "Time Out for Romance" (20th Cent.-Fox)	10,800
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Call It a Day" (W.B.)	18,000	"Cafe Metropole" (20th Cent.-Fox)	15,000
Century	3,000	25c	7,000	"Time Out for Romance" (20th Cent.-Fox) and "Her Husband Lies" (Para.)	6,300	"The Outcasts of Poker Flat" (Radio) and "Midnight Court" (W.B.)	6.800
Great Lakes	3,000	25c-40c	10,100	"Shall We Dance" (Radio)	13,400	"The Prince and the Pauper" (F.N.)	10,000
Hippodrome	2,500	25c-40c	9,000	"Nobody's Baby" (MGM) and "Fire Over England" (U.A.)	5,500	"A Family Affair" (MGM) and "Her Husband's Secretary" (F.N.)	6,000
Lafayette	3,300	25c	8,300	"We Have Our Moments" (Univ.) and "Girl Overboard" (Univ.)	6,200	"Women of Glamour" (Col.) and "Find the Witness" (Col.)	6,800
Chicago							
Apollo	1,400	35c-75c	7,100	"Cafe Metropole" (20th Cent.-Fox)	6,400	"King of Gamblers" (Para.)	5.400
Chicago	4,000	35c-75c	35,500	"Turn Off the Moon" (Para.) (stage: Sybil Jason and revue)	24,000	"Cafe Metropole" (20th Cent.-Fox) (stage: Louis Armstrong and band)	31.000
Erlanger	1,200	50c-$1.50	11,000	"Captains Courageous" (MGM) (2nd week)	9,000	"Captains Courageous" (MGM) (1st week)	11,800
Garrick	900	35c-75c	6,800	"Wake Up and Live" (20th Cent.-Fox)	6,700	"Maytime" (MGM)	5,800
Oriental	3,490	35c-55c	17,500	"Thirteenth Chair" (MGM) (plus stage show)	15,400	"Mountain Justice" (F.N.) (plus stage show)	15,200
Palace	2,509	35c-75c	19,900	"Shall We Dance" (Radio) (plus stage show) (3rd week)	19,800	"Shall We Dance" (Radio) (plus stage show) (2nd week)	24,500
Roosevelt	1,591	35c-75c	13,000	"Good Old Soak" (MGM)	10,500	"Wake Up and Live" (20th Cent.-Fox) (5 days-4th week)	9,800
State-Lake	2,776	20c-40c	14,800	"Night Key" (Univ.) (plus stage show)	12,800	"Racketeers in Exile" (Col.) (plus stage show)	12,800
United Artists	1,700	35c-75c	17,500	"A Star Is Born". (U.A.) (2nd week)	18,000	"A Star Is Born" (U.A.) (1st week)	24,000
Cleveland							
Allen	3,300	30c-42c	5,700	"Cafe Metropole" (20th Cent.-Fox) (8 days)	6,600	"Night Key" (Univ.) (6 days)	4,900
Hippodrome	3,800	30c-42c	12,700	"The Prince and the Pauper" (F.N.)	15,000	"Wake Up and Live" (20th Cent.-Fox) (2nd week)	9,000
RKO Palace	3,100	30c-60c	17,800	"As Good as Married" (Univ.) (plus stage show)	16,000	"Cafe Metropole" (20th Cent.-Fox) (plus stage show)	23,500
State	3,400	30c-42c	17,200	"Woman Chases Man" (U.A.)	9,000	"A Star Is Born" (U.A.)	18,000
Stillman	1,900	30c-42c	5,200	"A Star Is Born" (U.A.)	8,000	"Way Out West" (MGM)	4,000
Denver							
Aladdin	1,500	25c-50c	3,400	"A Star Is Born" (U.A.)	5,000	"Wake Up and Live" (20th Cent.-Fox)	3,500
Broadway	1,500	25c-40c	2,300	"Wake Up and Live" (20th Cent.-Fox)	2,500	"The Hit Parade" (Republic)	2,500
Denham	1,500	25c-40c	6,700	"Her Husband's Secretary" (F.N.) (plus stage show)	5,500	"King of Gamblers" (Para.)	3,500
Denver	2,500	25c-50c	9,600	"Marked Woman" (F.N.) (plus stage show)	3,500	"A Star Is Born" (U.A.) (plus stage band)	9,500
Orpheum	2,500	25c-40c	7,300	"Shall We Dance" (Radio) (2nd week)	5,000	"Shall We Dance" (Radio) (1st week)	9.000
Paramount	2,000	25c-40c	3,400	"Charlie Chan at the Olympics" (20th Cent.-Fox) and "Midnight Taxi" (20th Cent.-Fox)	3,500	"Call It a Day" (W.B.) and "That Man's Here Again" (F.N.)	3,500

[THEATRE RECEIPTS--CONT'D]

(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres	eats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Hollywood							
Chinese	2.500	30c-55c	11,600	"The Hit Parade" (Republic) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	9,393	"Night Must Fall" (MGM) and "Way Out West" (MGM)	11,924
Pantages	3.000	30c-65c	8,100	"Shall We Dance" (Radio) (2nd week)	7,500	"Shall We Dance" (Radio) (1st week)	11,200
W. B. Hollywood	3.000	30c-65c	10,400	"The Prince and the Pauper" (F.N.) (1st week)	11,500	"Mountain Justice" (F.N.) and "Melody for Two" (W.B.)	7,600
Indianapolis							
Apollo	1.100	25c-40c	4,400	"The Prince and the Pauper" (F.N.)	3,800	"Wake Up and Live" (20th Cent.-Fox) (3rd week)	3,500
Circle	2.800	25c-40c	6,300	"Turn Off the Moon" (Para.) and "King of Gamblers" (Para.)	3,700	"Shall We Dance" (Radio)	8,500
Indiana	3.200	25c-40c	6,500	"The Man Who Found Himself" (Radio) (stage: Jan Garber and Orch.)	9,500	"Accused" (U.A.) (plus stage show)	9,500
Loew's	2.800	25c-40c	8,200	"A Star Is Born" (U.A.) and "Song of the City" (MGM)	9.000	"Night Must Fall" (MGM) and "Nobody's Baby" (MGM)	5,500
Lyric	2,000	25c-40c	9,300	"Cafe Metropole" (20th Cent.-Fox) (stage: Ted Lewis and revue)	13,200	"Melody for Two" (W.B.) (stage: Major Bowes' Revue)	7,500
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"The Prince and the Pauper" (F.N.)	8,100	"Shall We Dance" (Radio)	13,400
Midland	4,000	25c-40c	12,000	"A Star Is Born" (U.A.) and "Nobody's Baby" (MGM)	13,500	"Night Must Fall" (MGM) and "I Promise to Pay" (Col.)	10,000
Newman	1,900	25c-40c	7,300	"Shall We Dance" (Radio)	4,500	"Mountain Justice" (F.N.) and "Murder Goes to College" (Para.)	4,000
Tower	2,000	25c-40c	7,400	"The Hit Parade" (Radio) (plus stage show)	9,400	"Midnight Taxi" (20th Cent.-Fox) (stage: Major Bowes' All Girl Unit)	8,700
Uptown	2,000	25c-40c	4,500	"Fifty Roads to Town" (20th Cent.-Fox) (8 days)	3,600	"Charlie Chan at the Olympics" (20th Cent.-Fox) and "David Harum" (20th Cent. Fox) ((re-issue) (5 days)	2,200
Los Angeles							
Carthay Circle	1,518	50c-$1.50	11,800	"Captains Courageous" (MGM) (6 days)	12,200	....	
Four Star	900	50c-$1.50	4,000	"Lost Horizon" (Col.) (10th week)	7,400	"Lost Horizon" (Col.) (9th week)	8,600
Hillstreet	2,700	30c-65c	8,000	"Shall We Dance" (Radio) (2nd week)	7,200	"Shall We Dance" (Radio) (1st week)	10,500
Loew's State	2,500	30c-55c	14,700	"The Hit Parade" (Republic) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	11,886	"Night Must Fall" (MGM) and "Way Out West" (MGM)	14,312
Paramount	3,595	30c-55c	18,400	"Thunder in the City" (Col.) (plus stage show)	14,800	"Internes Can't Take Money" (Para.) (plus stage show)	15,000
W. B. Downtown	3,400	30c-65c	10,700	"The Prince and the Pauper" (F.N.)	11,100	"Mountain Justice" (F.N.) and "Melody for Two" (W.B.)	7,200
Minneapolis							
Century	1,600	25c-40c	5,200	"Shall We Dance" (Radio)	2,000	"Wake Up and Live" (20th Cent.-Fox)	4,000
Minnesota	4.000	25c-55c	12,200	"The Prince and the Pauper" (F.N.)	10,000	"Shall We Dance" (Radio)	12,000
RKO Orpheum	2,900	25c-40c	7,200	"Cafe Metropole" (20th Cent.-Fox)	7,000	"Marked Woman" (F.N.)	5,000
State	2,400	25c-40c	5,600	"Way Out West" (MGM) and "Her Husband Lies" (Para.)	4,000	"Great Guy" (G.N.) and "Let's Get Married" (Col.)	3,500
World	400	25c-35c	2,700	"Smalannigar" (Swedish)	2,000	"Elephant Boy" (U.A.)	1,000
Montreal							
Capitol	2,547	25c-60c	9,300	"Call It a Day" (W.B.) and "Fair Warning" (20th Cent.-Fox)	7,500	"The Prince and the Pauper" (F.N.)	8,500
His Majesty's	1,700	50c-$1.50	5,600	"Lost Horizon" (Col.)	6,500	"The Good Earth" (MGM) (2nd week)	3,500
Loew's	3,115	25c-60c	11,000	"The Hit Parade" (Republic) and "Navy Blues" (Republic) (plus stage show)	12,000	"Internes Can't Take Money" (Para.) and "The Girl from Scotland Yard" (Para.) (plus stage show)	9,000
Palace	2,600	25c-65c	10,500	"A Star Is Born" (U.A.) (2nd week)	11,000	"A Star Is Born" (U.A.) (1st week)	13,500
Princess	2,272	25c-65c	7,600	"Fifty Roads to Town" (20th Cent.-Fox) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	6,500	"Elephant Boy" (U.A.) and "This'll Make You Whistle" (Wilcox)	6,000
New York							
Astor	1,142	55c-$2.20	15.600	"Captains Courageous" (MGM) (2nd week)	17,200	"Captains Courageous" (MGM) (5 days-1st week)	15,000
Capitol	4,700	25c-85c	33.400	"They Gave Him a Gun" (MGM)	27,000	"Call It a Day" (W.B.)	12,800
Criterion	1,700	55c-$2.20	12.000	"Make Way for Tomorrow" (Para.) (2nd week)	9,700	"Make Way for Tomorrow" (Para.)	10,000
Globe	1,274	55c-$2.20	17.800	"Lost Horizon" (Col.) (12th week)	7,000	"Lost Horizon" (Col.) (11th week)	7,000
Paramount	3,700	25c-99c	36.100	"Internes Can't Take Money" (Para.) (stage: Cugat Orch.) (2nd week)	21,500	"Internes Can't Take Money" (Para.) (stage: Cugat's Orch.) (1st week)	33,000
Rialto	594	25c-55c	7.700	"Nobody's Baby" (MGM)	7,400	"Mountain Justice" (F.N.)	7,000
Rivoli	2,200	25c-99c	23.100	"Dreaming Lips" (U.A.) and "Walt Disney's Academy Award Revue" (U.A.)	15,300	"Cafe Metropole" (20th Cent.-Fox) (3rd week)	14,750
RKO Music Hall	5,954	40c-$1.65	79,000	"Shall We Dance" (Radio) (plus stage show)	95,000	"A Star Is Born" (U.A.) (plus stage show) (3rd week)	81.000
Roxy	6,200	25c-75c	35,400	"Talk of the Devil" (GB) (plus stage show)	22,000	"Wake Up and Live" (20th Cent.-Fox) (plus stage show) (3rd week)	35.500
Strand	3,000	40c-99c	20,800	"The Prince and the Pauper" (F.N.) (2nd week)	24,000	"The Prince and the Pauper" (F.N.) (1st week)	38,000

[THEATRE RECEIPTS--CONT'D]

Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Oklahoma City

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Criterion	1,700	10c-55c	5,300	"A Star Is Born" (U.A.)	7,200	"Shall We Dance" (Radio) (8 days)	5,500
Liberty	1,500	10c-35c	2,900	"The Good Old Soak" (MGM)	2,800	"Fifty Roads to Town" (20th Cent. Fox) and "The Man Who Found Himself" (Radio)	2,900
Midwest	1,500	10c-55c	4,300	"Marked Woman" (F.N.)	3,400	"Night Must Fall" (MGM)	3,100

Omaha

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Brandeis	1,200	25c-40c	4,900	"Shall We Dance" (Radio) (2nd week)	3,800	"Shall We Dance" (Radio) (1st week)	6,700
Omaha	2,200	25c-40c	6,900	"A Star Is Born" (U.A.) and "Her Husband Lies" (Para.) (4 days-2nd week)	5,100	"A Star Is Born" (U.A.) and "Her Husband Lies" (Para.) (4 days-1st week)	9,600
Orpheum	3,000	25c-40c	9,200	"Fifty Roads to Town" (20th Cent.-Fox) (stage: Major Bowes' All Girl Unit)	12,000	"Night Must Fall" (MGM) and "Nobody's Baby" (MGM)	5,600

Philadelphia

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Aldine	1,400	40c-65c	9,200	"A Star Is Born" (U.A.) (3rd week)	11,500	"A Star Is Born" (U.A.) (2nd week)	15,000
Boyd	2,400	40c-55c	14,800	"The Prince and the Pauper" (F.N.)	15,500	"The Woman I Love" (Radio) (3½ days-2nd week)	4,300
Earle	2,000	25c-55c	14,400	"Way Out West" (MGM) (stage: Guy Lombardo and Orch.)	15,000	"Nobody's Baby" (MGM) (on stage: Sally Rand and revue)	18,000
Fox	3,000	40c-65c	17,000	"Cafe Metropole" (20th Cent.-Fox)	16,000	"Mountain Justice" (F.N.)	12,500
Karlton	1,000	25c-40c	2,700	"23½ Hours Leave" (G.N.)	2,000	"The Hit Parade" (Republic)	2,000
Keith's	2,000	30c-50c	2,800	"Wake Up and Live" (20th Cent.-Fox) (2nd week)	2,600	"Wake Up and Live" (20th Cent.-Fox) (1st week)	3,300
Stanley	3,700	40c-55c	15,700	"Shall We Dance" (Radio) (2nd week)	12,500	"Shall We Dance" (Radio) (1st week)	17,000
Stanton	1,700	30c-50c	6,400	"King of Gamblers" (Para.)	5,500	"Midnight Taxi" (20th Cent.-Fox)	5,100

Portland

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Blue Mouse	1,700	30c-40c	2,100	"Waikiki Wedding" (Para.) and "Parole Racket" (Col.) (2nd week)	2,000	"Waikiki Wedding" (Para.) and "Parole Racket" (Col.) (1st week)	2,000
Broadway	1,912	30c-40c	6,400	"They Gave Him a Gun" (MGM) and "That Man's Here Again" (F.N.)	6,700	"The Prince and the Pauper" (F.N.) and "Way Out West" (MGM) (2nd week)	6,000
Mayfair	1,700	30c-40c	4,800	"Behind the Headlines" (Radio) and "Head Over Heels in Love" (GB)	5,000	"Lost Horizon" (Col.) (55c-$1.10)	8,600
Orpheum	1,700	30c-40c	6,900	"Shall We Dance" (Radio) and "Midnight Taxi" (20th Cent.-Fox) (2nd week)	6,000	"Shall We Dance" (Radio) and "Midnight Taxi" (20th Cent.-Fox) (1st week)	8,000
Paramount	3,008	30c-40c	7,700	"Wake Up and Live" (20th Cent.-Fox) and "I Promise to Pay" (Col.)	9,100	"Internes Can't Take Money" (Para.) and "Thunder in the City" (Col.)	9,300
United Artists	945	30c-40c	6,900	"History Is Made at Night" (U.A.) and "Nobody's Baby" (MGM)	8,000	"The Garden of Allah" (U.A.)	8,000

San Francisco

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Fox	5,651	15c-75c	11,000	"Cafe Metropole" (20th Cent.-Fox) and "Mountain Justice" (F.N.) (2nd week)	16,400	"Cafe Metropole" (20th Cent.-Fox) and "Mountain Justice" (F.N.) (1st week)	16,800
Geary	1,400	55c-$1.65	10,000	"Lost Horizon" (Col.) (5 days-11th week) and "Captains Courageous" (MGM)	7,000 12,500	"Lost Horizon" (Col.) (10th week)	8,700
Golden Gate	2,850	15c-55c	16,600	"Shall We Dance" (Radio) (plus vaudeville)	22,500	"You Can't Buy Luck" (Radio) (stage: Olsen and Johnson)	20,500
Orpheum	2,440	15c-55c	8,200	"As Good as Married" (Univ.) and "23½ Hours Leave" (G.N.)	5,800	"Oh, Doctor" (Univ.) and "Let Them Live" (Univ.)	7,100
Paramount	2,670	15c-75c	13,300	"Night Must Fall" (MGM) and "Nobody's Baby" (MGM)	12,400	"Wake Up and Live" (20th Cent.-Fox) and "Song of the City" (MGM)	13,300
St. Francis	1,470	15c-55c	6,900	"Manhattan Melodrama" (MGM) and "Girl Loves Boy" (G.N.)	7,000	"Call It a Day" (W.B.) and "Midnight Taxi" (20th Cent.-Fox)	7,400
United Artists	1,200	15c-75c	6,900	"A Star Is Born" (U.A.) (3rd week)	7,100	"A Star Is Born" (U.A.) (2nd week)	8,200
Warfield	2,680	15c-75c	15,300	"The Prince and the Pauper" (F.N.) and "Fair Warning" (20th Cent.-Fox) (2nd week)	14,300	"The Prince and the Pauper" (F.N.) and "Fair Warning" (20th Cent.-Fox) (1st week)	15,200

Seattle

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Blue Mouse	950	30c-55c	3,700	"Wake Up and Live" (20th Cent.-Fox) and "Murder Goes to College" (Para.) (3rd week)	3,300	"Wake Up and Live" (20th Cent.-Fox) and "Murder Goes to College" (Para.) (2nd week)	4,150
Fifth Avenue	2,500	30c-55c	7,700	"Cafe Metropole" (20th Cent.-Fox) and "Midnight Taxi" (20th Cent.-Fox)	6,800	"The Prince and the Pauper" (F.N.) and "Song of the City" (MGM)	6,700
Liberty	1,800	25c-55c	7,700	"A Star Is Born" (U.A.) (2nd week)	8,600	"A Star Is Born" (U.A.) (1st week)	11,200
Music Box	950	30c-55c	3,500	"The Prince and the Pauper" (F.N.) and "Song of the City" (MGM)	3,700	"Night Must Fall" (MGM) and "Way Out West" (MGM)	3,600
Orpheum	2,450	30c-55c	6,000	"Shall We Dance" (Radio) (2nd week)	5,700	"Shall We Dance" (Radio) (1st week)	6,850
Palomar	1,500	15c-35c	4,700	"The Hit Parade" (Republic) (plus vaudeville)	6,100	"The Soldier and the Lady" (Radio) (plus vaudeville)	4,200
Paramount	3,050	30c-55c	5,200	"Turn Off the Moon" (Para.) and "Love from a Stranger" (U.A.)	4,800	"Charlie Chan at the Olympics" (20th Cent.-Fox) and "23½ Hours Leave" (G.N.)	5,100

JAPANESE DISTRIBUTION BATTLE GIVES FOREIGN FILMS ADVANTAGE

Four Companies Withhold Film Supply from Exhibitors Who Use Toho Product; Struggle for Domination of Industry

by H. TOMINAGA
in Tokyo

From the point of view of the exhibitor in Japan, the continuing struggle between the powerful Toho and its opponent distributors is exerting a by no means unmixed influence on the development of the industry in the Empire.

On the favorable side is generally set down an augmented awareness of the importance of modern showmanship methods.

Opposed is a sharp scarcity of product due to the unwillingness of Toho competitors to furnish films to exhibitors using Toho pictures.

Beneficiaries of this shortage are the foreign distributors operating in Japan.

Apart from what it was before advent of the Toho interest, which began embarking upon every field of our motion picture industry in 1934, it is true that we have witnessed since that year a greater activity in every branch of the business. It speaks volumes for the part Toho has taken that people in the film industry have become awake to faults of the old system since Toho and its affiliated concerns, including P. C. L. and J. O. Studio, set an example of corporation management and theatre operation in the up-to-date way.

Toho Aggressive

Toho was and is alert, straining every nerve, to make inroads into the territory of other firms in the distribution and exhibition fields, not to speak of trying to leave no stones unturned to produce a sufficient number of pictures to meet the demands of theatres in general. On the other hand, taking advantage of the socalled financial crisis which Nikkatsu faced last fall, Shochiku outwitted Toho in bringing Nikkatsu over to its side by relieving the financially distressed, which resulted in the voluntary mediation of President Ohtani of Shochiku, who assumed responsibility for 2,500,000 yen which Nikkatsu had owed to Chiba-Godo Bank.

Since the Japan's film industry may be said to have been divided definitely into two groups, the Toho-P. C. L.-J. O. Studio and the Shochiku-Shinko-Nikkatsu combinations. Particularly since the Shochiku interests organized into a big concern with a consolidated capital of 38,000,000 yen in February this year, there seemed to be a gathering threat to throw Toho and Shochiku companies into conflict on the spur of the moment, and that came about through Toho's employment of leading stars, directors, scenarists and business personnel whose contracts of engagement had expired with Nikkatsu and Shinko companies.

Those stars who have joined the banner of Toho include Joji Oka, Denjiro Ohkohchi, Minoru Takata, Setsuko Hara, Noboru Kiritachi, the former and latter two having been with Nikkatsu, and Takkata with Shinko. In addition, Toho took into its service Y. Inouye, manager of Nikkatsu Osaka Branch, and a few other business associates of Nikkatsu. Hereupon, a strong objection was raised to Toho by four other leading film producing companies, Shochiku, Nikkatsu, Shinko and Daito, which have constituted the Motion Picture Association of Japan and made a mutual agreement not to take any actor, actress, director, etc., from one another.

Seek Toho's Cooperation

The four companies then persuaded the so-called Toho block of producing and distributing units, including Toho, P.C.L. and J.O. Studio, to join the Association, with the idea of thereby preventing themselves from being deprived of their money-making stars and other technical and business aides. Indeed, thus situated, the purpose of the Association's agreement seemed to have been achieved, but the absorption of Daiichi Eiga, Bantsuma, Chiyezo, and Takata Productions into Toho film block proved that the personnel of each associated studio had undergone such great changes that the agreement worked to little effect. Accordingly, the four companies attached great importance to the attitude of Toho in deciding whether to heed their persuasion or not. Written advices covering the persuasion was given to Toho by the associated four units, requesting an answer by March 13, but Toho is reported to have shown no readiness to accept the bid.

Toho Is Silent

No answer was made to the Association by Toho and the result was that the four companies gave Toho further notice that they had concluded Toho was without intention to join the Association or to approve its agreement covering prohibition of the "stealing" of players and directors from other companies. No sooner did the four firms dispatch to Toho their second notice than they called their executives for a conference at which they arrived at a decision based on their preconcerted agreement.

The decision provides that, effective April 1, the four companies will distribute no product of their own to those 2,000 cinemas in which their pictures have been distributed, in case such theatres have played the pictures shown at theatres of the Toho circuit. In other words, the four companies, according to their joint notices dispatched March 15 to all houses belonging to their respective circuits, declared decidedly to open hostilities against Toho by enlisting the all-round support of such theatres. The following excerpt is from the four companies' notices to various houses of the country:

> **"We, the below-given four companies, have decided not to distribute our pictures for simultaneous playing with pictures which were shown at houses of Toho, P. C. L. and J. O. circuits. . . . Although we urged Toho and its affiliated firms several times to join the Motion Picture Association of Japan to approve its agreement, they have, to our great regret, shown no inclination to act in concert with us. . . . We, the four companies, therefore, have been obliged to allow no pictures of ours to be shown together with pictures played at those theatres of the socalled Toho circuit until the time when Toho reflects upon the importance of maintaining peace in the film industry. . . . If, therefore, this notice may not have your approval, we shall have to cease distributing to you the pictures of us, four companies. . . ."**

Thus the hostilities, which opened between our two film blocks, brought the exhibitors into the fight which probably will be the most furious ever waged in our motion picture industry.

Exhibitors Take Neutral Stand in Conflict; Ignore Notices Received; Rely Upon Foreign Sources for Program Material

Once this fight was reported, our film journalism began to center its force of argument on this subject, further confusing exhibitors. Meantime, the four companies go on accentuating their readiness to stop distribution of their pictures to any theatre which plays the pictures distributed by Toho. On the other hand, Toho appears to ignore what has been done by the four companies, intent on assuming the aggressive, expecting that in due course, they will, after all, attain their long cherished ambition to control a greater number of theatres

At first, when the hostilities were opened between the two blocks, Toho, keeping pace with P.C.L. and J.O. Studio, began a furious canvass to project itself into various situations throughout the country, while executives of the four companies, trying to constrain those theatres to comply with its original persuasion, have met often to confer on strategy whereby they might shut out Toho, P.C.L. and J.O. pictures from the theatres of Shochiku, Nikkatsu, Shinko and Daito circuits.

Product Is Needed

Meantime, the exhibitors playing pictures of those four companies were greatly upset and have since been embarrassed in their arrangement of programs on account of product shortage. Suspended of the actual distribution of pictures by the four companies, some were immediately thrown into extreme difficulties, while others have chosen to sue for breach of contracts against such distributors. Taking advantage of this complication between the two distributing groups at feud, other exhibitors swung at once to the side of Toho, which is reported to have strenuously manoeuvred them into joining its banner, as Toho so far has not been able to exercise full control over local houses as compared with Shochiku and its associates, apart from the key centres where Toho's network of first-run houses is gaining ground.

During this time, it has been reported that other Japanese distributors of lesser category, such as Jenshu, Makino and Kyokuto, would take the side of Toho to help it produce greater amount of pictures for supply to exhibitors in distress, whereas at present they take a neutral position, in common with a majority of exhibitors who have had little interest in the notices which they received from the four companies.

One consequence of this situation is that, due to this strife, foreign film distributors in this country have been given a chance to get lion's share of the business, as the exhibitors have come naturally to buy foreign pictures, instead of the domestic product, that they might be able to survive the situation.

Ives Enters Exhibition

Herbert Ives, partner for many years in Monarch Pictures, independent exchange in Detroit, has resigned from the company to open the 350-seat Rialto theatre which was formerly operated by Herman Bird as the State, at Tawas City, Mich. Ann O'Donnell thus becomes sole owner of Monarch with the change, and plans to enlarge the staff.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

MANAGERS AND BOSSES

There are few problems between the theatreman and his superiors that cannot be solved where there exists an amity, a mutual respect and consideration for the other man's side of the question. And this was brought forcefully to mind during the short visits made by your Chairman in various spots on the return trip from Hollywood to New York. It may have been that we just happened upon situations where such good feeling is apparent but the relationships between representative managers and bosses in San Francisco, Salt Lake and Chicago are something to point to.

It's not a feeling that one can place a finger upon but one senses immediately. The managers expressed themselves freely on the virtues of their superiors and the headmen were no less hesitant about the general savvy and soundness of their boys. There was an easy socializing that seemed to be taken for granted, all of which summed up means healthier grosses and contented workers.

That today the able manager looms even more importantly in the scheme of things is not to be denied. Wise is the exhibitor who realizes it and wiser still is the superior who goes about insuring the loyalty and support of this valued employee in these uneasy times.

▽ ▽ ▽

IN LINE WITH POLICY

Promotions are always an occasion for celebration and congratulations are therefore in order to Warnerites Bill Hendricks and Mort Goodman, transferred to California; to Eddie Lewis, from manager to supervisor with Prudential Playhouses, and to F. H. Kershaw, Famous Players-Canadian supervisor to a larger district, the latter "in line with the company policy of promotion from within the ranks," writes headman J. J. Fitzgibbons.

Nothing can do a more effective job of wrecking personnel morale in any organization than the assignment of an outsider to an important post that should go to a man in the ranks who has proven his ability to do a bigger job. It is a fine thing to know that the companies represented by the above theatremen avoid any such damaging error in the selection of manpower to fill more responsible positions.

GRACIOUSNESS PAYS DIVIDENDS

Ask any air-traveler, first tripper or regular, what most impresses him in the conduct of the airlines personnel and the answer almost invariably is the graciousness displayed in the handling of passengers. No matter how trying the situation in customer-contacts whether it be working out intricate schedules or assuring personal comfort of the patron the airlines people seem to come up with the right answer.

The recent coast-to-coast round trip made by the Quigley Awards party via United Airlines is not only set down as an excellent example of these services but referred for the information of theatremen also concerned and vitally with satisfying the comfort and convenience of the public.

True, folks go to theatres to be entertained and this is the prime consideration. But no matter how big the show the patron cannot be said to have enjoyed the fullest measure of entertainment unless the theatre personnel exerts every reasonable effort to convey that he is an honored and highly valued guest.

The airlines make of these chores a gracious and profitable operation. There is no reason why every theatreman cannot do likewise.

▽ ▽ ▽

"IT'S GREAT TO HAVE SEEN YOU"

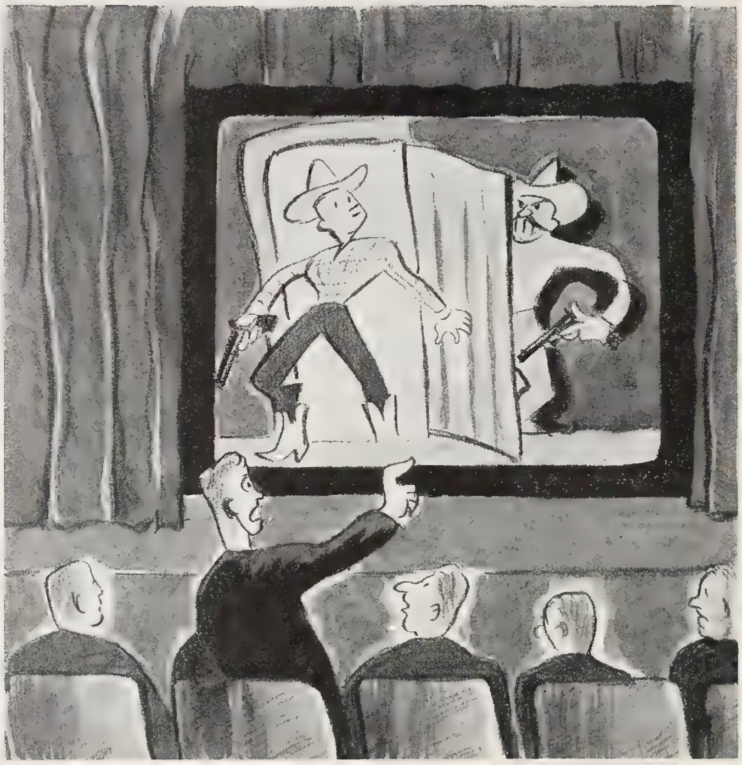
Having little opportunity to get out among the members it was doubly enjoyable to stop off here and there to meet up with the boys on our recent journey to the coast. To describe the meetings with the theatremen in various spots would take too long but your Chairman returned with the keys-to-city and a heartfelt appreciation of the welcomes extended.

Our thanks therefore to Lloyd Dearth, Spyros Cardas, Tom Soriero, W. C. Ricord, Jr., Bill Hendricks and others in Los Angeles; to Arch Bowles, Herman Cohen, Cliff Work, Allan Warshauer, Charley Schlaifer, Herman Kersken, Phil Phillips, Arvid Erickson and Charley Thall, in San Francisco; Harry David, Ray Hendry, Nevin McCord, Charley Pincus, Holden Sweigart, E. Claire Woods and Chester Price, in Salt Lake City and last but no means the least, Alex Manta and Jack Rose, in Chicago.

It's sure great to have seen you.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



EXCITED PATRON: "Watch it, Buck, the rat's behind the door."

Silver Presents Award To Crabill in Buffalo

Results of the Warner cash award on the recent drive for grosses between the eastern and western divisions of the New York State zone were announced by M. A. Silver with Ralph Crabill, Jamestown, N. Y., leading his district to victory. Presentation was made in Buffalo at the Athletic Club.

Accompanying photo shows left to right J. P. Faughan, Acct. Dept.; Bill Leggiero, Regent, Elmira; Wallace Folkins, Strand, Elmira; Walter League, Palace, Jamestown; Ralph Crabill; Ralph Booth, Babcock, Wellsville; Al Beckerich, Keeney, Elmira; Moe Silver, zone manager; Max Friedman, booking department, and Franz Westfall, Haven, Olean.

The latter and Ralph Booth tied for first place in the drive; Beckerich and League drew a close second with Folkins and Leggiero in third place together.

"Tell Us What You Did"

Silver Presents Bonus to Crabill

Talent Night Inaugurated By Bannan at Theatre

Each Wednesday night during the past month, George Bannan, Edwards Theatre, East Hampton, L. I. inaugurated what he called his "amateur talent night," consisting of volunteer entertainment from East Hampton and all points on eastern Long Island. Methods of presenting these nights was in the form of a radio hour with a regular sponsor one of the town's leading merchants.

Each week some special sale or institutional advertising was used to aid the sponsor and the talent night was broadcast over public address system from stage with George acting as master of ceremonies. At the end of the five week period, there were ten winners, two selected each night and these performed for a promoted main prize with lesser awards going to runnersup.

Newspapers carried publicity stories, merchants plugged night in all their advertising, and theatre made stage announcements together with running trailer.

"Tell Us What You Did"

Enlarges Theatre News And Wins Warner Award

So successful has been Frank Shaffer's "Movie Chatter" sheet gotten out for the Virginia Theatre, Harrisonburg, Va., that he has recently enlarged it from a four to five-column spread. With a 2,000 printing, 500 of which are mailed out, Frank says merchants' ads pay entire cost, and he has succeeded in publishing it monthly for over a year, securing ads on a six-months' contract.

In the recent best exploitation award offered by Warners in the Virginia District, Shaffer's Theatre came through as one of the winners.

La Falce Installs Critics Quiz Contest

To arouse the newspaper writers' interest and gain extra publicity for the engagement of "Wings of the Morning" at the Earle Theatre, Warner's Washington zone publicist, Frank LaFalce, has worked out a "critics' quiz."

Each day for nine days a different "clue picture" was mailed to each of the Washington dramatic editors. On the tenth day the list of correct titles for the nine pictures were mailed. Under each picture an extra clue was presented in the form of a rave notice from one of the trade papers. Three of the "clue pictures" plugged the title, while others represented the cast, Earle playdates, etc.

The current popularity of similar contests made this an ideal time for LaFalce to inaugurate his stunt in Washington, and critics were given prizes automatically. The results of the entire contest were exactly what Frank had hoped for; increased critical interest in the film and much extra space for the production. A similar "quiz" could be worked out on any picture.

"Tell Us What You Did"

Department Store Tieup Plugs "Prince and Pauper"

Ed Miller, manager Hippodrome Theatre, Cleveland, recently arranged a most effective tieup for "The Prince and the Pauper" with the theatre tying up with Bailey's department store for displays and ads plugging the picture. Emphasis was placed on the film's Coronation scenes to tie in with the actual English coronation.

One week in advance of playdates the five best windows in the store were decorated with props used in the production (see photo), appropriate copy plugged the playdate at the theatre. In all ads placed by the department store in local newspapers Coronation scenes from the picture were used, in addition to copy plugging the picture.

The department store, which was celebrating its 35th anniversary at the same time, plugged the feature in a full page ad which was included in a special edition of the Cleveland *News*. Two hundred and fifty thousand homes received sales circulars which carried copy featuring the film's engagement at the Hippodrome and numerous stories and pictures appeared in local paper.

"Tell Us What You Did"

Miller's "Pauper" Window Display

Full Page Co-op Ad Tops "Star" Drive

Fourteen large co-op ads, including one full page were obtained by Joe Di Pesa, publicity director of Loew's State and Orpheum, Boston, for "A Star Is Born." In addition, one half-million pieces of selling copy were distributed, fifteen of the most prominent windows were turned over to the picture and 126 vehicles carrying 24-sheets and other copy covered the streets.

Di Pesa secured editorial space in both the *Traveler* and the *Record* immediately after the first showing. A double truck with scene cuts broke in the *Record* in advance. The *Globe* devoted considerable space to a photo feature of Gaynor and March. The *Post* ran a special cut and Technicolor story on its news pages, while the *American* concentrated upon a make-up feature of Gaynor on the Women's page. The *Sunday Advertiser* used a by-line feature with local theatre credit.

Radio likewise used the "Man-on-the-Street" broadcasts, commentator plugs, spot and sustaining announcements.

Department store, which took the full page ad, covered Greater Boston with 400,000 reproductions of the page ad as part of its annual sales drive.

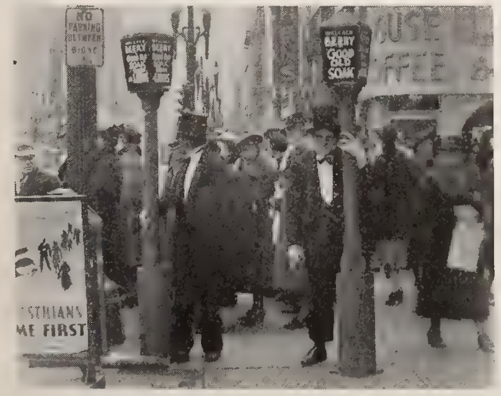
"Tell Us What You Did"

Portable Signposts Bally "Old Soak" for Pollock

Gag street bally was used by Les Pollock, Loew's Rochester, Rochester, N. Y. for "Good Old Soak" (see photo) with two men dressed in tuxedos and high silk hats carrying their own bannered lightweight lampposts. Boys marched through the streets, set the posts down at busy downtown sections and leaned against them. Les reports the stunt as being one of the best crowd-stoppers he has used in some time, and an inexpensive gag that he recommends to other managers for use on forthcoming attractions.

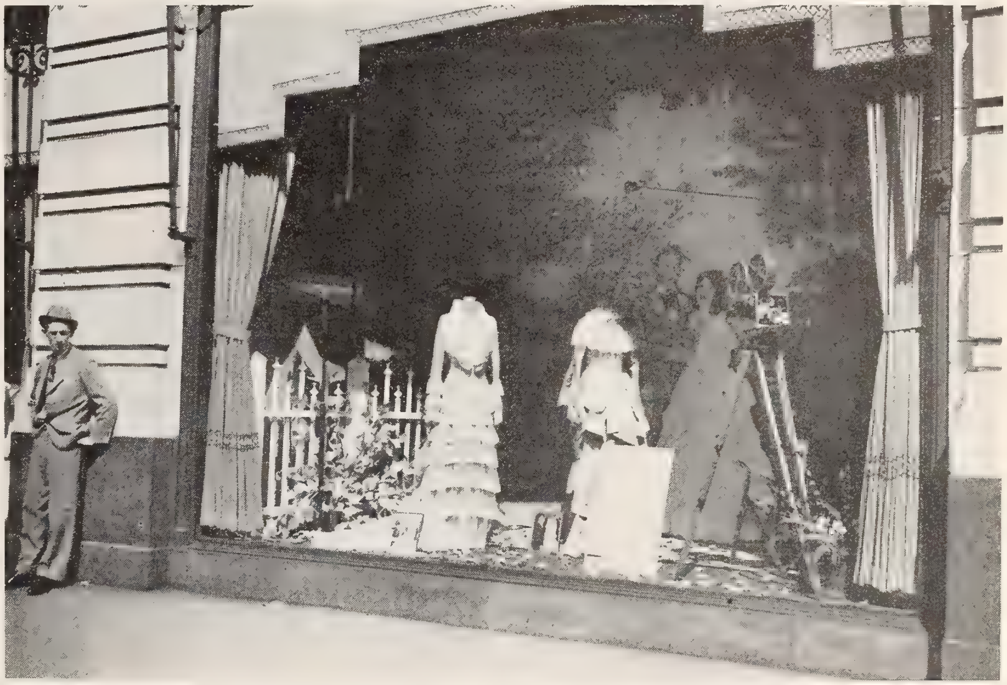
Les recently cracked the Rochester Evening Journal with a caricature photo of himself standing with an SRO sign in hand which was used by columnist in a "What Kind of Fellow Is . . .?" series running currently. Beneath photo was brief biog of the popular manager with present theatre location getting a plug.

"Tell Us What You Did"



Pollock's "Old Soak" Street Bally

Feldman's Studio Shot Depicted in Chicago Department Store Window



For date on "Maytime" at the United Artists Theatre, Chicago, manager B. W. Feldman promoted window display in leading department store showing original costumes worn by the songstress. Back of these was a studio scene depicting Jeanette MacDonald and Nelson Eddy under the lights and microphones during one of the romantic moments of the play. Feldman borrowed a DeVry sound recording camera to add reality to the scene.

Various Stunts Used On "Light" by Donnell

Starting two weeks in advance of "Green Light" playdate, S. T. Donnell, Leroy Theatre, Lampasas, Texas, placed tire covers on cabs with copy reading "Don't be a road hog, I'm on my way to see," etc. Sidewalks were stenciled with green paint and local ballroom tied in on a "green light dance contest" with tickets going to winners.

Week ahead James Gamel, assistant manager, painted his hands and face a bright green, wore a wig of green hair and called on all business houses distributing cards on which were printed "I've worried myself green, because I don't know how we are going to accommodate all the people," etc. Stunt is reported to have created plenty of comment. Donnell also distributed green paper napkins with picture imprint in gold on corner and directional arrows were tacked on telegraph poles.

"Tell Us What You Did"

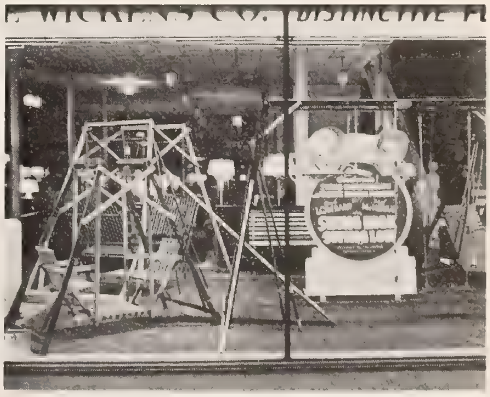
Winchell Wires Risley

Nice break was landed by Walter Risley, Rochester, N. Y. when the Sunday American printed facsimile of a gag telegram received by him from Walter Winchell on the opening of "Wake Up and Live" at the RKO Palace. Paper planted wire directly above columnist's weekly gossip news.

Merchant Aids Lamm On "Swing High"

Louie Lamm, Palace Theatre, Lorain, Ohio, effected a neat tieup for "Swing High, Swing Low" with local furniture dealer who took half page ad in paper with cut of Lombard and MacMurray on swing. Accompanying photo shows window display with cutout heads of the stars.

A monthly entertainment and shopping guide is distributed monthly by Louie, entire cost of which is paid for by merchants' ads. Guide is printed on heavy pink stock and measures approximately 11 inches wide by 9 deep.



Lamm's "Swing High" Window

Street Reporter Sells "Miracles" for Huffman

Special interviews by street newspaper reporter on "What would you do if you could work miracles?" brought R. W. Huffman, Uptown Theatre, Pueblo, Colo., plenty of publicity for his "Man Who Could Work Miracles" engagement at that house. Street parade was held and accompanying photo shows Huffman standing at truck.

Linoleum pads with title were placed in lobby, ushers wore imprinted sashes and downtown merchants cooperated with "miracle value days." Upside-down ads were run in newspaper as part of Huffman's teaser campaign, illuminated eight-foot shadow-box was constructed for lobby and various displays planted in windows.

"Tell Us What You Did"

Johnson Publishes Paper For Picture Plugs

Having no newspaper within a radius of fifty miles, Bill Johnson, Opera House, Millinocket, Maine, had to create his own medium for carrying advertising and thus started the "Opera House News" which contains not only theatre publicity and enough paid advertising to support it, but such local news as he encounters during the week. Paper is free and thus has an all inclusive circulation.

To plug "Waikiki Wedding," Johnson's ad was written in Bob Burns style with thumb nail of the star. In conversational manner ad talked about the picture and carried recommendation from Burns that the picture not be missed.

"Tell Us What You Did"

Scouts Aid Williams On "Plainsman" Date

Boy scouts cooperated with Don Williams, Colonial Theatre, Brooklyn, for his "Plainsman" date, and accompanying photo shows district commissioner of Boy Scouts shaking hands with Don in civilian clothes.

Through cooperation of Capt. Carlos Freddi, National Director of the United Indian Tribes of America, theatre was furnished with an authentic Indian exhibit on the mezzanine. Six Indian boys in full regalia were in attendance and one-sheet at entrance announcing the exhibit was guarded by two Indians.

Boy Scout demonstration was given twice daily one week ahead of opening, library branch permitted the placing of study charts on bulletin board, as did public and parochial schools and parade of scouts and Indians was held opening day.

"Tell Us What You Did"

Speece's Newspaper Campaign Publicizes "History at Night"

R. C. Speece plastered "History Is Made at Night" over newspapers well in advance of the opening at Loew's Broad, Columbus. Two and three-column art and feature stories were bolstered by a special 40,000-word serialization in the *Ohio State Journal* and a four-day classified ad contest in the same sheet.

Department store went for gags such as distributing shopping bags with copy, "Those holding winning numbers will receive guest tickets for 'History.'" Another held a "History Is Made at Night" sale. The Pure Oil Company gave prominent space in all their stations to half-sheet cards imprinted with suitable copy.

Radio plugged the picture through transcriptions and spot announcements. Hotels, restaurants and specialty shops used window displays and special stills and Speece covered the downtown area with throwaways and one-sheets.

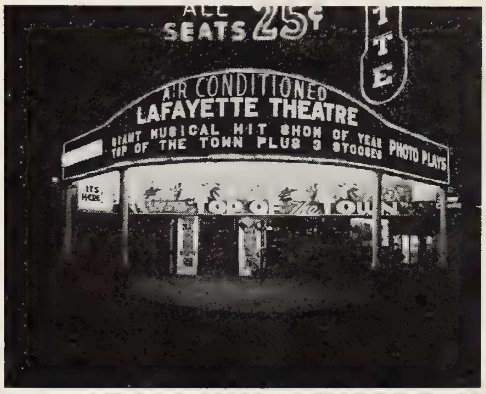
ROVE
BIG DAYS
MON·TUE·WED
PLUS
NCED VARIETY
RT PROGRAM
CECIL B.
THE PLAINS

Connor's "Plainsman" Bally Truck

Huffman Standing at "Miracle" Car

PLAINSMEN BUILT AMERICA
BOY SCOUTS BUILD MEN

Williams at Left with Scout Commissioner


ALL SEATS 25¢
AIR CONDITIONED
LAFAYETTE THEATRE
GIANT MUSICAL HIT SHOW OF YEAR
TOP OF THE TOWN PLUS 3 STOOGES
PHOTO PLAYS

McKenna-Walsh "Town" Front

School Poster Contest Plugs "Plainsman"

Three weeks ahead of his "Plainsman" date at the Grove Theatre, Chicago, Marlowe Connor planted a poster contest in all the art classes of local high school. Notices were placed on bulletin boards and several of the educational exhibit panels were on display in the theatres. Coloring contest was also held for kids with ducats going to those submitting neatest entries.

Attractive lobby display was provided with borrowed Indian material obtained from local dealer, with guns, rifles, etc., of same type used in picture promoted from gun collector. Ticket taker was dressed as Plainsman and rest of staff as Indians. Accompanying photo shows sound truck with lads in costume, and for newspapers promoted a "Plainsman" co-op page.

"Tell Us What You Did"

Publicity Breaks Help McCarthy on "History"

Manager McCarthy concentrated the efforts of his staff at the Strand Theatre, Hartford, Conn., on publicity breaks for his campaign on "History Is Made at Night." More than a week in advance, a four-column spread appeared in the *Times* followed by an art layout and feature in the *Courant* on successive days. From then on fashion art and comment on Jean Arthur vied with production stories and biographical material on Boyer.

Augmenting this publicity, McCarthy arranged a number of outstanding cooperative ads with leading dealers. Beauty shops, shoe merchants, haberdashery stores and others gave the picture prominent mention in newspaper space and also devoted important windows and counters to the stars and the film. The special trancription was broadcast over WTHT night prior to opening.

"Tell Us What You Did"

Newspaper Plug Landed On "Girls" by Borenstein

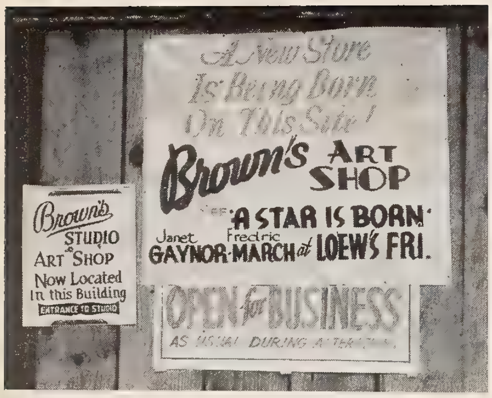
Through cooperation of Universal's Joe Weil, Joe Borenstein, Embassy Theatre, New Britain, for "3 Smart Girls" secured photo of Deanna Durbin from the coast shown reading copy of the New Britain *Daily Herald*. Cut of the photo together with story ran in that paper during engagement of the picture.

Tieup was effected with local chain baker, whereby 4,000 miniature Durbin photos were distributed in their branches, counter cards used, with a featured cake named for the star.

"Tell Us What You Did"

"Top of the Town" Banner

A plane towing a banner advertising "Top of the Town" to Buffalo's upturned faces was hired by Manager George Mackenna and Publicity Manager Dick Walsh of the New Lafayette Theatre. The boys put up a sparkling display front for the theatre (see photo), adapted from the 24-sheet, with gay figures cavorting over the title. Cashing in on the full-page ad on "Top of the Town" appearing in the *Saturday Evening Post*, they had all the trucks of periodical company bannered with colorful announcements of the ad.


A New Store
Is Being Born
On This Site!
Brown's Art Shop
"A STAR IS BORN"
Janet GAYNOR Fredric MARCH at LOEW'S FRI.
Brown's Studio & Art Shop
Now Located
In this Building
ENTRANCE TO STUDIO
OPEN for BUSINESS
AS USUAL DURING ALTERATIONS

Gilman's Ad on Empty Store

New Store Front Publicizes "Star Is Born" for Gilman

Sam Gilman, Loew's, Harrisburg, Pa., took advantage of a new store front being built next to the theatre, by bannering the barricade (see photo) with copy "A new store is being born—see 'A Star Is Born' at," etc., etc.

For street stunt, Gilman's staff built their own telescope, which was planted in front of theatre on a platform. Looking through telescope passersby saw a colored photograph of Janet Gaynor with playdates.

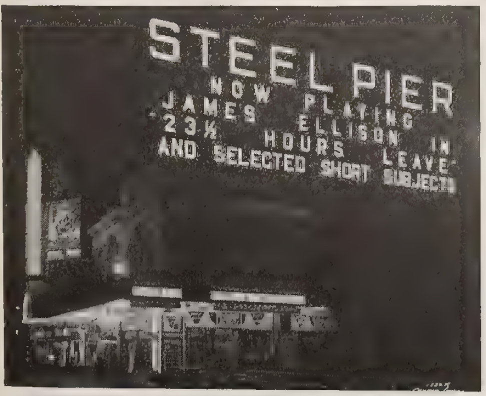
"Tell Us What You Did"

McCrea Double Sells "Woman Chases Man"

Frank Hensen of Loew's Broad, Columbus, Ohio, had the women in the city agog with his "Woman Chases Man" search. The Ohio State *Journal* devoted 30,000 lines of publicity to the stunt, which ran for four days before the opening. It was announced that an unidentified man resembling Joel McCrea would walk through the main business section at a certain time each day. The first woman to recognize him was given a cash prize of $25. Each day he went unrecognized the prize was increased. The man was not put on the street until the fourth day, when the award reached $100. With the paper giving front page space to the gag for several days in advance, traffic was stopped along his route. All papers and radio stations went for the stunt in a big way.

Hensen blanketed the town with 24-sheets and throwaways and cashed in heavily on the national ad campaign with extra breaks in the press.

"Tell Us What You Did"


STEEL PIER
NOW PLAYING
JAMES ELLISON IN
23½ HOURS LEAVE
AND SELECTED SHORT SUBJECTS

ELECTRIC LIGHT SIGN. Eye-arresting and effective was proprietor Mort Lewis' electric light sign atop the Steel Pier, Atlantic City, N. J., for his "23½ Hours Leave" opening engagement.

MODERN LIGHTING for the THEATRE

. . . its methods and forms, is comprehensively dealt with, in picture, diagram and text, in the current issue of Better Theatres, published with this issue of Motion Picture Herald. Francis M. Falge, theatre lighting specialist, describes the newer mechanical and electrical arrangements for both signs and decoration. . . . J. T. Knight, Jr., in his department, Equipment and Operation, discusses lighting from the point of view of efficient methods and maintenance costs . . . and suggestive examples of modern lighting treatments are handsomely presented in an eight-page pictorial section. Here is authoritative guidance for you in present and future lighting problems.

. . . also in this issue of Better Theatres, the first of a series of articles by C. C. Potwin, of Erpi's consulting staff, offering practical counsel in acoustical treatment as recommended by engineers today.

Turn to your
BETTER THEATRES

CAMPAIGN HIGHLIGHTS OF ENTRIES VOTED "FIRSTS" IN APRIL AWARDS

Tremendous Newspaper Breaks on "Show Boat's" 50th Week Secured by Mgr. Dave Martin Out in Sydney, Australia

Fifty weeks is a long time to keep the public's attention and interest in a picture, but that's the problem which confronted Dave Martin for the "Show Boat" engagement at the Liberty Theatre, Sydney, Australia, and following are listed some of the stunts he engineered to put the engagement over.

The advertising campaign embraced a huge direct mailing; city blanketing of 24-sheet posters; distribution of 300,000 sixteen-page rotogravure booklets to every home in the metropolitan area of Sydney, stickers in all street cars and two special nation-wide state-wide broadcasts of excerpts of the film. Tieups were effected with peace societies, banks, ballet enthusiasts, railways and airways. As a goodwill promotional gesture disabled soldiers from military hospitals were invited to attend showing, part of the proceeds from the gala premiere were turned over to the Blind Instititution.

Stunting of every kind was indulged in, a decorated street car was sent through all the main city thoroughfares, kites with title in ten-foot letters were flown from bathing beaches and plane with title and theatre on the wings and fuselage flew over city during entire date. One of the broadcasts of "Show Boat" was sponsored by a mattress company who gave a valuable prize for the best letter written on "Why 'Show Boat' is proving so popular." Intermittently throughout the run, radio sessions were devoted to the presentation of hit tunes and talks on the production and stars.

Tinted photos of Irene Dunne were distributed, gala two-color souvenir programs were printed containing spreads of scene stills, cuts of cast together with biographies on each and words of the more popular songs featured in the production.

Billboards formed no little part of the campaign and accompanying photo shows one of the many attractive boards. Note cut-out figures standing at base of each letter and the word "7th" in the star at left. As each month of the engagement ended, new number was inserted. Topping all ads and material, Martin included the words "just keeps rollin' along," as indeed it did.

One of the eye-arresting ads used by this showman was cut of one of the Liberty tickets with copy below reading, "250,000 tickets for 'Show Boat' will be sold at the Liberty tonight. Only a truly great entertainment could command such extraordinary patronage. You should see," etc., etc. Stories together with art work were run of local celebrities who had witnessed the film, were going to see it again and their reasons for their keen enjoyment.

"Tell Us What You Did"

"Romeo" Essay Contest Staged By Crites in Local Schools

Two weeks in advance of opening of "Romeo and Juliet" at the Washita Theatre, Chickasha, Okla., manager Arlie Crites personally contacted superintendants and principals of the larger schools throughout the country advising that special admission prices were available to all students. Study guides were distributed to English instructors and contest blanks were distributed to students, with promoted prizes going to youngsters correctly answering list of question appertaining to the production. Through pre-arrangement, Crites also arranged for the picture title to be written on every blackboard in schools four days ahead of opening.

Sock stunt was planting girl dressed in Juliet gown and jeweled cap secured from Metro Studios in box directly under balcony

Replica Balcony Scene Built by Crites for "Romeo" Date; "Juliet" Tosses Promoted Roses to Patrons from Box

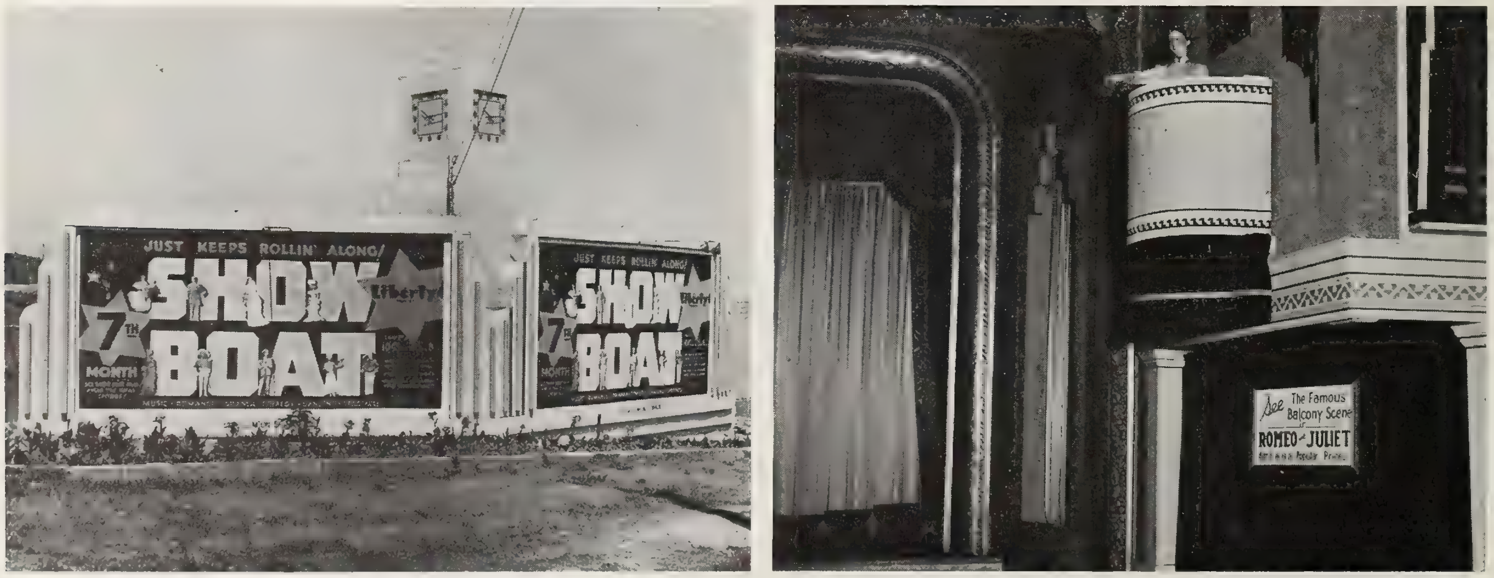
(see photo). Girl tossed roses into audience attached to stems of which were passes, colored spot was thrown on balcony scene when in use, with microphone announcements over the stage horns in the background. Stunt was used approximately fifteen times ahead of opening.

When gown was not used at the theatre, it was displayed in the window of leading department store with explanatory copy scene stills and play dates; store aiding in the publicity by plugging the display. Drugstore featured a "Romeo and Juliet" julep with contest created among the girls employed there by which passes were awarded to the one selling most during the week period.

Local light and power company came through with prominent window display of electrical appliances, copy reading "Romeo and Juliet made love by candlelight, modern lovers prefer electric lights." Large art panel was dipslayed in background with stills, playdates and large four foot candles topping it.

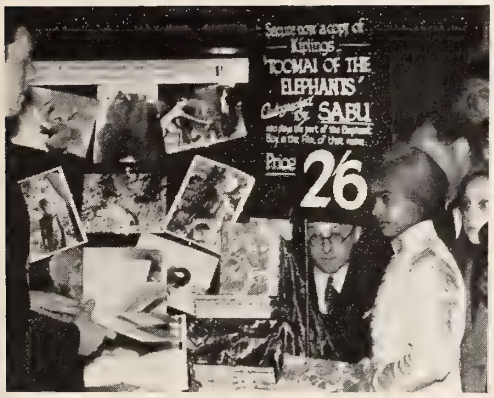
Leading beauty shop cooperated with art panels and featured a Juliet coiffure and posted photos of Norma Shearer in all booths. Jeweler also devoted window to display of diamonds, copy tying in with picture as did various other merchants.

Crites arranged with city officials to stage a parade opening night led by motorcycle police escort and band in bright red uniforms. Cars were all bannered that they were on their way to see the film. Band gave a 45 minute concert in front of house and between each number, bystanders were questioned on the production, to those correctly answering, ducats were awarded.



MARTIN'S "SHOW BOAT" BILLBOARD IN AUSTRALIA AND CRITE'S "JULIET" BALCONY SCENE

SOME OVERSEAS EXPLOITATIONS


Secure now a copy of
Kipling's
'TOOMAI OF THE ELEPHANTS'
SABU
Price 2/6

Star of Picture Autographs Book

(Left) Among the tieins made for "Elephant Boy" in London by EDMUND QUARRY, United Artists' publicity director in the English capital, was personal appearance of Sabu, the star, at Selfridge's to autograph copies of the book from which the picture was made.

(Right) Racing atmosphere was incorporated on "Educated Evans" at the Coliseum, London, by Manager A. L. BUSTIN, with main foyer dressed as race-track, cutout horses and jockeys, girls dressed as jockeys, starting gate and judges box.

Bustin's Foyer Dressed as Race Track

▽ ▽ ▽

ANTHONY ADVERSE
FREDRIC MARCH and OLIVIA DE HAVILLAND

Batavia's "Anthony Adverse" Street Float

(Left) Consistently popular in Batavia is the decorated float to advertise pictures and here is pictured the street bally arranged for the date on "Anthony Adverse" at the Rex Theatre. Credited for the display is R. E. LAMBERT, Warner Bros. manager.

(Right) Illustrating the developments in transportation from the time of Buffalo Bill to the fast trains and planes of today, travel agency window display in Oslo, Norway, was arranged by ERLING ERIKSEN, Paramount manager, as tiein on "The Plainsman."

BUFFALO BILLS PONNYEXPRES TIL VORE DAGES TOG OG FLYVEBUSSER HAR

Norway's Development in Transportation

▽ ▽ ▽

LA PEQUEÑA ATREVIDA
LITTLE BIG SHOT

Specialty Shop Window in Guatemala

(Left) Children's specialty shop display was part of the campaign on "Little Big Shot" for the date at the Lux Theatre, Guatemala. Banners and cutouts were utilized by Manager RICARDO COFINO as decorations to plug the starlet.

(Right) Forwarded by TOM COCHRANE, Paramount manager in Japan, photo illustrates interesting front created at the Kotobuki-za Theatre, in Hakata, Japan, for date on "The Plainsman." Note still panels and curious crowds.

"Plainsman" Front in Japan

▽ ▽ ▽

80-Foot "Winterset" Sign in Sydney

(Left) At the foot of busy street intersection in Sydney, Australia, was erected giant sign, some 80 feet long, on the date for "Winterset" at the Mayfair Theatre. Credited for the tiein is VIC HOBLER, RKO Radio Australasia publicist who cooperated on the campaign.

(Right) From Bangkok, Siam, is reported exploitations on "Romeo and Juliet" at the Chalerm Krung Theatre, among which was special window arranged by ad manager, ERB SAMPHYA, under guidance of L. VON HAVERBECK, general manager.

ROMEO AND JULIET
JOHN BARR

Special "Romeo" Balcony Scene in Siam

• personalities

MORT GOODMAN
publicist for Warner Bros. Cleveland Theatres has been transferred to Los Angeles in charge of publicity for Warner's Hollywood and downtown theatres.

▽

EDDIE LEWIS
who has been managing the Bellaire Theatre, Bellaire, L. I., has just been appointed supervisor of the Prudential Playhouses' metropolitan area.

▽

HERMAN STARR
has been trasferred from N. J. to supervise the Skouras Manhattan-Bronx zone and HARRY FUCHS, Port Chester manager, is supervisor of the Westchester theatres.

▽

MONTY SALMON
who has been handling Skouras Bergen County, N. J., and Rockland County, N. Y., territory, is now supervisor of Jersey City with NOTIS KOMENOS in charge of the two counties formerly handled by Skouras.

▽

BOB McGREGOR
has been transferred from the Nemo to the Bronxville Theatre, Bronxville, N. Y.; KEN HENRY, of the Park Plaza, Bronx, to the Scarsdale, Scarsdale, N. Y., with ARNOLD CHILDHOUSE, formerly of Hempstead, succeeding him.

▽

HANK LOWRY
formerly of the State, Jersey City, N. J., has been switched to the Rivoli in Hempstead; DICK CARNEGIE has moved from the Steinway to the Playhouse in Great Neck, with JACK TOOMEY of the Manhasset, Manhasset, L. I., going to the Steinway and LIVINGSTON LANNING succeeding him in Manhasset. JACK ROTH joins the Skouras circuit at the Oriental in Hackensack, N. J.

▽

DICK HOLLORAN
who has been manager of the Hi-Pointe Theatre, St. Louis, succeeds NORMAN PACKWOOD as manager of the Mikado. JACK ROSENZWEIG succeeds Holloran at the Hi-Pointe.

▽

FRANK KERSHAW
supervisor of theatres at Vancouver, B. C., for Famous Players has been promoted to district manager at Winnipeg.

▽

OLIVER DUNCAN
has replaced PAUL H. FORSTER as manager of the Harvard Theatre, Syracuse, N. Y., with the latter resigning to devote his time to teaching the organ.

▽

ELIAS GARBETT
will manage the new theatre now under construction at West 13th and Forest, Des Moines, Ia.

▽

GLENN LAZAR
manager of the Schine's Holland, Bellefontaine, Ohio, has been promoted to a position in the home office at Gloversville. He is succeeded by his brother, SANDAR LAZAR, who comes from Gloversville.

D. M., Jr., to Mr. and Mrs. D. M. Dillenbeck; weight, 7 pounds. Daddy manages the Rialto Theatre, Bushnell, Ill.

SANDRA HELENE, to Mr. and Mrs. Alfred Swett; weight, six pounds. Daddy manages the Empire Theatre, Salem, Mass.

SANDER MELVYN, to Mr. and Mrs. Al Lippe; another seven-pounder. Daddy manages Loew's State, Newark, N. J.

Birthday Greetings

Wally Allen
Murray Alper
R. E. Archibald
Albert F. Avery
John J. Baker
Kenneth P. Behr
Steve Bennis
Jack Berry
Frank P. Bryan, Jr.
Corlett W. Burrus
William E. Burton
Max Cadwalader
J. Glenn Caldwell
Robert C. Cannom
Dave L. Cantor
Jack Clifford
Carroll Coffell
Arthur R. Cooper
Burton J. Coughlan
A. Kent Craig
William Dabb
Jack C. Day
Walter A. Dynan
Allan T. Easson
Herman Egnolff
Sidney A. Falk
Nick Feenan
Germain Germain
Harry Goldberg
James T. Grady
Jay H. Guthrie
Sigmund S. Harrison
Harry R. Himes
Nat Holt
Wayne T. Jenkins
Elmer W. Johnson
P. A. Jordan, Jr.
Frank V. Kennebeck
Garry Lassman
Michael J. Lombardi
Joseph Lourie
E. R. Millican
Lou Mitchell
Wallace Nordby
Albert R. Nyers
Barnes E. Perdue
Wilbur Peterson
George V. Pittsley
James E. Poynter
Paul Stevens Purdy
E. A. Rambonnet
Cary A. Reeves
H. E. Rehfield
Paul G. Robinson
David R. Sablosky
S. R. Scott
Willard W. Sides
Alice Simmons
Bill Slater
Harold E. Snyder
Albert Spargur
Maurice E. Sperling
Charles C. Stanfield
W. Steiner
M. M. Swank
W. M. Traxell
H. T. Wales
John T. Ward
Art Warner
Lawrence P. Weaver
Heinrich Weitzel
Franz M. Westfall
Eddie Williams
H. O. Winkler

HOWARD CARROLL
is now managing Schine's Riviera in Rochester, N. Y., with ED MAY shifted to the Lake, there, succeeding HY GORDON, who has been transferred to the Avon in Watertown.

▽

E. W. BASTIAN
has taken over the Atwood Theatre, Atwood, Kan., from W. H. EGGLESTON.

▽

KERMITT CARR
manager of the Paramount, Des Moines, Ia., has been promoted and will manage the Ottumwa Theatre in Ottumwa. HARRY HOLDSBURG replaces him at the Paramount.

▽

KEN MEAD
has been promoted from assistant of the Main, Pueblo, Colo., to manage the Mission, Grand Junction.

▽

H. L. PARKER
is now managing the Paramount in Newton Center, Mass., replacing JEREMIAH LYNCH, resigned.

▽

ROBERT PORTLE
has been put in as manager of Loew's newly reopened Plaza Theatre in Worcester, Mass.

▽

RUSSELL MOON
formerly with Fox and Publix, has gone to the RKO Maintsreet in Kansas City to assist LARRY LEHMAN.

▽

JACK KAPLAN
formerly at the Dyckman, New York City, is now managing the Elton in Brooklyn, N. Y.

▽

EDDIE FORRESTER
has left Grand Island, Neb., to manage the Omaha, in Omaha, Neb., replacing JAMES SCHLATTER, who goes to the Orpheum in Sioux City. BRECK FAGIN, assistant of the Omaha Orpheum, has been promoted to manage the Grand Island Capitol.

▽

KEN PRICKETT
is now managing Schine's Strand in Lexington, Ky., relieving J. S. CANGNEY, who went to the Glove in Gloversville, N. Y.

▽

JOSEPH HORNREICH
has been promoted from assistant at the Oasis Theatre, Ridgewood, to the management of the Wilson in Brooklyn, N. Y.

▽

JOE HICKEY
formerly manager of the Times Theatre, Milwaukee, Wis., is managing the Garden.

▽

HOLDEN SWEIGART
is back managing the Orpheum in Salt Lake City, Utah.

▽

JESSE BONNEY
is now managing the Strand Theatre, Orange, N. J.

▽

VICTOR J. ROSEN
has left the Granada, Santa Barbara, to manage the Warner house in Beverly Hills. DAVE MARTIN remains at the Granada as assistant to BILL HENDRICKS.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†		
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Don't Fall in Love	Pinky Tomlin	July 12,'37†		
Fighting Texan, The	Kermit Maynard	June 22,'37†		
Young Dynamite	Frankie Darro	July 3,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†	60	
Law of the Ranger	Bob Allen	Feb. 26,'37†	57	
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†	65	
(See "In the Cutting Room," Mar. 20,'37.)				
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Let's Get Married	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	
(See "Weather or No," "In the Cutting Room," Jan. 16,'37.)				
Man Who Lived Twice, The (G)	Marian Marsh-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 28
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 18
(Exploitation: Dec. 5, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†	54	
(See "In the Cutting Room," Nov. 7.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	Apr. 20,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15	63	
(See "The Fighter," "In the Cutting Room," July 4.)				
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†	58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
Black Torrent	Jack Holt-Mae Clarke			
Devil Is Driving, The	Richard Dix-Joan Perry			
(See "In the Cutting Room," Feb. 27,'37.)				
Flashing Skates	Chas. Quigley-Rita Hayworth			
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 30,'37†		
It Can't Last Forever	Betty Furness-Ralph Bellamy			
Life Begins with Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92.)				
Lovers on Parade	Francis Lederer—M. Carroll			
Man Behind the Law, The	Otto Kruger-Jacqueline Wells			
Once a Hero	Richard Dix-Fay Wray			
(See "In the Cutting Room," Apr. 17,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks			
Park Avenue Dame	Fay Wray-Richard Arlen			
Reckless Ranger	Bob Allen-Louise Small	May 30,'37†	56	
Roaring Timber	Jack Holt-Grace Bradley	June 12,'37†		
Sound of Your Voice	Grace Moore-M. Douglas			
Taxi War	Don Terry-Rosalind Keith			
(See "In the Cutting Room," May 1,'37.)				
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†	59	
White Heat	Don Terry-Rosalind Keith			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17
Right to Kill, The	Tom Keene	May 12,'37†		
Under Strange Flags	Tom Keene	Apr. 12,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny	Tom Keene-Edna Lawrence	June 12,'37†		
Raw Timber	Tom Keene	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love (English titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Radey-Szoke	Nov. 1†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Folop	Dec. 31†	82	
Scotchman in Hungary	Rade-Oresi	Apr. 12,'37†	95	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec. 26†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	
Sweet Stepmother	Maria Tasnadi	Sept. 15†	90	
(English titles)				
Three Spinsters	Emilie Markus-Rajnay	Dec. 1†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†	74	
Kilou, The Killer	Technicolor	Oct. 1	60	June 1,'35
Mysteries of Notre Dame		Oct. 1	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 8
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6,'37, p. 88.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	58	Aug. 29
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90.				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37†	61	Mar. 6,'37
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	96	Mar. 6,'37
Men In Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 19
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz Island	John Litel-Ann Sheridan			
Campus Scandals	Frank McHugh			
Case of the Stuttering Bishop, The 176	Donald Woods-Ann Dvorak	June 5,'37†	70	
Devil's Saddle Legion, The	Dick Foran-Anne Nagel			
First Lady	Kay Francis-Preston Foster			
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
It's Love I'm After	Leslie Howard-O. de Havilland			
Life of Emile Zola, The	Paul Muni-Gale Sondergaard			
Mr. Dodd Takes the Air	Kenny Baker-Jane Wyman			
Radio Jamboree	Dick Foran-Jane Wyman			
San Quentin (G)	Pat O'Brien-Humphrey Bogart		*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
Talent Scout	Donald Woods-Jeanne Madden			
Varsity Show	Dick Powell-Fred Waring			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftehea	B. Argyre	Sept. 20†	96	
Far from the Crowd	Mary Tsagonis	Mar. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	70	Dec. 8
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels In Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 31
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 10
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 19; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 13
(Reviewed under the title, "Ourselves Alone.")				
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 1,'37†	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†	65	Aug. 29
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	George Arliss-Anna Lee			
Gangway	Jessie Matthews			
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
(See production article, May 22,'37, p. 16.)				
Non Stop New York	Anna Lee-Desmond Tester			
Talk of the Devil (G)	Ricardo Cortez-Sally Eilers	June 1,'37†	76	May 22,'37
Two of Us	Jack Hulbert-Gina Malo		64	

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Bank Alarm	Conrad Nagel-Eleanor Hunt	May 29,'37†	63	
Captain Calamity 128	George Houston-Movita	Nov. 29†	66	
Devil On Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 8
Forever Yours 155	Benjamino Gigli	May 15,'37†		
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar. 27,'37†	77	
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	70	Oct. 17
Killers of the Sea (G) 135	Lowell Thomas	May 8,'37†	50	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 17,'37†	75	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Mar. 6,'37†	58½	Aug. 28
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Sing, Cowboy, Sing 145	Tex Ritter-Louise Stanley	May 22,'37†		
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4†	79½	Sept. 19
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
Trouble in Texas (G) 148	Tex Ritter	Feb. 27,'37†	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	90	June 6
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 21,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Shadow	Rod La Rocque-Lynn Anders			
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Girl Said No, The	Robt. Armstrong-Irene Hervey		75	
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras	Thunder-Rex			
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Love Takes Flight	Bruce Cabot-Beatrice Roberts			
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Rendezvous in the Alps	Jane Baxter-Ronald Squire		75	Oct. 10
(Reviewed under the title, "Dusty Ermine.")				
Renfrew of the Mounted				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Riders in the North Country	Tex Ritter-Louise Stanley			
Small Town Boy, The	Stuart Compton			
Snow Covered Wagons				
Something to Sing About	James Cagney			
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10
Stars and Stripes				
Sweetheart of the Navy	Eric Linden-Cecilia Parker			
Tex and the Boy Scouts	Tex Ritter			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1†	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Luck of the Irish	Richard Hayward	Sept. 15†		
Oil Raider, The	Buster Crabbe	Nov. 1†	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
White Ivory	Jack Mulhall	Dec. 1†	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	82	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoefler Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	82	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		83	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	80	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
I Demand Payment	Betty Burgess-Jack LaRue			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	96	
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37†	108	Dec. 19
(See production article, Dec. 24, p. 16; exploitation: Jan. 2,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 3,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10. p. 92; Nov. 28, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 8,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	78	
Night Must Fall (A) 727	Robt Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	87	Aug. 15
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18†	74	Dec. 18
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Melody of 1937	Eleanor Powell-Robt. Taylor	July 16,'37†		
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	July 30,'37†	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Day at the Races, A 730	Marx Brothers-Allan Jones	June 25,'37†		
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Emperor's Candlesticks, The 733	William Powell-Luise Rainer	June 11,'37†		
(See "In the Cutting Room," May 22,'37.)				
Firefly, The	Jeanette MacDonald-Allan Jones			
General Hospital	Virginia Bruce-Franchot Tone	June 25,'37†		
Girl from Trieste	Luise Rainer	July 23,'37†		
Good Earth, The (A)	Paul Muni-Luise Rainer	Aug. 20,'37†	138	Feb. 6,'37
(See production article, July 11, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99.)				
Hell Divers (G)	Clark Gable-Wallace Beery	June reissue	109	Dec. 26,'31
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July reissue	90	Apr. 28,'34
Marie Walewska	Greto Garbo-Charles Boyer			
Married Before Breakfast	Robt. Young-Florence Rice	June 18,'37†		
Naughty Marietta (G)	Jeanette MacDonald-N. Eddy	Aug. reissue	106	Mar. 2, 35
Parnell 722	Clark Gable-Myrna Loy	June 4,'37†		
(See production article, Feb. 13,'37, p. 16.)				
Saratoga	Clark Gable-Jean Harlow			
Topper	Constance Bennett-Cary Grant	July 9,'37†		

MONOGRAM

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney			
Boy of the Streets	Jackie Cooper			
Hoosier Schoolboy	Mickey Rooney			
Legion of Missing Men	Ralph Forbes			
Outer Gate	R. Morgan-K. Linaker			
Paradise Isle	W. Hull-Movita			
Thirteenth Man	W. Heyburn-I. Courtney			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 31
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 15,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 22,'37†	77	Jan. 30,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 2
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 9,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Heart of the West 3567	William Boyd-Jimmy Ellison	July 24	78	

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29†	72	Nov. 14
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	79	Apr. 17,'37
Hollywood Boulevard (G) 3603	Marsha Hunt-Robt. Cummings	Aug. 25†	74	Nov. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 20
I Met Him in Paris 3644	Claudette Colbert-M. Douglas	May 28,'37†		
(See "In the Cutting Room," Apr. 3,'37.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 16,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	78	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30, 37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	92	May 1,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 6
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 26
(Exploitation: Sept. 19. p. 65.)				
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37†	75	May 22,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93.)				
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Turn Off the Moon 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†		
(See "In the Cutting Room," Apr. 17,'37.)				
Valiant Is the Word for Carrie (A) 3611	Glady George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 99.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 8
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall			
Artists and Models	Jack Benny-Gail Patrick			
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†		
Double or Nothing	Bing Crosby-Mary Carlisle			
Easy Living	Jean Arthur-Edw. Arnold	July 30,'37†		
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
Forlorn River	June Martel-Larry Crabbe	July 2,'37†		
Great Gambini, The	Akim Tamiroff-Marian Marsh	June 11,'37†		
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Hotel Haywire (G)	Leo Carrillo-Mary Carlisle	June 4,'37†	*65	May 22,'37
Last Train from Madrid	Lew Ayres-Dorothy Lamour	June 25,'37†		
(See "In the Cutting Room," May 22,'37.)				
Let's Talk of Love	Ann Dvorak-John Trent			
Midnight Madonna	Warren William-Mady Correll	July 2,'37†		
Mountain Music	Bob Burns-Martha Raye	June 18,'37†		
(See "In the Cutting Room," May 15,'37.)				
North of the Rio Grande 3670	William Boyd-George Hayes	June 18,'37†		
Rustlers' Valley 3671	William Boyd-George Hayes	July 23,'37†		
(See "In the Cutting Room," May 15,'37.)				
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
Wild Money	Edward Everett Horton	July 9,'37†		

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lion's Den, The	Tim McCoy-Joan Woodbury	July 8†		
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guilien	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The 6207	Walter Brennan-Mary Brian	May 24,'37†		
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 28
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On Cowboys 6317	Bob Livingston-Ray Corrigan	May 24,'37†		
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009	Ben Lyon-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17†	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Hearts in Bondage (G) 6008	James Dunn-Charlotte Henry	Aug. 15†	72	June 6
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 18,'37
Lawless Land 6322	Johny Mack Brown-L. Stanley	Nov. 23†	55	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 29
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 8
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5
Three Mesquiteers, The (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37†		
Dangerous Holiday	William Bakewell-Lynn Roberts	May 31.'37†		
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
It Could Happen to You	Alan Baxter-Andrea Leeds	June 7,'37†		
(See "In the Cutting Room," May 15,'37.)				
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†		
Meet the Boy Friend	Carol Hughes-David Carlyle			
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†		
Red Rope, The 6338	Bob Steele	July 19,'37†		
Rhythm in the Clouds	Warren Hull-Patricia Ellis	June 14,'37†		
Yodelin' Kid from Pine Ridge 6308	Gene Autry-Betty Bronson	June 14,'37†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines 727	Lee Tracy-Diana Gibson	May 14,'37†	58	
(See "Tomorrow's Headlines," "In the Cutting Room," Apr. 10,'37.)				
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Hollywood Cowboy 783	George O'Brien-Cecilia Parker	May 28,'37†		
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13,'37, p. 80.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	116	May 8,'37
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37. p. 80.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl 728	Ann Sothern-Gene Raymond	May 21,'37†	74	
(See "In the Cutting Room," Apr. 17,'37.)				
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37.	82	Oct. 17
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
You Can't Buy Luck (G)	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Cafe 730	John Beal-Armida	June 25,'37†		
(See "In the Mexican Quarter," "In the Cutting Room," May 1,'37.)				
Meet the Missus 729	Victor Moore-Helen Broderick	June 4,'37†		
(See "Missus America," "In the Cutting Room," Apr. 10,'37.)				
New Faces of 1937	Joe Penner-Harriet Hilliard			
On Again—Off Again	Wheeler and Woolsey			
(See "Easy Going," "In the Cutting Room," May 22,'37.)				
Riding on Air 771	Joe E. Brown-Florence Rice	June 18,'37†		
(See "All Is Confusion," "In the Cutting Room," Apr. 17,'37.)				
Super Sleuth	Jack Oakie-Ann Sothern			
(See "In the Cutting Room," May 22,'37.)				
Take the Heir	Guy Kibbee-Cora Witherspoon			
(See "In the Cutting Room," May 22,'37.)				
Toast of New York 719	Edward Arnold-Frances Farmer	June 11,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Vivacious Lady	Ginger Rogers-James Stewart			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Windjammer	George O'Brien-Constance Worth			
You Can't Beat Love	Preston Foster-Joan Fontaine			
(See "In the Cutting Room," May 15,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 1C
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Meldoy of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'37
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 13
(Reviewed under the title of "Revolt of the Zombies.")					
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21.)					
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 28
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Squadron "B"	Ralph Graves	Advance			
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
(Exploitation: Feb. 13,'37, p. 89.)				
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 29
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 19
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 26
(Exploitation: Nov. 21, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article; July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 34.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Rob't Taylor	May 28,'37†	*90	May 22,'37
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under the Red Robe 743	Conrad Veidt-Annabella	May 21,'37†	82	
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	71	May 8,'37
Big Business (G)	Jed Prouty-Spring Byington	July 23,'37†	61	Apr. 17,'37
Born Reckless	Rochelle Hudson-Brian Donlevy			
Lady Escapes, The	Gloria Stuart-Michael Whalen	June 18,'37†		
(See "Escape from Love," "In the Cutting Room." Apr. 10,'37.)				
Laughing Senor 753	Richard Arlen	June 4,'37†		
Lancer Spy	Peter Lorre-Germaine Aussey			
Love Under Fire	Loretta Young-Don Ameche			
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven	Claire Trevor-Michael Whalen			
(See "In the Cutting Room," Apr. 17,'37.)				
She Had to Eat	Rochelle Hudson-Jack Haley	July 2,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy	Anthony Martin-Dixie Dunbar	June 25,'37†		
(See "In the Cutting Room," May 1,'37.)				
Slave Ship 746	Wallace Beery-Warner Baxter	June 11,'37†		
(See production article, Mar. 13,'37, p. 16.)				
Thin Ice	Sonja Henie-Tyrone Power			
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field		66	Apr. 17,'37
Wee Willie Winkie	Shirley Temple-V. McLaglen	July 30,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Wild and Wooly	Jane Withers-Robt. Wilcox			
You Can't Have Everything	Alice Faye-Don Ameche			
(See "In the Cutting Room," May 15,'37.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Ernold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan.30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90.)				
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Sept. 4†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27†	83	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; May 22,'37, p. 86.)				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey (G)	Vivien Leigh-Conrad Veidt		80	Mar. 6,'37
Gone with the Wind				
Hurricane	Dorothy Lamour-Jon Hall			
Knight Without Armour	Marlene Dietrich-Robt. Donat			
Pagliacci (G)	Richard Tauber-Steffi Duna		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)				
Prisoner of Zenda	Ronald Colman-M. Carroll			
Stella Dallas	Barbara Stanwyck-John Boles			
Vogues of 1938	Warner Baxter-Joan Bennett			
Walt Disney's Academy Award Revue		June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Grey	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Girl Overboard 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77½	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20†	63	Nov. 28
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	85	Apr. 3,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car	Robert Wilcox-Judith Barrett			
(See "In the Cutting Room," May 22,'37.)				
Black Aces	Buck Jones-Kay Linaker			
I Cover the War	John Wayne-Gwen Gaze			
(See "In the Cutting Room," May 22,'37.)				
Love in a Bungalow 1009	Kent Taylor-Nan Grey	June 13,'37†		
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	May 22,'37
Road Back, The 1005	Larry Blake-John King	June 20,'37†		
(See production article, Apr. 24,'37, p. 16.)				
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Westbound Limited	Lyle Talbot-Polly Rowles			
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Flying Fists	Herman Brix	Apr. 25,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Trail Feud, The	Tom Tyler-Harlene Wood	May 1,'37†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Lost Ranch	Tom Tyler	July 10,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Roaring Motors	Herman Brix	May 30,'37†		
Winning Stroke, The	Herman Brix	June 15,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801 (See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)	Fredric March-O. de Havilland	Aug. 29	139	May 23
Bengal Tiger, The (G) 118 (Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27,'37, p. 82.)	Barton MacLane-June Travis	Sept. 5†	60	July 11
Black Legion (A) 108 (Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
Cain and Mabel (G) 102 (See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	89	Mar. 13,'37
Charge of the Light Brigade (G) 901 (See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109 (Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 76.)	Kay Francis-George Brent	Sept. 26†	88	July 18
God's Country and the Woman (G) 105 (Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26
Go Getter, The 115 (See "In the Cutting Room," Mar. 6,'37.)	George Brent-Anita Louise	May 22,'37†		
Great O'Malley, The (G) 110 (Exploitation: Apr. 10,'37, p. 91.)	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
Green Pastures, The (G) 902 (See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30,'37, p. 81.)	Rex Ingram	Aug. 1	93	May 30
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927 (Exploitation: Dec. 5, p. 80.)	Craig Reynolds-June Travis	Aug. 8	60	May 16
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	*100	May 8,'37
King and the Chorus Girl (G) 104 (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79.)	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G) (Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15,'37, p. 76.)	All Star	Oct. 8	117	Oct. 12,'35
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Ready, Willing and Able (G) (Exploitation: May 1,'37, p. 78.)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
Satan Met a Lady 912 (See "Men on Her Mind," "In the Cutting Room," Jan. 11.)	Warren William-Bette Davis	Aug. 8	74	
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter	Joan Blondell-Pat O'Brien			
Another Dawn (A) 106 (See production article, Mar. 6,'37, p. 16.)	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Confession (See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)	Kay Francis-Ian Hunter			
Dance, Charlie, Dance (G)	Stuart Erwin-Jean Muir		*65	May 1,'37
Deep South, The (See production article, May 8,'37, p. 16.)	Gloria Dickson-Claude Rains			
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Empty Holsters	Dick Foran-Patricia Walthall			
Ever Since Eve (See "In the Cutting Room," May 1,'37.)	Marion Davies-R. Montgomery			
Fly-Away Baby 125	Glenda Farrell-Barton MacLane	June 19,'37†		
Footloose Heiress (See "In the Cutting Room," Apr. 10,'37.)	Craig Reynolds-Ann Sheridan			
Lady Luck (See "In the Cutting Room," May 8,'37.)	Barton MacLane-Ann Sheridan			
Marry the Girl (See "In the Cutting Room," Feb. 13,'37.)	Frank McHugh-Mary Boland			
Perfect Specimen, The	Errol Flynn-Miriam Hopkins			
Public Wedding	Jane Wyman-William Hopper			
Singing Marine, The (See "In the Cutting Room," Mar. 27,'37.)	Dick Powell-Doris Weston			
Slim 114 (See "In the Cutting Room," Jan. 16,'37.)	Pat O'Brien-Henry Fonda	June 12,'37†		
That Certain Woman	Bette Davis-Henry Fonda			
War Lord (See "In the Cutting Room," Apr. 10,'37.)	Boris Karloff-Beverly Roberts			
White Bondage (G) 127	Jean Muir-Gordon Oliver	June 19,'37†	60	Mar. 13,'37

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†	79	
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature		67	
Itto	Simone Berriau			
Love on Skiis	Walter Rimil			
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A) (Reviewed under the title, "La Kermesse Heroique.")	Francoise Rosay	American Tobis	Sept. 22	93	Oct. 8
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11	95	Dec. 13
Cloistered (G) (Exploitation: Mar. 27,'37, p. 78.)		Best	May 9	80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18	70	Sept. 26
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G) (Exploitation: May 22,'37, p. 86.)	Palo Bielik	French	Nov. 24	82	Dec. 8
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigelia di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Last Rose, The (G) (Reviewed under the title, "Letzte Rose.")	Hanna Ralph	Casino	Oct. 8	102	Oct. 17
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
My Song Goes Round the World (G) (Reviewed under the title, "Ein Lied Geht Um Die Welt.")	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A (Reviewed under the title, "Ein Liebesroman Im Hause Habsburg.")	Paul Otto	Casino	Oct. 9	81	Oct. 17
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 8
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G) (Reviewed under the title, "Ein Walzer Fuer Dich.")	Louis Graveure	Casino	Sept. 25	94	Oct. 8
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	18
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
False Alarms (10-10) (3 Stooges)	Aug. 16†	18
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
From Bad to Worse Charlie Chase	June 4,'37†	
Grand Hooter Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Loves Comes to Mooneyville (1-2-37)	Nov. 14†	18
My Little Feller Andy Clyde	May 21,'37†	
New News (4-17-37) (Collins-Kennedy)	Apr. 1,37†	17½
Oh, Duchess (11-21) Polly Moran	Oct. 9†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (3 Stooges) (11-14)	Sept. 11†	20

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Foxy Pup, The	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	7
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7)	Oct. 2†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Two Lazy Crows (11-28)	Nov. 26†	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Gold Quest of the Ages... (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	
Star Gazers (11-7)	Oct. 15†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14)	Sept. 4†	9½

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18†	11
Wedding Deal, The	Feb. 26,'37†	11½

FEATURETTES

Title	Rel. Date	Min.
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3)	May 20,'37†	
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18†	9

HAPPY HOUR

Title	Rel. Date	Min.
Goose Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time	May 7,'37†	

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win	May 7,'37†	
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10)	Aug. 30	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 13—(8-22)	Aug. 13	10

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—	Apr. 30,'37†	9½
No. 9—	May 22,'37†	
No. 10—	June 4,'37†	

SPECIAL

Title	Rel. Date	Min.
Belgium (3-6-37)	Dec. 25†	8½
Castle Town of France (2-20-37)	Nov. 1†	8½
Old Paris and Berne (2-20-37)	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10

POPULAR SCIENCE FOREIGN (Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15†	9

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Alpine Rendezvous	Aug. 1†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11†	11

TERRY-TOONS

Title	Rel. Date	Min.
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10)	Sept. 18†	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	7
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 29†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	1 rl.
Ozzie Ostrich Comes to Town	May 28,'37†	7
Play Ball	June 11,'37†	1 rl.
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7

TREASURE CHEST

Title	Rel. Date	Min.
Chesapeake Bay Retriever, The (12-26)	Dec. 13†	11
Crystal Ballet	May 28,'37†	1 rl.
Feminine Form (8-29)	Aug. 7†	10
Krazl-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Ornamental Swimming	June 4,'37†	1 rl.
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9

TUXEDO COMEDIES

Title	Rel. Date	Min.
Rail Birds (6-13)	May 22	18

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Girls Ahoy!	June 11,'37†	2 rls.
Hamlet and Eggs	June 18,'37†	2 rls.
Happy Heels (8-22)	Aug. 1†	18
Her Accidental Hero	May 21,'37†	2 rls.
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love in Arms	May 28,'37†	2 rls.
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20†	19
Peaceful Relations	June 19	18
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19)	Dec. 13†	19
Spring Is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo		11½
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Hollywood Magic		12
Isle of Paradise		11
Shanghai		12
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	

WORLD EXPLORATIONS

Title	Rel. Date	Min.
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Nero		8
Hobo Hero		9

PORT O' CALL

Title	Rel. Date	Min.
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Hong Kong, Hub of China	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12†	9
Serene Siam	May 29,'37†	
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9

HARMAN-ISING (Happy Harmonies)

Title	Rel. Date	Min.
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The	May 29,'37†	8

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood: Second Step (2-20-37)	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Girl's Best Years, A...... (2-20-37)	Dec. 25†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7)	Sept. 26†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Bored of Education (9-5)	Aug. 29	10
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Rushin' Ballet	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7)	Sept. 26†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Ski Skill (4-10-37)		10
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	Oct. 10†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Servant of the People (3-20-37)	Apr. 9,'37†	21
(Exploitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The	June 18,'37†	1 rl.
Making Friends	Dec. 18†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	1 rl.
Pudgy Picks a Fight (5-22-37)	May 14,'37†	8
Training Pigeons	Sept. 18†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4†	8
Hawaiian Birds	Aug. 28†	9
Play Safe	Oct. 16†	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	
Friml Favorites Rudolf Friml, Jr., and Orch.	June 4,'37†	1 rl.
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	1 rl.
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	10
Rah, Rah, Football Will Osborne and Collegians	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	1 rl.
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Star Reporter, The No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37†	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37†	1 rl.
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	May 21,'37†	
Song of the Islands (5-22-37)	July 23,'37†	10
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20†	1 rl.
PARAGRAPHICS		
Aviator Sherty	July 23,'37†	1 rl.
Broadway Highlights, No. 8	Dec. 11†	1 rl.
Broadway Highlights, No. 9		1 rl.
Circus Comes to Town, The	June 25,'37†	1 rl.
Game Trails	Apr. 30,'37†	1 rl.
It's a Living	Mar. 5,'37†	1 rl.
Lulu's Love	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Nobody Home	Apr. 2,'37†	1 rl.
Rhythm of the River	Oct. 9†	10
Safety in the Air (5-22-37)	May 30,'37†	10
Sailor Shorty	Oct. 23†	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	1 rl.
PARAMOUNT PICTORIAL		
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All Aboard	Nov. 13†	10
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 5†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 3,'37†	1 rl.
No. 7 — Magic Caverns — Albert Payson Terhune— Swing Fashions	Feb. 12,'37†	1 rl.
No. 8 — Tides of Fundy — Home of the Rainbow— Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	1 rl.
No. 10—(5-22-37)	May 7,'37†	10
No. 11—	June 4,'37†	1 rl.
No. 12—	July 2,'37†	1 rl.
PARAMOUNT VARIETIES		
Fashions in Love	July 24	8
Rhythm Party, The	June 26	9
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Hold the Wire	Oct. 23†	7
Hospitaliky	Apr. 16,'37†	1 rl.
I'm in the Army Now	Dec. 25†	7
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Lost and Foundry	July 16,'37†	1 rl.
Morning, Noon and Night Club	June 18,'37†	1 rl.
My Artistical Temperature	Mar. 19,'37†	1 rl.
Never Kick a Woman	Aug. 28†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
Twisker Pitcher, The	May 21,'37†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	1 rl.
No. 6	July 2,'37†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 31	10
I Can't Escape from You Joe Richman and Orch.	Sept. 25†	8
Never Should Have Told You (3-6-37)	Jan. 29,'37†	8
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37†	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	1 rl.
You Came To My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	1 rl.
No. 36—Wrestling	Apr. 23,'37†	1 rl.
No. 37—Swing Stars (5-22-37)	May 7,'37†	10

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 25	July 10	5
EASY ACES		
Etiquette	Nov. 29	9
HEADLINER SERIES		
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Dummy Ache	July 10	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Vocalizing (10-10)	Oct. 23†	20½
MAJOR BOWES AMATEUR PARADE		
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That (1-30-37)	Dec. 4†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4†	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
Swing It	July 3	18
That Man Samson	May 28,'37†	19
RAINBOW PARADE CARTOONS		
Cupid Gets Her Man	July 24	7
Inlawful	Apr. 30,'37†	
It's a Greek Life (3-28)	Aug. 2	7
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18†	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)		18
SPORTS WITH BILL CORUM		
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37	9
Ladies Day	Dec. 18†	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting On the Dog	Feb. 12,'37†	
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26)	Nov. 20†	11
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Swamp Land	Sept. 18†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	19
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wrong Romance, The	May 14,'37†	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11†	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-18)	Nov. 13†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
101. Mickey's Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
SILLY SYMPHONIES		
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37†	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36 (5-15-37)	May 10,'37†	9½
No. 37 (5-15-37)	June 7,'37†	9½
MEANY-MINY-MOE CARTOONS		
Big Race, The (3-13-37)	Mar. 3,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers (5-15-37)	Apr. 26,'37†	7
Stevedores, The	May 24,'37†	7
Turkey Dinner	Nov. 30†	8
MENTONE MUSICAL COMEDIES		
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The (5-15-37)	May 12,'37†	10
Flippen's Frolics (7-11)	July 14	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10)	Sept. 30†	11
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes With Rhythm (5-15-37)	June 9,'37†	10
Teddy Bergman International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
OSWALD CARTOONS		
Battle Royal (7-18)	June 22	7
Beachcombers (10-3)	Oct. 5†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30†	7
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Trailer Thrills (5-15-37)	May 3,'37†	7
Unpopular Mechanic (10-17)	Nov. 6†	8
Wily Weasel, The	June 7,'37†	7
STRANGER THAN FICTION SERIES		
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8½
No. 30—Novelty (12-26)	Dec. 7†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty	June 21,'37†	9
No. 38—Novelty (5-15-37)	July 19,'37†	9
UNIVERSAL SPECIAL		
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Entertainers (7-11)	June 27	10
Sylvia Foos		
Vitaphone Stageshow	July 25	10
Vitaphone Gaieties	Sept. 19†	11
Jack Pepper		
Vitaphone Internationals	Oct. 17†	11
Holtz-Lee		
Vaudeville Is Back	Nov. 14†	11
Johnny Perkins		
Vaude-Villians	Dec. 12†	10
Marty May		
Reel Vaudeville (1-30-37)	Jan. 2,'37†	11
Harry Rose		
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls	Mar. 6,'37†	11
Edgar Bergen		
Vitaphone Diversions	Apr. 3,'37†	11
Smith and Dale		
Nickel Lowdown	May 1,'37†	11
Charles Kemper		
Vitaphone Funsters	May 29,'37†	11
Johnny Burke		
BIG V. COMEDIES		
Joe Palooka in Here's Howe	June 6	21
Shemp Howard-Robert Norton		
Wife of the Party, The (6-22)	June 20	22
Ken Murray		
Good Old Plumbertime, The	July 11	20
Johnny Berkes		
Oily Bird, The	July 25	20
Ken Murray		
Joe Palooka in Punch and Beauty	Aug. 15	20
Shemp Howard-Robert Norton		
Dough-Nuts	Nov. 14	21
Yacht Club Boys		
BROADWAY BREVITIES		
Changing of the Guard (5-16)	June 6	20
Sybil Jason		
Rhythmitis	June 13	2 rls.
Hal LeRoy-Toby Wing...		
Song of a Nation, The..... (6-20)	July 4	20
Donald Woods-Claire Dodd		
When You're Single	July 18	20
Cross and Dunn		
Shake Mr. Shakespeare (7-11)	Aug. 22	20
Carolyn Marsh		
Echo Mountain	Aug. 29	20
Fred Lawrence-Rosalind Marquis		
Rush Hour Rhapsody (9-19)	Sept. 5†	19
Jean Sargent		
Joe Palooka in "The Choke's on You" (9-19)	Sept. 12†	21
Shemp Howard-Robert Norton		
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy	Oct. 3†	20
Virginia Verrill		
Sheik to Sheik	Oct. 10†	21
Georges Metaxa		
Can't Think of It	Oct. 24†	18
Ken Murray-Oswald		
Captain Bluebeard	Feb. 13,'37†	
Georgie Price		
Sunday Round-up, The	Oct. 31†	18
Dick Foran-Linda Perry		
Sweethearts and Flowers	Nov. 7†	20
Regis Toomey-Preisser Sisters		
That's Pictures (8-29)	Nov. 21†	21
Jay C. Flippen		
Joe Palooka in "The Blonde Bomber"	Nov. 28†	21
Shemp Howard-Robert Norton		
Here Comes the Circus	Dec. 5†	18
"Poodles" Hanneford		
"Give Me Liberty"	Dec. 19†	22
John Litel		
It's All Over Now (2-6-37)	Dec. 26†	20
Dan Healy		
Joe and Asbestos in "A Horse's Tale" (2-13-37)	Jan. 9,'37†	20
Harry Gribbon-Hamtree Harrington		
Pretty Pretender, The (2-13-37)	Jan. 23,'37†	21
Bernice Claire		
Joe Palooka in "Kick Me Again" (3-6-37)	Feb. 6,'37†	21
Shemp Howard-Robert Norton		
Captain Blueblood	Feb. 3,'37†	21
Georgie Price		
Swing for Sale (3-13-37)	Feb. 27,'37†	22
Hal LeRoy		
Under Southern Stars	Feb. 20,'37†	18
Fred Lawrence-J. Bryan		
Hotel a la Swing	Mar. 13,'37†	20
Eddie Foy, Jr.		
Mail and Female	Mar. 27,'37†	21
Ken Murray		
Play Street (4-10-37)	Apr. 3,'37†	21
Preisser Sisters		
Romance of Robert Burns (4-10-37)	Apr. 10,'37†	16
Owen King-Linda Perry		
Lifers of the Party, The	Apr. 17,'37†	21
Yacht Club Boys		
Joe Palooka in "Taking the Count"	Apr. 24,'37†	21
Shemp Howard-Robert Norton		
Movie Mania	May 8,'37†	20
Dave Apollon		
Musical Operation, A	May 15,'37†	20
Frank Gaby-Virginia Verrill		
Day at Santa Anita	May 22,'37†	18
Sybil Jason		
COLORTOUR ADVENTURE (Cinecolor)		
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	10
Along the Mediterranean	Dec. 5†	10
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	10
Alpine Grandeur	May 15,'37†	1 rl.
LOONEY TUNES		
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov 14†	7
No. 29—Porky of the North-woods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	8
No. 34—Porky's Duck Hunt	Apr. 17,'37†	8
No. 35—Porky and Gabby	May 15,'37†	1 rl.
MELODY MASTERS		
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	10
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)	Oct. 17†	11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)	Nov. 28†	10
Jimmie Lunceford and Orch. (1-23-27)	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The	Apr. 17,'37†	11
Clyde McCoy and Orch.		
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch.	May 29,'37†	1 rl.
MERRIE MELODIES (In Color)		
No. 23—I Love to Singa (6-20)	July 18	7
No. 24—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 25—At Your Service, Madame	Aug. 29	7
No. 26—Toy Town Hall (9-19)	Sept. 19	7
No. 27—Boulevardier of the Bronx	Oct. 10†	7
No. 28—Don't Look Now	Nov. 7†	7
No. 29—Coocoonut Grove	Nov. 28†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella With the Fiddle (4-10-37)	Mar. 27,'37†	8
No. 34—She Was An Acrobat's Daughter	Apr. 10,'37†	8
No. 35—Ain't We Got Fun	May 1,'37†	8
No. 36—Clean Pastures	May 22,'37†	
OUR OWN UNITED STATES		
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sport's Sake	Aug. 8	10
PEPPER POT		
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10
PICTORIAL REVIEWS		
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	10
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	10
No. 9—Hats—Bathing Suits	May 11,'37†	10
No. 10—Dancing-Leather	May 22,'37†	10
VITAPHONE NOVELTIES		
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Cept. 26†	10
Ounce of Invention, An	Oct. 24†	10
Ray Gross		
Oklahoma As Is	Dec. 19†	11
Cal Tinney		
Poets of the Organ (8-22)	Jan. 16,'37†	9
Mr. and Mrs. Jesse Crawford		
Whale Ho (7-14)	Feb. 13,'37†	10
Medium Well Done	Mar. 6,'37†	10
Hardeen		
Ghost to Ghost Hookup, A	Apr. 3,'37†	11
Radio Ramblers		
Home Run on the Keys 4-3-37)	Apr. 24,'37†	9
Babe Ruth		
Check Your Cash	May 22,'37†	10
Luis Zingone		

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Dick Tracy 6401 (2-27-37)	Feb. 20,'37†	
Ralph Byrd-Kay Hughes (15 episodes)		
Painted Stallion, The 6421	June 5,'37†	
Ray Corrigan-Hoot Gibson		
Robinson Crusoe of Clipper Island 3583	Nov. 14	
Mala-Mamo Clark (14 episodes)		
S. O. S. Coast Guard 6441	Aug. 28,'37†	
Vigilantes Are Coming, The 3582	Aug. 22	
Bob Livingston-Kay Hughes		
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Black Coin, The	Sept. 1†	
Ralph Graves-Ruth Mix (15 episodes)	(1st episode, 3 rls., followed by 14 two-reel episodes.)	
Clutching Hand, The (5-23)	Apr. 18	2 rls. (each)
Jack Mulhall-Wm. Farnum (also feature version)	(1st episode, 3 rls., followed by 14 two-reel episodes.)	

UNIVERSAL

Ace Drummond (11-7)	Oct. 19†	
John King-Jean Rogers (13 episodes) (Exploitation: Nov. 1, p. 84.)		
Jungle Jim (12-26)	Jan. 18,'37†	
Grant Withers-Betty Jane Rhodes		
Phantom Rider (6-8)	July 6†	
Buck Jones-Marla Shelton (15 episodes)		
Secret Agent X9	Apr. 12,'37†	
Scott Kolk-Jean Rogers		
Wild West Days	July 5,'37	
Johnny Mack Brown		

VICTORY

Blake of Scotland Yard	Apr. 15,'37†	
Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)		
Shadow of Chinatown	Oct. 10†	
Bela Lugosi-Herman Brix (15 episodes—also feature version)		

J. C. JENKINS—HIS COLYUM

Sioux Falls, S. D.

Dear Herald:

We came up here to see our old friend Sherm Fitch, R.K.O. manager, who was reported to be in the hospital, but we were rejoiced to find him at home and much improved, and this will be good news to his host of friends all over this western country.

On our way home from the Rio Grande we stopped at Madison to call on Mr. and Mrs. Nofsinger, who operate the Madison theatre. There is but one way for these folks to keep us from calling on them when we go through Madison, and that is tack a smallpox sign on the door, but even then we could find the back way.

We recently received a letter from Leo Peterson of the Elks theatre at Rapid City, South Dakota, inviting us to come up there and inhale the ozone from the pines of the Black Hills, and he assures us that it would put so much pep in us that we'd want to fight a Sioux Indian. Leo carries the banner of progress at the head of the procession and the Elks theatre is the rallying place for the boys and girls of the Black Hills country. But speaking of the Black Hills, did you know that you could see as good scenery in the Black Hills as you could see in the Alps of Switzerland, and at a whole lot less expense?

▽

We hope we can go up there, and on our way we would certainly stop at Valentine and visit Hazel and Harold Dunn of the Valentine theatre. We wouldn't rate a person as having very good sense who failed to visit this theatre and meet these folks. Of course you might not meet Harold—he might be out to Dewey lake fishing—but you will surely find Hazel at the box office every night.

Valentine is close to the Rosebud Indian reservation and when Valentine puts on a celebration and Harold puts on a "Western" it takes the town marshall and his two deputies to keep the Sioux from crashing the theatre.

Then there are Clint and Bessie Robins, who operate the Pace theatre at Gordon. Everybody knows them, that is everybody in the middle western country, for they have trouped this territory with their own company ever since away back when.

We remember visiting these folks at their summer home on Newaygo lake at Newaygo, Michigan, and we recall, with a whole lot of pleasure, the biscuits Bess would bake for us. They were so light that we could eat a whole pan full of 'em, and you can believe it or not, but they were so light in fact, that when we got filled up on them Clint had to put a weight on us to hold us on the ground. And her strawberry shortcake—Oh gosh, gee whiz, Mabel—if you never ate any of her shortcake you "haint never et nothin yet." The oldtimers will recall the "Rag Doll" act made famous by these troupers.

▽

We hope that Horn & Morgan still operate the theatre at Hay Springs. If they do, the Hay Springs folks can "point with pride" not only at Horn & Morgan, but to the shows they put on at the Hay Springs theatre.

In the Hay Springs territory is where they grow such mammoth potatoes. It's the potato territory of the northwest. In fact they grow potatoes so big out there that the boys say a peck of 'em will fill a bushel basket.

Mrs. Gropper at Wausa, Nebraska, told us when we called there that they were in need of the HERALD to assist them in the operation of the Empress theatre. They seem to want something they can rely on, and when they get the HERALD they will have it, for you know that the HERALD covers the field like an April shower.

▽

Here in Sioux Falls we were pleased to call on Mr. Anderson of the Paramount film office. We are glad we did, for we had a very pleasant visit with him. We also called at the office of Mr. Bradley, and as usual, he was out of town installing one of his Neon signs that he makes here in Sioux Falls. We were sorry to have missed him, but we were very cordially received by Mrs. Trotzig, his assistant, who showed us around the place and we saw how Neon signs are made.

A very peculiar thing happened while we were there. Mr. and Mrs. Christianson of the De Smet theatre at De Smet, South Dakota, were in the office, and Mrs. Christianson overheard us talking and she inquired: "Isn't that Mr. Jenkins?" We hadn't called at their theatre for almost a year, and yet she remembered our voice. Just think of a lady remembering a voice for a year. Say, what kind of a voice have we got anyhow?

Southeastern South Dakota looks the garden spot of the world right now. We saw the little water holes and ditches along the highways filled with water and wheat in every direction as far as we see, and the present outlook is that this country will harvest the largest crop in years, something they haven't done for six or seven, but if they don't, we predict that a lot of them will have to hitch up old Fan and Jerry and go back and live with the old folks. Our hope is that the old folks will come out and live with them.

SHORT PRODUCT PLAYING BROADWAY

Week of May 22

CAPITOL	
Romance of Digestion	MGM
Bosko and the Pirates	MGM
CENTRAL	
Hi-ya, Doc?	Educational
CRITERION	
Blue Velvet Music	Paramount
Pudgy Takes a Bow-Wow	Paramount
PARAMOUNT	
Hospitaliky	Paramount
Swing Stars	Paramount
Game Trails	Paramount
RIALTO	
Desert Land	RKO Radio
The Perfect Setup	MGM
ROXY	
Three Dumb Clucks	Columbia
Screen Snapshots, No. 8	Columbia
Spinach Roadster	Paramount
STRAND	
Ain't We Got Fun	Vitaphone

Oakland, Nebraska

Coming down here from Sioux Falls, we stopped and called on E. W. Kundert of the Empress theatre at Beresford, South Dakota. Beresford you know, is right in the heart of the wheat belt, and our prediction is that there will be no depression around Beresford should this crop mature. Mr. Kundert asked us to renew his subscription to the HERALD. We told him we didn't have the South Dakota list with us and we doubted if his subscription had expired, but he said to not mind that, as he didn't want it to run out, and for us to renew it anyway. Now, that's the way we like to hear them talk.

Our friend, Micky Larson, has been under the weather, so to speak, for some time and we came down here to visit him, but we found him up and on the job. Micky operates the Oakland theatre and here is another place where they can "point with pride" to some of the best pictures made, for Micky shows them.

The country around Oakland is beautiful. Crops are looking immense, wherever one goes. The Logan valley is probably another "garden spot." In fact there are a number of garden spots in this locality, and judging from the prospects in this neighborhood, our judgment is that those who want work will find it here.

▽

At South Sioux City we called on another theatre man we just can't remember his name and found him busy overseeing the construction of his second theatre, and we judge from the plans he showed us it will be the ace house of that community. South Sioux City lies just across the Missouri river from Sioux City, Iowa, with street car connections, and this makes it important to have an ace house in South Sioux as a matter of protection against competition across the river.

According to a press report, fifty thousand Americans went over to England to attend the coronation exercises. You remember what P. T. Barnum once said, dontja? This causes us to wonder how many minutes have passed since now and the time he made that statement. Our judgment is that he was only half right, and our judgment is also that if the money that was spent on those coronation festivities had been employed in securing work for the unemployed there would be no need of reviving any of the various alphabetical activities, and our further judgment is that we have caused you to waste enough valuable time already and so we are going to ring off.

COLONEL J. C. JENKINS
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PERSONALS

INFORMATION IS BEING SOUGHT OF THE whereabouts of HARRY SCHAEFFER, a film distributor, who disappeared from his home in Brooklyn, N. Y. in March, 1936. His wife, Gussie, and their son, Irving, are now destitute and dependent on the charities. Mr. Schaeffer is 39 years of age, 5 ft. 10 in. tall, weighs 170 pounds, has black hair, brown eyes. Anyone having information of Mr. Schaeffer, is requested to communicate with Samuel Edelstein, 67-71 West 47th Street, New York.

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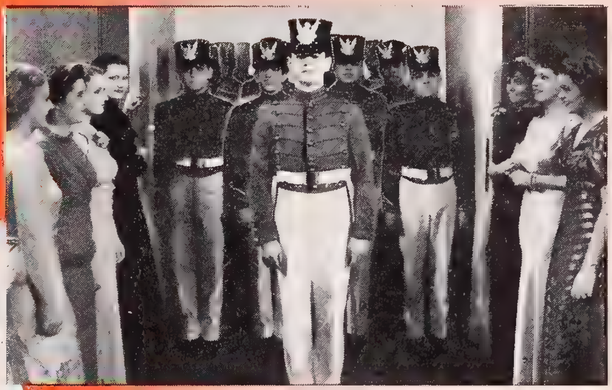

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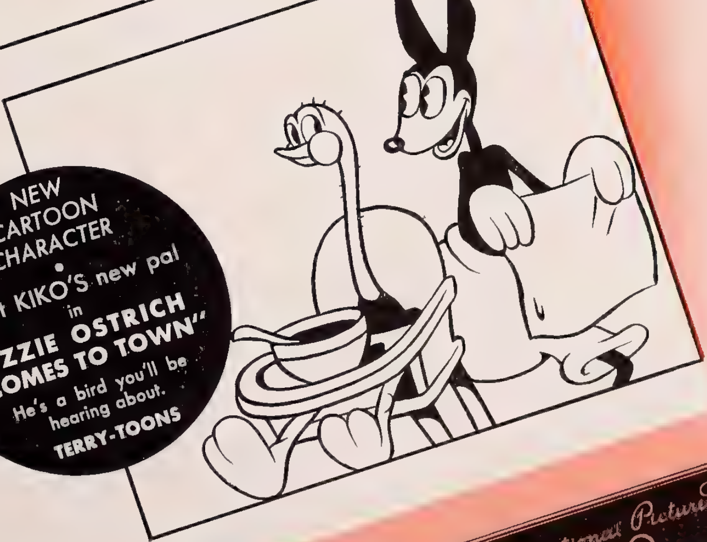

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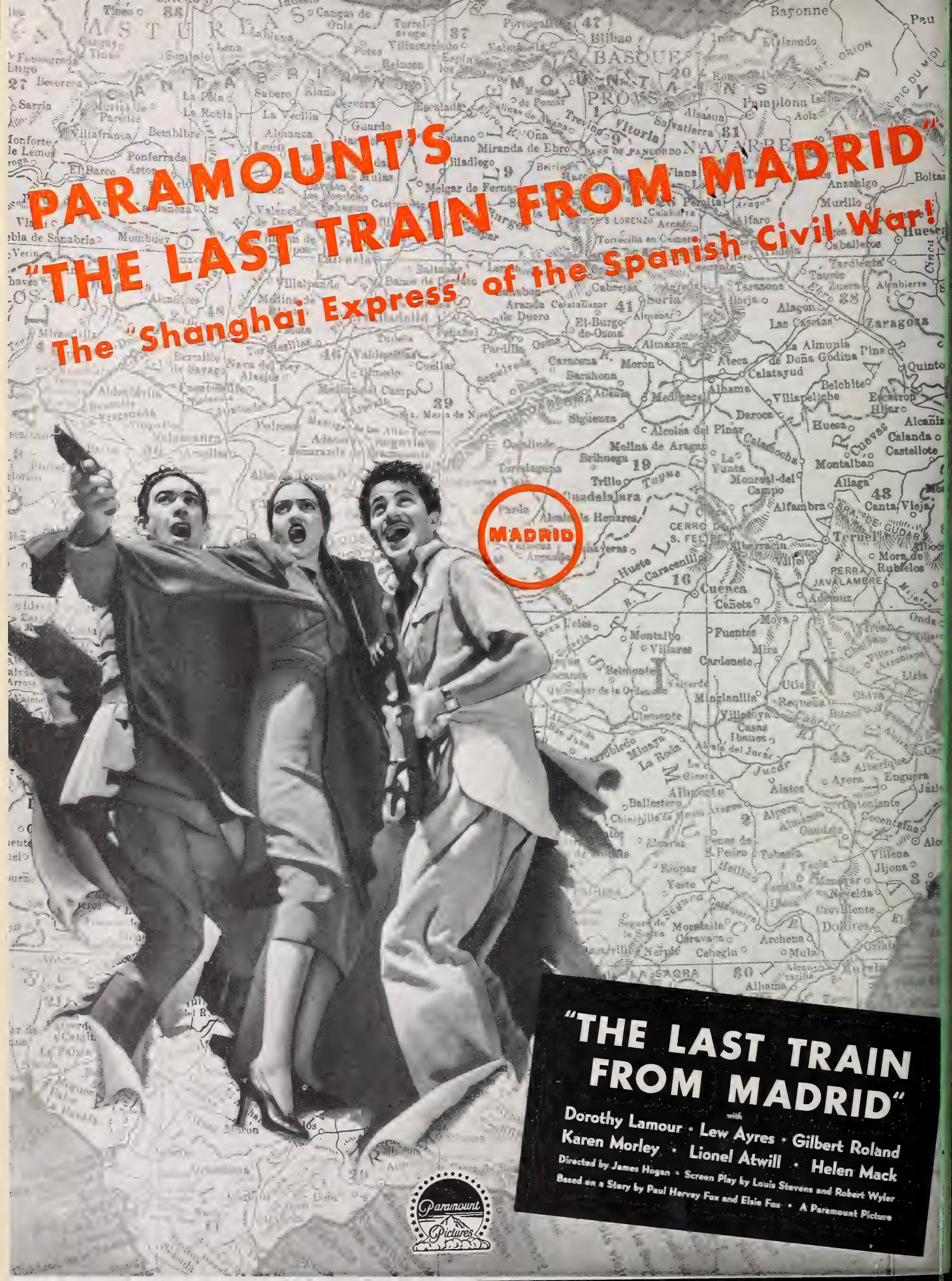

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Also in this issue: Theatre Acoustics Today

beginning a notable series on sound and design

AY 29, 1937
Two Sections — Section 2

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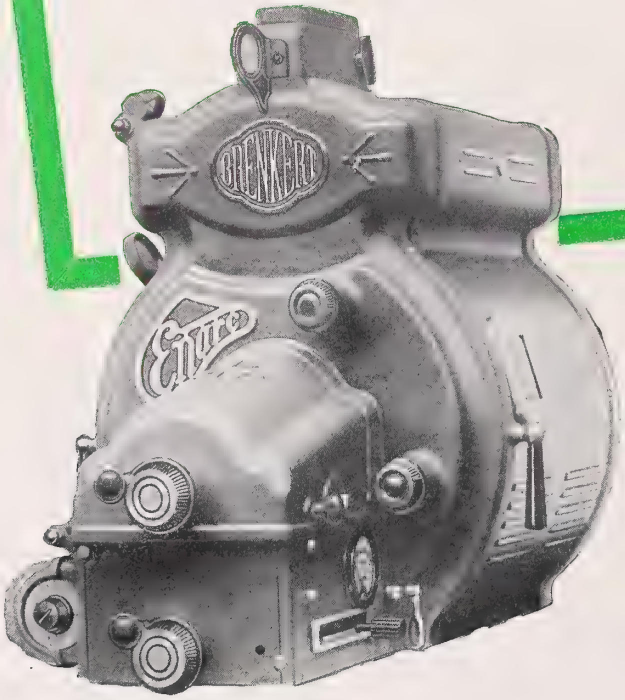

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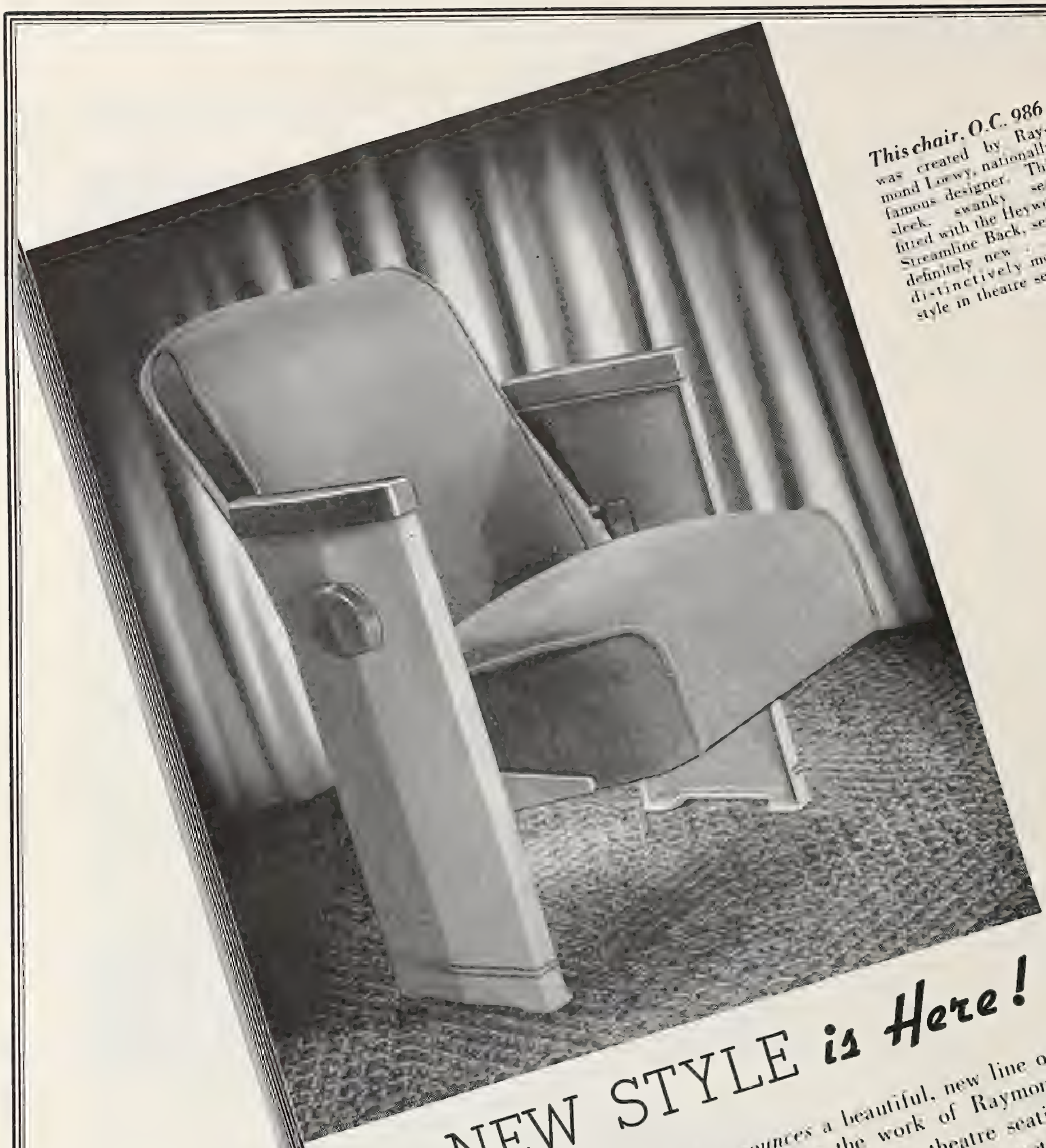

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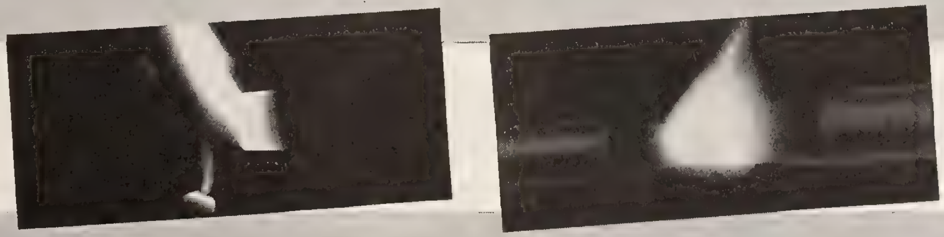

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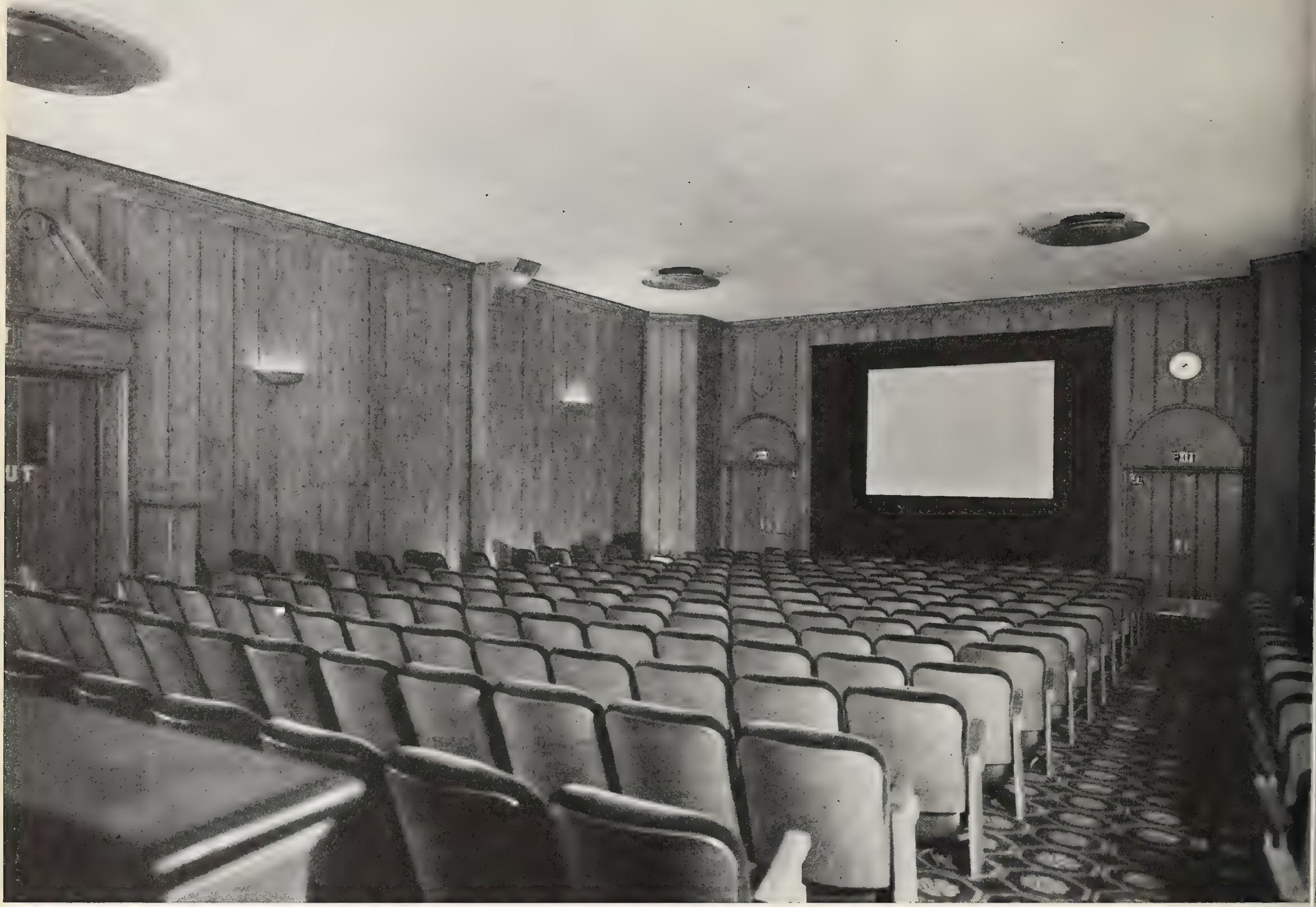
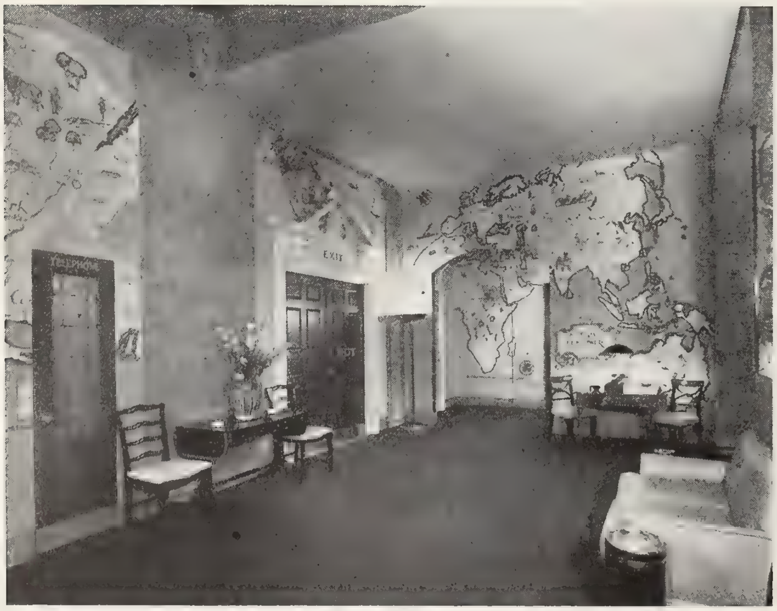


THEATRE IN NEW YORK'S GRAND CENTRAL TERMINAL



■ New York's first railroad station theatre is the tiny cinema which began operation the other day opposite Track 17 of the celebrated Grand Central Terminal, with a program of newsreels and short subjects. It is located off the main concourse, facing which is a small vestibule with a box office in Pyrex glass tiles. Entrance to the auditorium is through a lobby (shown at left) arranged in lounge style and with walls adorned by map murals. The auditorium measures 35 x 70 feet. Its walls are finished from floor to ceiling in Timbertone (a rock wool material) treated as pine board, and bowl-shaped lighting fixtures along the walls have a similar finish. The ceiling is acoustic plaster painted a golden brown. The floor is entirely covered with Crestwood carpeting in a pattern of browns, rust, blue and gold. The seating, by Irwin, is upholstered in blue Velmo mohair. The theatre is completely air-conditioned, with cooling by refrigerated water supplied from the Terminal system. The projection room, located immediately behind a cross-aisle to the rear of the seating area, measures 15 x 8 feet, and equipment includes two Simplex projectors, Peerless Magnarc lamps, and RCA Photophone sound system. Ten seats are wired for Acousticon. Officers of the operating company are John Sloan, Donald Bayne, W. Wallace Lyon and Harold A. Ley. Dave Dubin is manager. The architects were Sloan & Robertson.

[PHOTOS BY COSMO-SILEO, N. Y.]

CONSTRUCTION • OPERATION **Better Theatres** MAINTENANCE • EQUIPMENT

VOLUME 127 MAY 29, 1937 NUMBER NINE

To End Image Cut-Off, Extend Sound Standard

PROGRESS TOWARD the establishment of further standards in production methods which will permit greater constancy in the quality of both sound and image in the theatre, is reported by two committees of the Academy Research Council.

A method of framing the "shot," particularly the short-shot and close-up, is expected soon to end the cutting off of vital elements of the image due to the difference in the dimensions of the camera and projector aperture.

In addition, following the adoption of a standard electric characteristic for the new two-way horn systems, the Research Council is working toward the early definition of a method of adapting three-way horn systems to the standard electric characteristic now in effect in recording, which would bring the benefits of this standardization to theatres that are already splitting the frequency band three ways, or which do so in lieu of the somewhat costlier installation of a two-way system.

Both committees are conducting experiments in Hollywood theatres and studios, under the general direction of the permanent committee on standardization of theatre projection equipment, of which John Hilliard, assistant to Douglas Shearer, director of sound for MGM, is chairman.

Air-Conditioning Code Expected This Summer

THAT THE code of standards recently sponsored by air-conditioning equipment manufacturers, was formulated merely as a "stop-gap," to be superseded by a code now in preparation by engineering groups, has been pointed out by the Air-Conditioning Manufacturers Association, through its president, William B. Henderson.

In a letter to J. T. Knight, Jr., who criticized the manufacturers' standards in his article, "Seeking a Guide to Good Practice in Air-Conditioning," in the April 3d issue of BETTER THEATRES, Mr. Henderson states that a joint committee of the American Society of Heating and Ventilating Engineers and the American Society of Refrigerating Engineers, expects to submit a complete code to the membership of those organizations before the end of this summer.

The aim is to establish standards in system design and operation which assure comfortable and healthful atmospheric conditions. It may be regarded, at least partly, as an effort to meet criticism which has been voiced by both public and health authorities.

"While I know nothing of the contents of the proposed national code," Mr. Henderson writes, addressing Mr. Knight, "I think you will agree with me that under such excellent sponsorship an eminently satisfactory and usable national code may be expected. Of course, rarely is any code entirely final, but constantly subject to revision and amendment as changing circumstances and developments indicate necessary and desirable. When the approved national code is released by the two engineering societies, it will supersede the ACMA Interim Code as recommended practice for the members of the Air-Conditioning Manufacturers' Association.

"Your article was excellently written and covered the subject in a fair and constructively critical manner."

• • •

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Independent Dealer Group to Reorganize

CONTINUANCE OF the Independent Theatre Supply Dealers Association, under that or another name, but in any case reorganized, is expected at a convention of dealers and theatre equipment manufacturers in Chicago June 18, 19 and 20. Most of the membership of the present association have signified their intention to attend in the hope of strengthening the organization.

The meeting, which will be held at the Medinah Athletic Club in downtown Chicago, will nominally be another annual convention of the association, but its aims, following indications that the organization would disband, give it a distinctly different significance from that of previous conventions. It is definitely stated among members that the purposes and methods of the association will undergo changes which would create, in effect, an entirely new organization.

Equipment exhibits, however, are planned, and about 60 manufacturers are also expected to attend the convention.

New Filament Increases Lamp Efficiency 10%

AN INCREASE in illumination from incandescent lamps calculated at 10% has been achieved through the perfection of a new high-efficiency tungsten filament at the Nela Park laboratories of the General Electric Company. The improved filament has been announced by J. E. Kewley, vice-president of the company's incandescent lamp department at Nela Park, Cleveland, who states that it represents the result of 24 years of continuous research, and is "the greatest forward step in tungsten filament lamps since the invention of the gas-filled lamp."

Nela Park engineers declare that it will save users of incandescent lamps $16,500,000 this year, and by 1946, more than 60 million.

First drawn into a straight wire 19/10,000ths of an inch in diameter, so fine as to be almost invisible to the naked eye, the tungsten is then wound, 335 turns to the inch, around a thin molybdenum wire, or mandrel, leaving the coils, or turns, 1/1000th of an inch apart. These coils must be kept as close together as possible, to reduce heat loss, but must not touch each other, else they would short-circuit, causing the lamp to fail instantly. Then the coiled wire is coiled once more on another mandrel, 70 turns per inch, with a spacing of 7/1000ths of an inch between the secondary coils.

Before the first coiling, the tungsten wire in a filament is 20 inches long. The first coiling compresses it to a length of 3.4 inches. The second coiling compresses it still further to a length of ⅝-inch, with a coil-diameter of 310/10,000ths of an inch.

Following the second coiling, the mandrels or center wires are dissolved by means of chemicals. When installed in the lamp, the new filament is mounted as a crossbar between two lead-in wires, with one support in the center of the filament, instead of being looped around three supports, as was the practice with the older type of coiled filament.

"The new filament development solves one of the oldest and most stubborn problems involved in lamp manufacture," Mr. Kewley states in his announcement. "In a pure vacuum, a tungsten filament operating at a high temperature tends to evaporate quickly, and deposit its particles on the inner surface of the bulb, thus causing bulb-blackening and decreased light output. The use of certain gases within the bulb introduces pressure which reduces filament evaporation, with its attendant evil of blackening, and allows it to operate at a higher temperature for the same life.

"Offsetting these advantages, the presence of gas inside the bulb gives rise to convection currents, or 'breezes,' which tend to fan the filament and lower its temperature, thus reducing its light output."

Dr. Irving Langmuir, of General Electric's research laboratories in Schenectady, in his invention of the gas-filled lamp, discovered that the greater the concentration of the filament, particularly in length, the lower the heat loss. Since the effective length of the new design filament is only about one-half that of the old, there is much less cooling by the gas which permits the lamp to give 10 per cent more light for the same amount of electric current. The gas employed in the new lamps is a mixture of nitrogen and argon.

More to Come on Lighting

In further dealing with illumination for the theatre today, a subject featured in this issue, BETTER THEATRES *will present, in its issue of July 24th, many pages of special material on lighting fixtures for the interior, and on marquees and signs. In articles and pictures, the newer styles and methods will be instructively and comprehensively described, with emphasis on their value in remodeling economically.*

Old Sound Equipment Being Rapidly Replaced

FURTHER indication that obsolete sound reproduction equipment, entirely incapable of serving present standards, is being rapidly replaced with the latest systems, was given by Edwin M. Hartley, sales manager of RCA Photophone, at a company convention conducted recently at its new Indianapolis manufacturing plant.

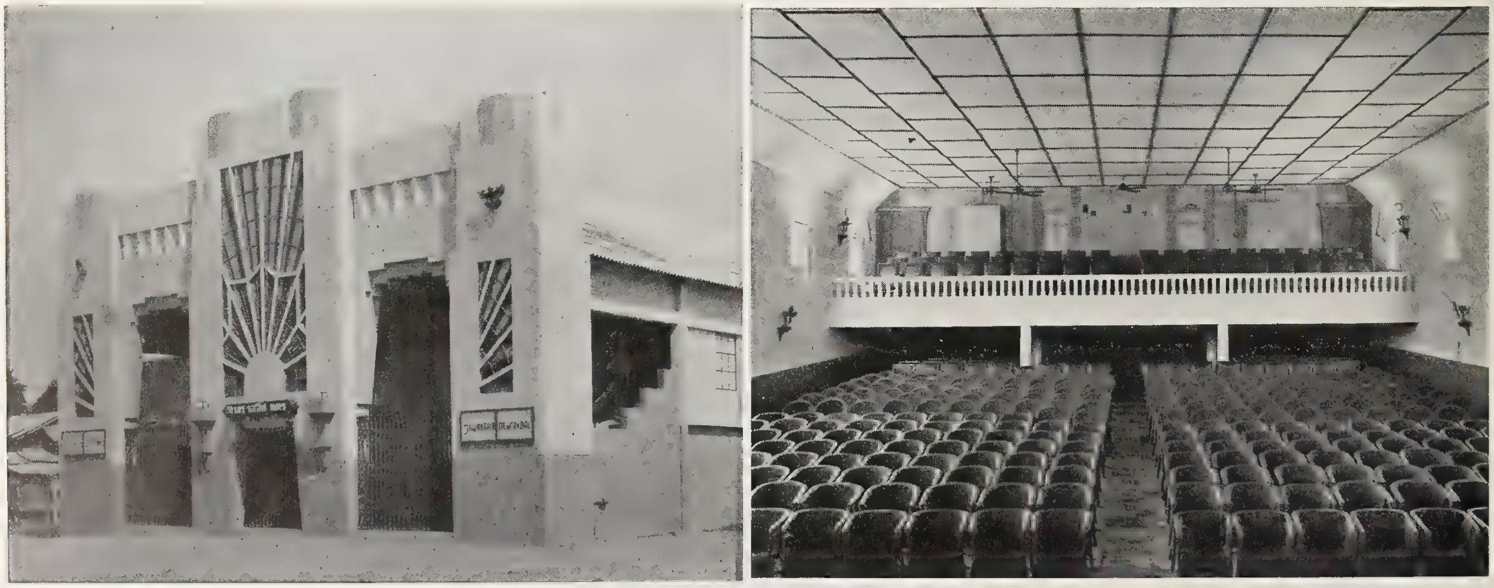
Citing a 35% increase in the number of late model RCA systems installed during the first four months of this year, he declared that most of the replacement installations represented the junking of apparatus dating back to the earliest days of sound. Over 300 back orders of RCA equipment awaited shipment, he said, while the new Indianapolis plant started the year with over 400 orders.

Others who addressed the convention were Lester Isaac, supervisor of projection for Loew's, Inc.; E. C. Zrenner, engineer of the Interstate circuit; Harry Brandt, New York circuit operator; Frank Cahill, supervisor of projection for Warner Theatres; Dan D. Halpin, vice president of Dictograph Products Company; and Herbert Griffin, vice president of the International Projector Corporation.

See Film Damage Due to Flimsy Reels

PROJECTIONISTS in various sections of the country are beginning to voice complaints of film service on flimsy 2000-foot rels. Some of the reels, it is said, afford little protection to the films in shipment and during rewinding, with the result that prints become increasingly damaged as they are transported from theatre to theatre.

While exchanges protest that the reels being used conform to the specifications of the Academy Research Council, it is believed that some instances in which projectionists kept high-grade reels on which the film was shipped, ultimately brought about the purchase of a certain number of cheap reels.



A modern theatre in the manner of Siam. This is the Chalerm Nakorn theatre in Bangkok, a 390-seat house recently constructed chiefly for the patronage of Europeans living in the Siamese capital. It boasts modern equipment, including air-conditioning facilities.

Modern Forms and Materials For Theatre Lighting Schemes

● Describing an array of more recently developed illumination devices and how they may be applied to theatres new and old

By FRANCIS M. FALGE

NEW METHODS and new viewpoints characterize today's lighting. Each application is critically analyzed with a view toward producing equipment to suit a particular requirement, whether it be *quantity* of illumination, *effectiveness* of display, or *economy* of operation. Lighting for theatres also receives its share of this study, and as a result new elements and new lighting methods have been developed to enable the theatre to get effect at minimum cost.

The application of these elements is a design problem, and how they are applied determines the degree of effectiveness obtained. Certainly their range of application appears unlimited—they may be used as thin border strokes, as strokes of letters, as pilasters, pylons, etc., as large wall areas, or as simple accents.

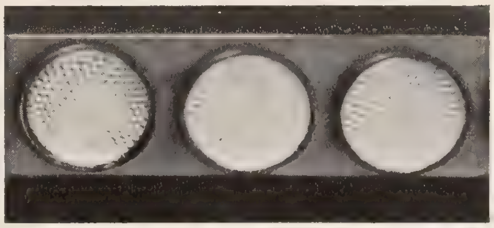
The illustrated forms represent models made in simple shapes and sizes. Each can be applied by the designer in a variety of ways to create new effects both inside and outside the theatre. These forms redirect light into angles where it is most useful, thus bringing about economies for the user. Some of them have polished or mirrored surfaces of high reflection factor which are reasonably permanent for outside service, and which give a sparkling effect. Others have mat surfaces to produce a smooth lighting effect. Surfaces suitable for outdoor service include Alcoa lighting sheets, stock aluminum sheets with a hard outer surface, Alzak aluminum, a similar material but with a still higher reflection factor, and chromium or nickel on copper or brass.

In addition to these new light-reflecting forms, luminous panels and projecting elements are important architectural forms because they may be adapted to so many conditions, and because they lend themselves to so many form treatments in decoration. The choice of many available materials is determined by the necessity for harmony with the rest of the structure, as well as by the luminous effect desired. The uniformly luminous element faced with flashed opal glass has been most used, but often more subtle and charming results are obtained by the use of graded brightness and color, highlights and sparkle. The configurated and tinted, or designed and moulded glasses, the plastics, and thin sheets of the marbles with interesting textures, offer unlimited variations from the usual treatments. They may include anything from small panels to ceilings entirely of glass. For smoothness they must be properly lamped, and a cavity that is white and adequately deep is desirable for best efficiency. Many other luminous forms, pilasters of varied cross-section, beams, and other projecting elements are at the designer's disposal.

REFLECTING ELEMENTS

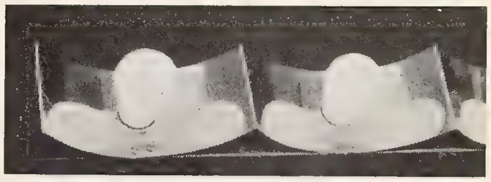
The accompanying illustrations and sketches show a number of light-reflecting elements of various forms—forms which adapt themselves as architectural elements that can be disposed in line, area or mass to fit any design used. They are applicable to both exterior and interior treatment, as illustrated elsewhere (*see insert, "Lighting the Theatre"*) in designs rendered by W. D. Riddle, registered architect and a member of the Nela Park engineering department of the General Electric Company.

Climax Reflectors. These units are small aluminum reflectors using 3- and 6-watt clear lamps and made up with a medium screw base so that they can be screwed into regular sign sockets. Natural-colored glass roundels, available in seven standard colors as well as other special colors, produce a sparkling color effect. These units, which are marketed by Climax Lamp, Inc., of Canton, Ohio, control light efficiently and collect the light ordinarily wasted and redirect it down the street, thus increasing the brightness effect. In addition they insure better legibility at wide viewing angles, eliminating glare and light confusion at these angles of view. Being equipped with natural-colored roundels, high color efficiency, both initially and throughout life, is obtained.



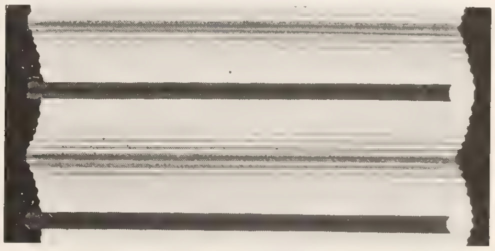
APPLICATION—1. Sign and marquee running borders. 2. Identification signs in color. 3. Roof signs in color.

Reflector Inserts. These consist in a simple polished form of Alcoa Lighting Sheet having a parabolic contour. They can be placed between an exposed lamp border or sign letter treatment to redirect the light to better advantage and at the same time join the light from the two lamps to produce an interesting linear pattern.



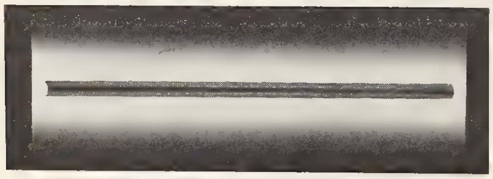
APPLICATION—1. Borders of signs. 2. Letter strokes, especially those viewed closeby.

Silhouette Element with Mat Corrugated Background. The same design principle is employed here as used in the silhouette strip referred to below. The background, however, is curved and corrugated to produce an interesting texture.



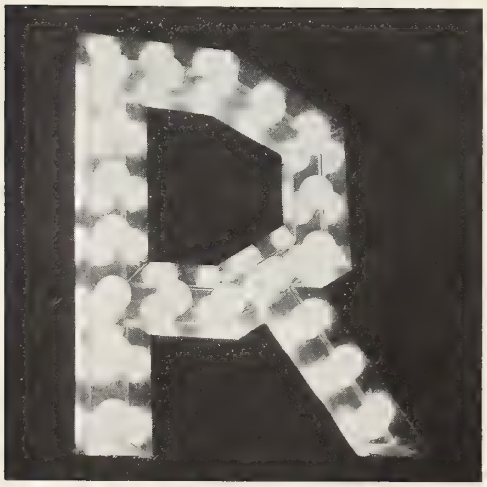
APPLICATION—1. Building facade. 2. Sign border. 3. Sign background. 4. Lobby and foyer ceilings.

Silhouette Strip. By placing lamps in a trough some distance from a mat surface background, the trough is made to appear as a silhouette line. This dark band then become a part of the design. The face of the trough may incorporate decorated flashed-opal glass panels, plain or decorated, which are made luminous by lamps placed behind the glass. The lamps in the trough should be placed no farther apart than one and one-half times their distance from the background, to insure a smooth lighting effect.



APPLICATION—1. *Decorative element on sign or front.* 2. *As decorative or utilitarian elements in lobbies and foyers.* 3. *Auditoriums, for general lighting.*

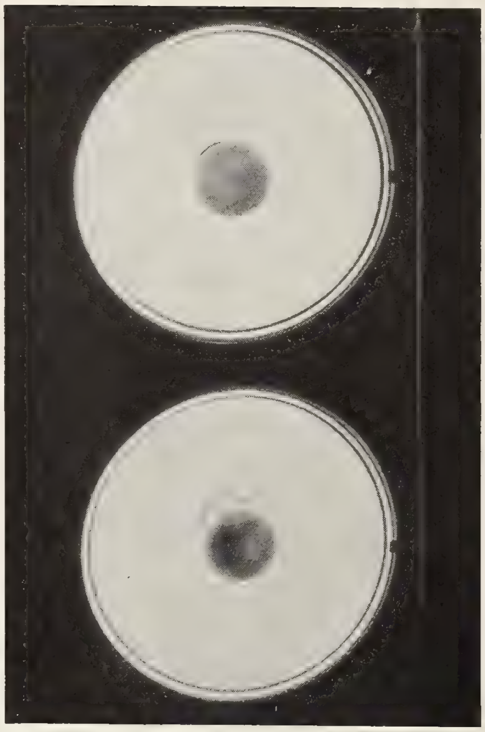
Multiple Reflection Trough. A trough of flat pieces of Alcoa Lighting Sheet so shaped to follow, as closely as possible, a parabolic curvature. By using flat metal sheets, an effect is created similar to that produced by three rows of lamps. Still another effect can be created by using a diamond pattern. Here the lamp reflections are broken up, while at the same time the multi-reflection is retained. This same effect can be advantageously applied to the design of letters 4 feet or larger (as illustrated by the letter R).



APPLICATION—1. *Borders of signs and marquees.* 2. *Letter strokes, especially those viewed relatively close.* 3. *For outlining or as decorative luminous elements.*

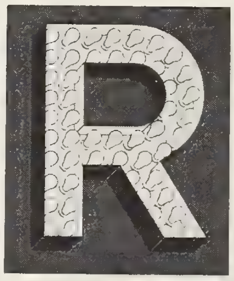
Large reflectors. Made of spun, oxidized aluminum, preferably treated for permanence, these parabolic reflectors are a new tool that can be utilized by the designer in a variety of ways. For example, using a 10-inch reflector for a border treatment with a low-wattage lamp having its filament at the focal point of the parabolic reflector, a major portion of the light can be effectively directed down the street to command the attention of those at some distance from the theatre.

The 6-, 10-, 25- or 40-watt lamps may be used in the same reflector. An interesting variation is produced by coloring the ends of the lamps. For example, use a silvered bowl lamp, to produce brightness; a 25-watt colored lamp to provide an accent of color; a 10-watt daylight lamp for sparkle; and a 10-watt yellow lamp to give the effect of a round luminous area.



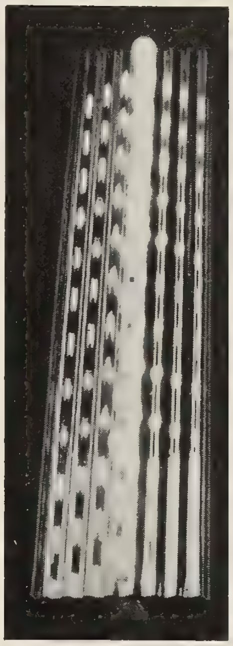
APPLICATION—1. *Strokes of large vertical roof or spectacular letters.* 2. *Beneath the marquee to supplement the exposed lamps.*

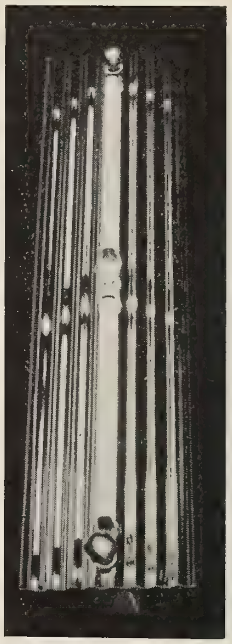
Twinkle Letter. A channel form with a good white background. Brightness and sparkle is provided by a well arranged system of exposed lamps. The lamps should be on 4-inch centers and wired on four circuits for flashing. Instead of the running 1-2-3-4 motion for border effects, they are flashed rapidly in 1-3-2-4 sequence to give the desired twinkling sparkle.



APPLICATION—1. *Large sign letters.* 2. *Borders.*

Specular Metal with Corrugations. Corrugated metal and brushed stainless steel have the interesting property of spreading a source of light in one direction only so that bands of light are produced, in each case, as wide as the source of light itself. By taking advantage of this characteristic, many interesting and colorful forms can be produced. The inside colored bulbs produce satin-like effects, the natural-colored lamps, or lamps with color hoods, give sparkling spikelike reflections, and the tubular sources produce wide bands of light.

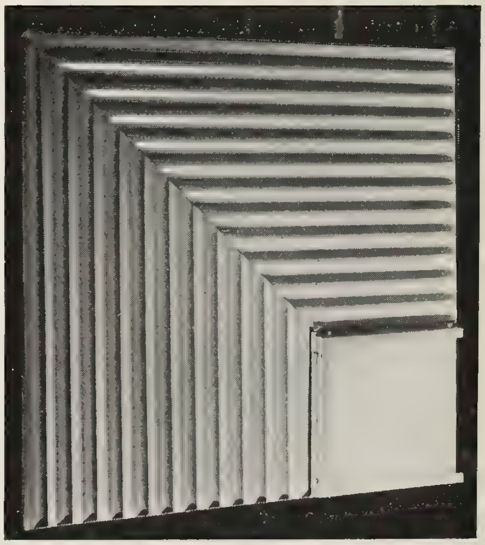




Both the A-bulb lamps and the Lumiline lamps can be used separately or together with these surfaces, as illustrated, to produce a desired effect.

APPLICATION—1. *Borders of marquees, signs, etc.* 2. *Faces of signs.* 3. *Backgrounds for letters.* 4. *Lobby lighting.* 5. *Special displays.* 6. *Beneath marquee.*

Structural Unit. In this design two triangular pieces of 2½-inch corrugated metal are pieced together. Inset in the corner is an 8-inch plate or block of glass. The metal is mat-finished or porcelain-enameled for greater permanence. Grouped in a suitable framework against the building facade,



(*Continued on page* 32)

lighting the theatre

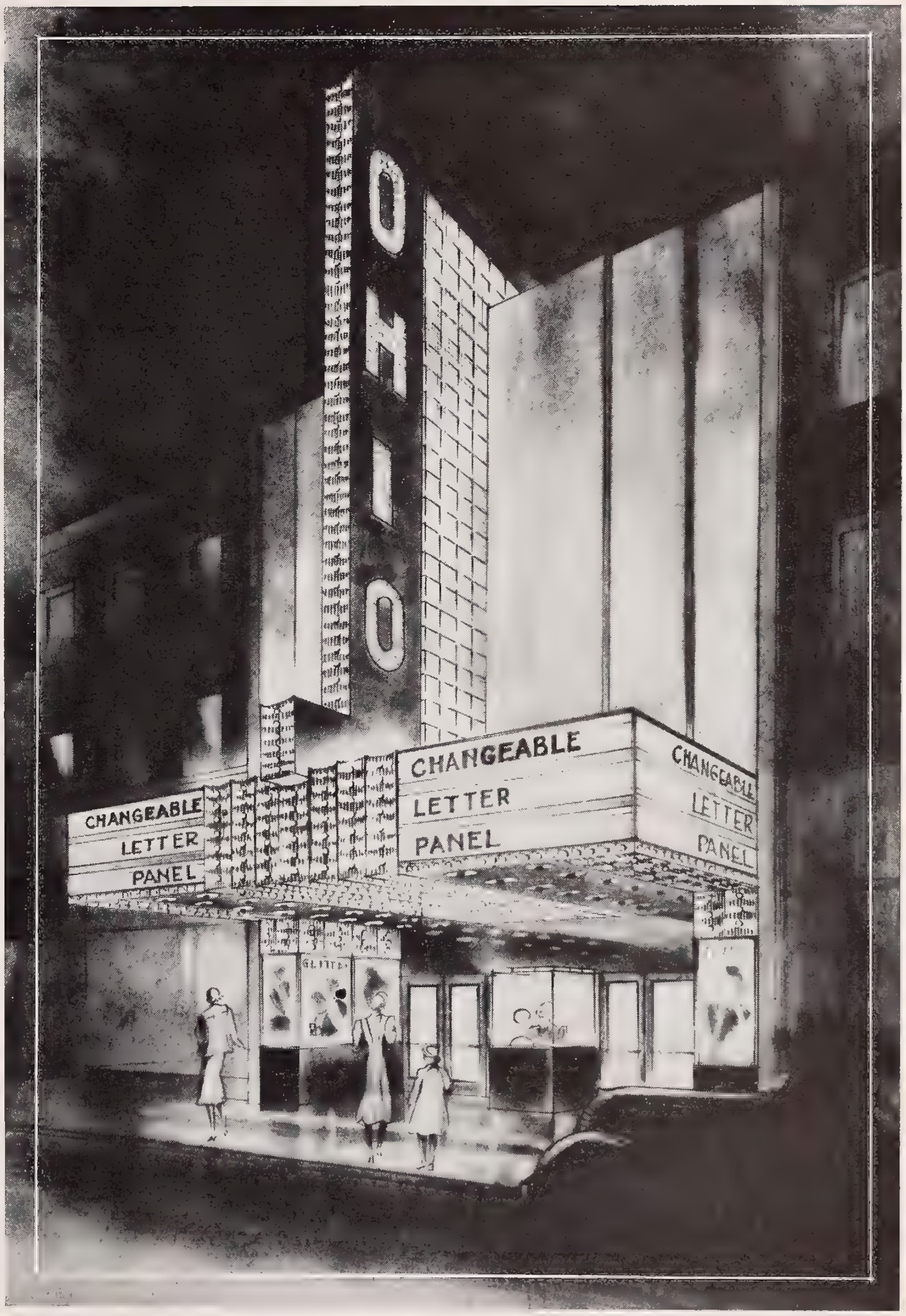
THE motion picture theatre is peculiarly a thing of light. The performance itself is light. Light advertises both theatre and show. Artificial illumination provides the interior with more than visibility—it is a fundamental instrument in the creation of a suitable environment. And in the latter two functions, modern illumination technique has given light greater purpose and therefore a new importance in the theatre today.

Modern lighting is in general distinguished from the old-fashioned methods by its emphasis on light itself as the medium, instead of on ornamental or other forms employed in connection with it, and to modern lighting as thus defined these eight pictorial pages are devoted, with original designs and lighting diagrams by W. D. Riddle, architect on the staff of the Nela Park Engineering Department of the General Electric Company, presented on this and the following three pages.

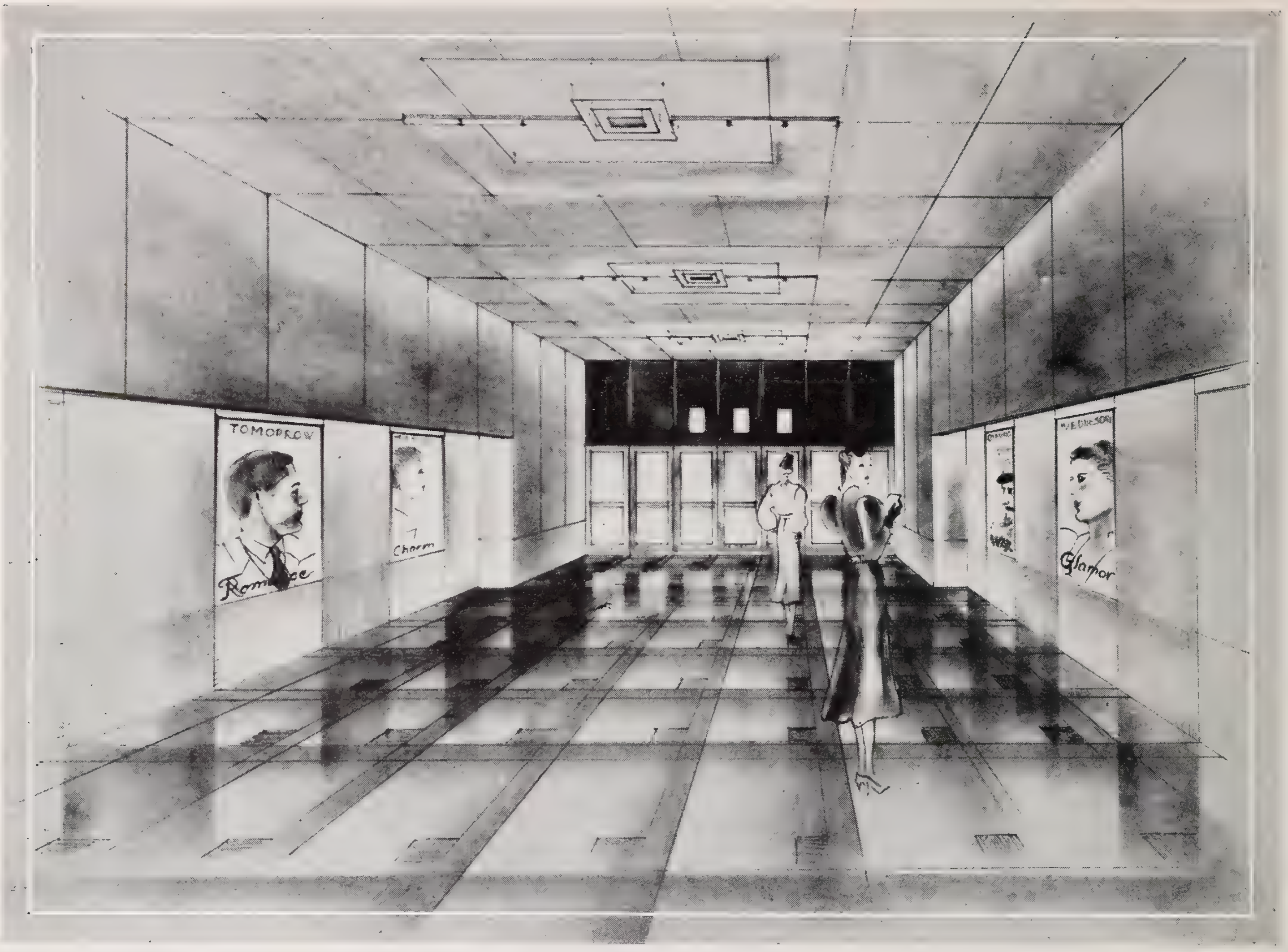
How light and architecture are being joined today in giving the entire theatre facade the function of an advertising medium is well exemplified in the sketch on this page. Illumination of the entire front of the building is an important requirement of effective advertising.

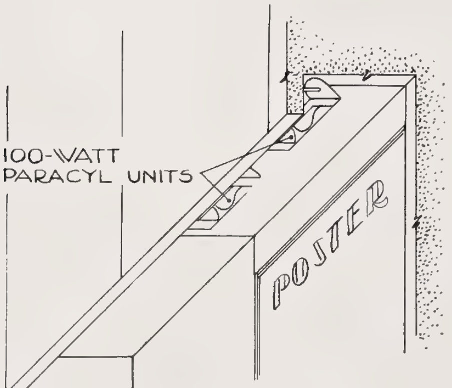
The treatment demonstrated in this sketch is of course representative of only the idea. Every creative designer has his own peculiar technique in dealing with the various elements of design.

With today's freedom in architectural styling, the surpassing effectiveness of large illuminated areas can be achieved by a number of practical methods. This means that the design should be composed with lighting as an integral component of it, employing materials which co-ordinate illumination elements to the best advantage. Thus a true advertising-decorative ensemble is achieved.



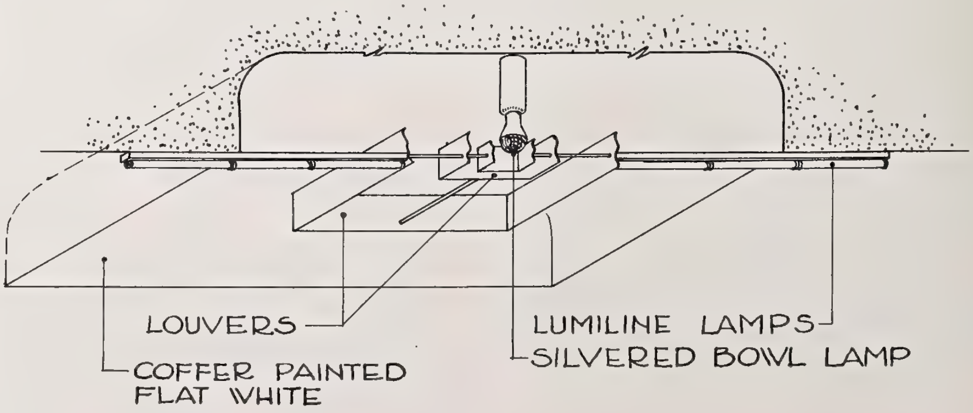
● The twinkling letters in the vertical sign of the front treatment sketched above, and the glass tile panel (intended to be lighted in color) capture attention for many blocks up and down the street. On the front of the sign is a polished corrugated metal element of the type referred to by Francis M. Falge in his article beginning on page 9. The lamps of this element, which produce horizontal spikes of light, are flashed to impart an effect of motion, which carries down and under the marquee to the box office. Similar treatment is found on the soffit of the marquee at each end A high level of illumination is provided under the marquee by silvered-bowl lamps in aluminum reflectors. The attraction board letters are mounted against three luminous panels of cased opal glass, sections of which are separated by strips of the same material in color. An effect of mass and color is achieved by floodlighting the sheer facade on either side of the sign.

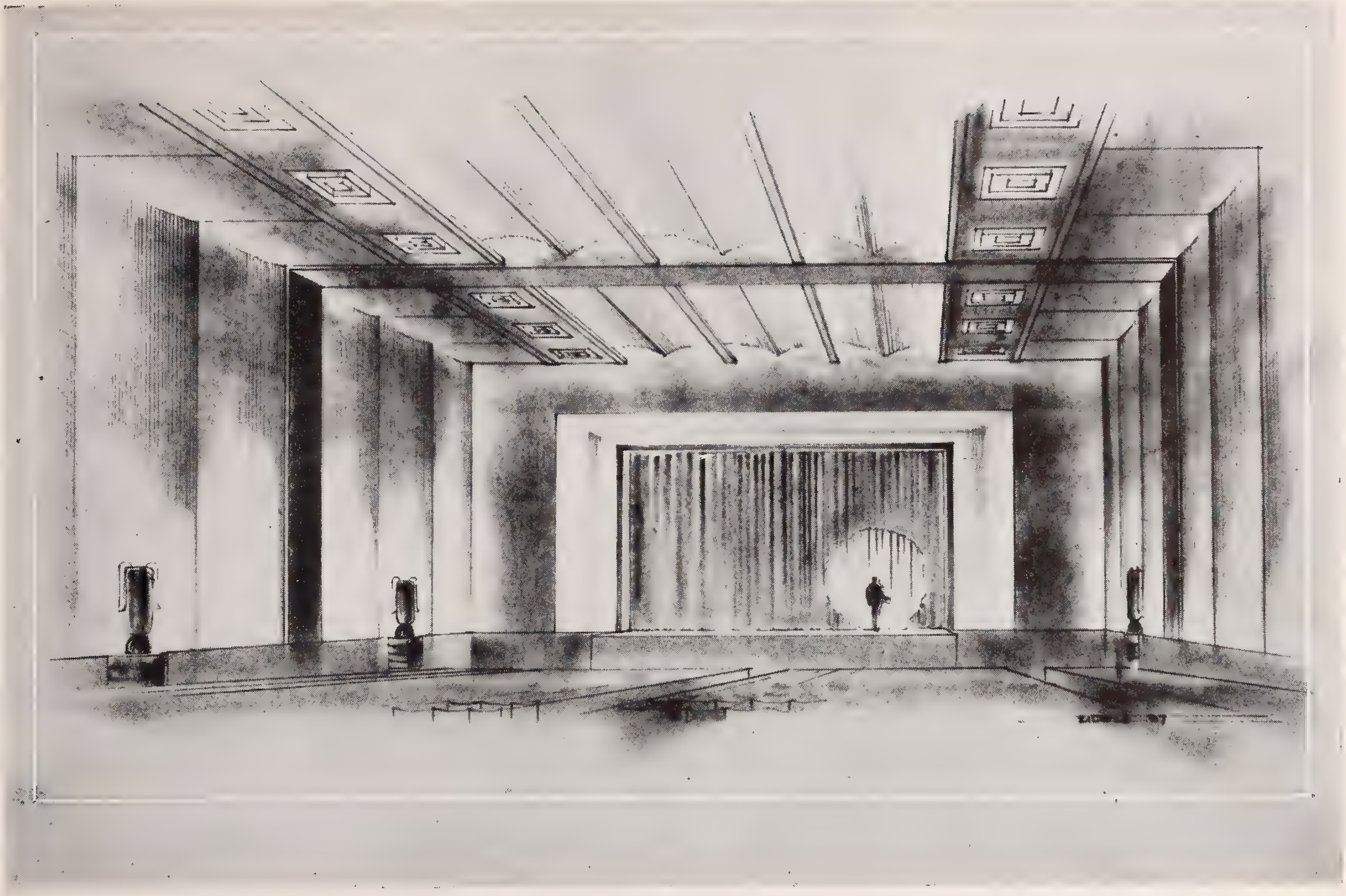

TOMORROW
Romance
Charm
Glamor


100-WATT PARACYL UNITS
POSTER

illumination scheme for a lobby

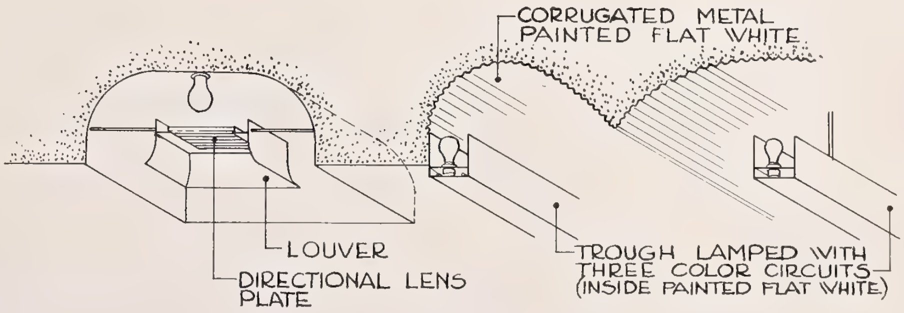
● Louvered ceiling luminaires set in square coffers provide glareless illumination for this important part of the traffic lane. The Lumiline lamps add a touch of brightness and color. Posters on either side of the lobby, placed in niches provided for them as part of the architectural design, are lighted by concealed lamps in paracyl reflectors. Purely decorative are the lighted moulded glass panels over the doors at the far end.

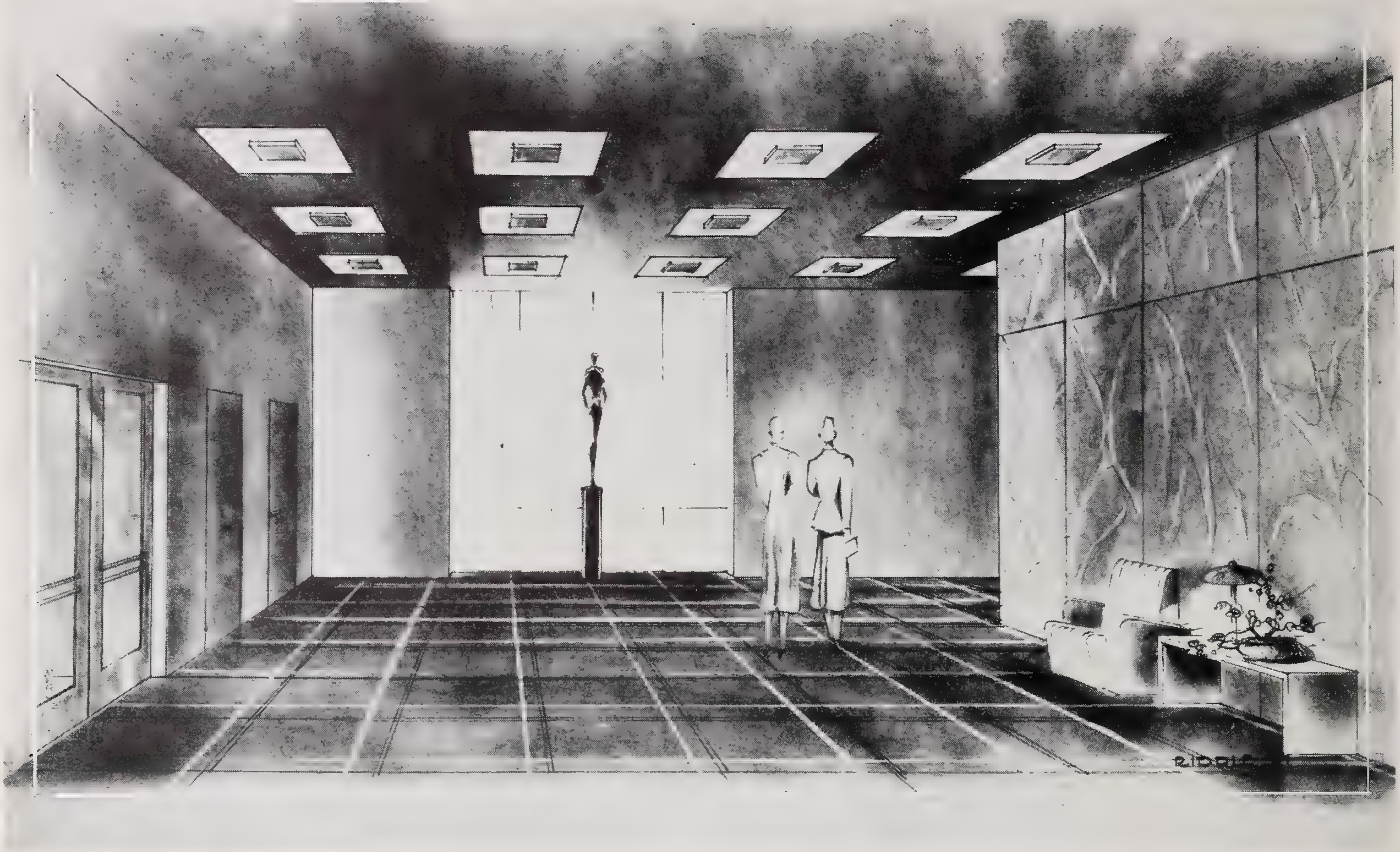

LOUVERS
COFFER PAINTED FLAT WHITE
LUMILINE LAMPS
SILVERED BOWL LAMP



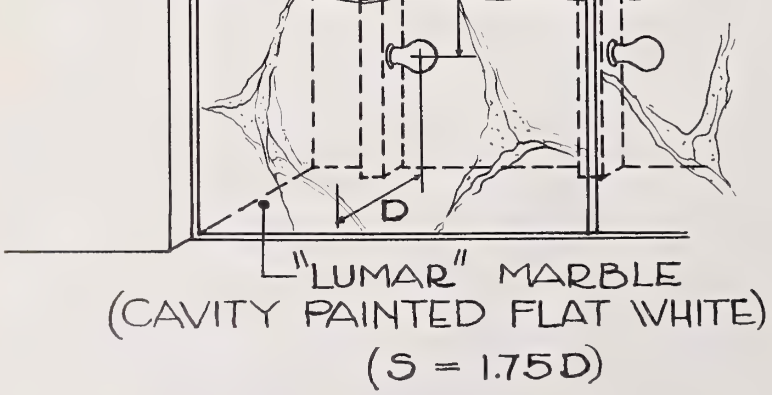
functional and decorative auditorium lighting

● In the sketch above is shown an auditorium designed architecturally to employ light for decoration and other environmental purposes as well as to provide the necessary illumination during performances and intermissions. Spaced rather closely along the horizontal ceiling bands are coffered and louvered luminaires, which supply down-lighting that is directed on the aisles, thus serving a three-fold purpose of decoration, general low-level illumination during the performance, and illumination of the aisles so that patrons may reach or leave seats with a minimum of interference with seated patrons watching the performance. The fluted central portion of the ceiling is lighted by lamps on three color circuits; the lamps are concealed in two troughs and in coves at the sides. This system can be used to produce appropriate color effects during the performance or to provide general lighting during intermissions. The proscenium arch is lighted from concealed sources arranged in a system designed to create low-key color effects. Floodlighting equipment concealed below and behind the wainscoting illuminates the fluted side walls with as little or as much light as circumstances may require.


CORRUGATED METAL PAINTED FLAT WHITE
LOUVER
DIRECTIONAL LENS PLATE
TROUGH LAMPED WITH THREE COLOR CIRCUITS (INSIDE PAINTED FLAT WHITE)



modern lighting forms for a foyer

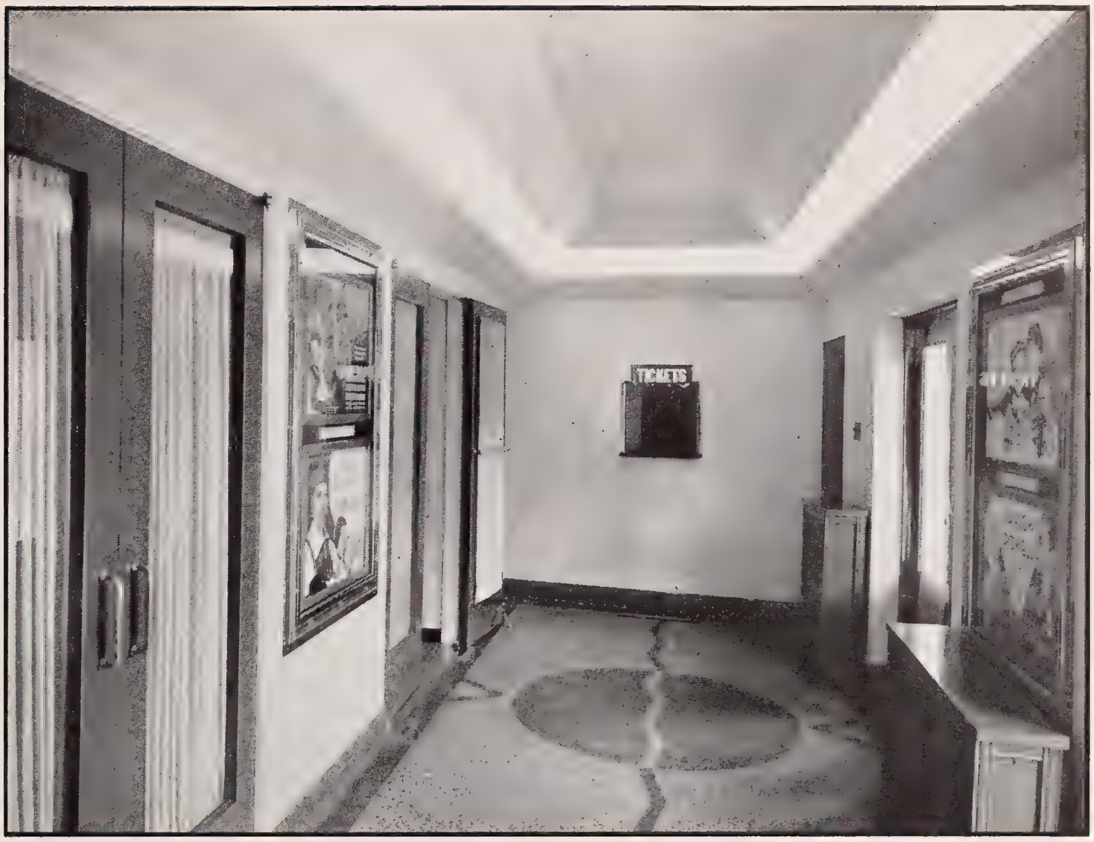


● An interesting use of modern architectural materials in connection with modern lighting forms and elements is shown in this foyer scheme. The square section suspended in each coffer to shield the light source is made of colored glass and introduces a warm note of color deeper than the pastel tone in which the cavity itself is painted. The chief decorative note in this foyer is the section of translucent marble, which is lighted from behind and which also supplies much of the useful illumination. Effects of striking beauty may be produced by this method of lighting thin sheets of marble (called Lumar and developed about two years ago). Depending upon the size of the room and the general character of its design, an illuminated marble panel of the type indicated in the sketch requires from 25 to 50 watts of lighting for each square foot of marble.

- A simple illumination scheme for a shallow, enclosed lobby is illustrated at right. Treated entirely architecturally, the lighting of this room is provided by luminous panels of cased-opal glass, set flush over the lamp troughs, which have the decorative effect of "striping" the splayed sides of a coffered ceiling.

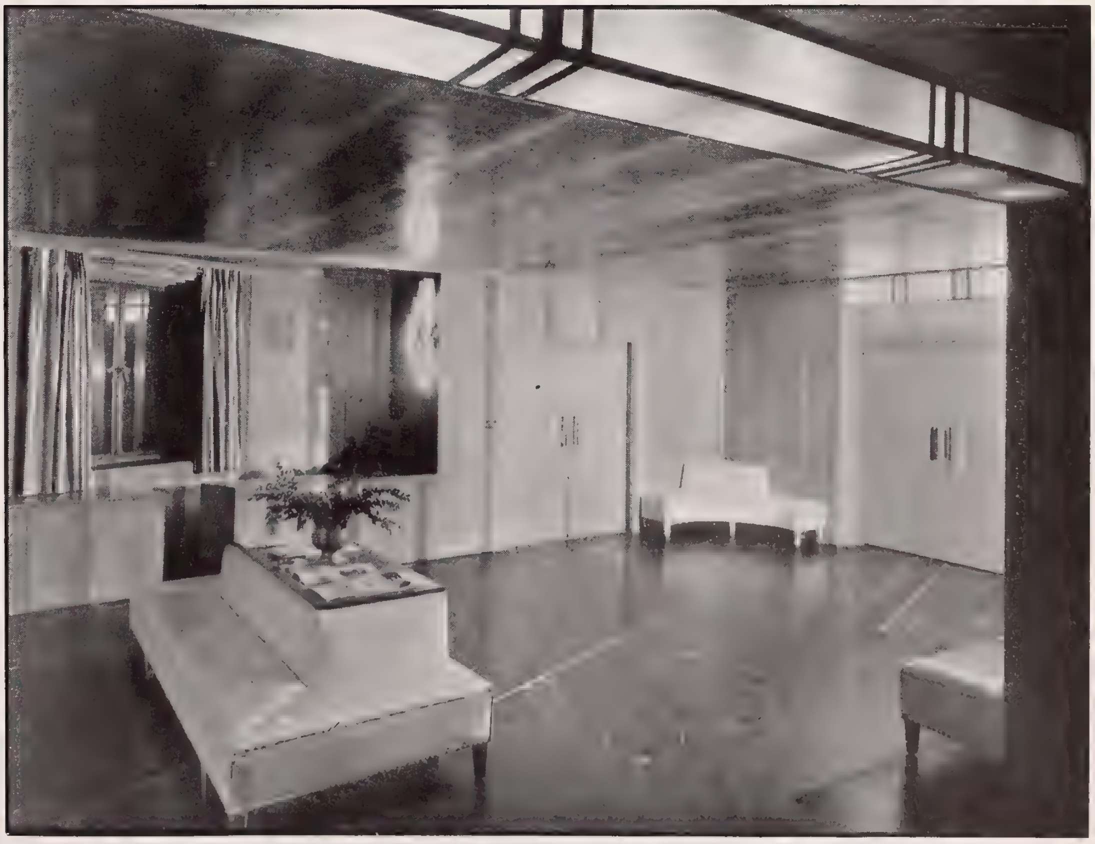
Cinema Theatre
Chicago

Sobel & Drielsma
Architects

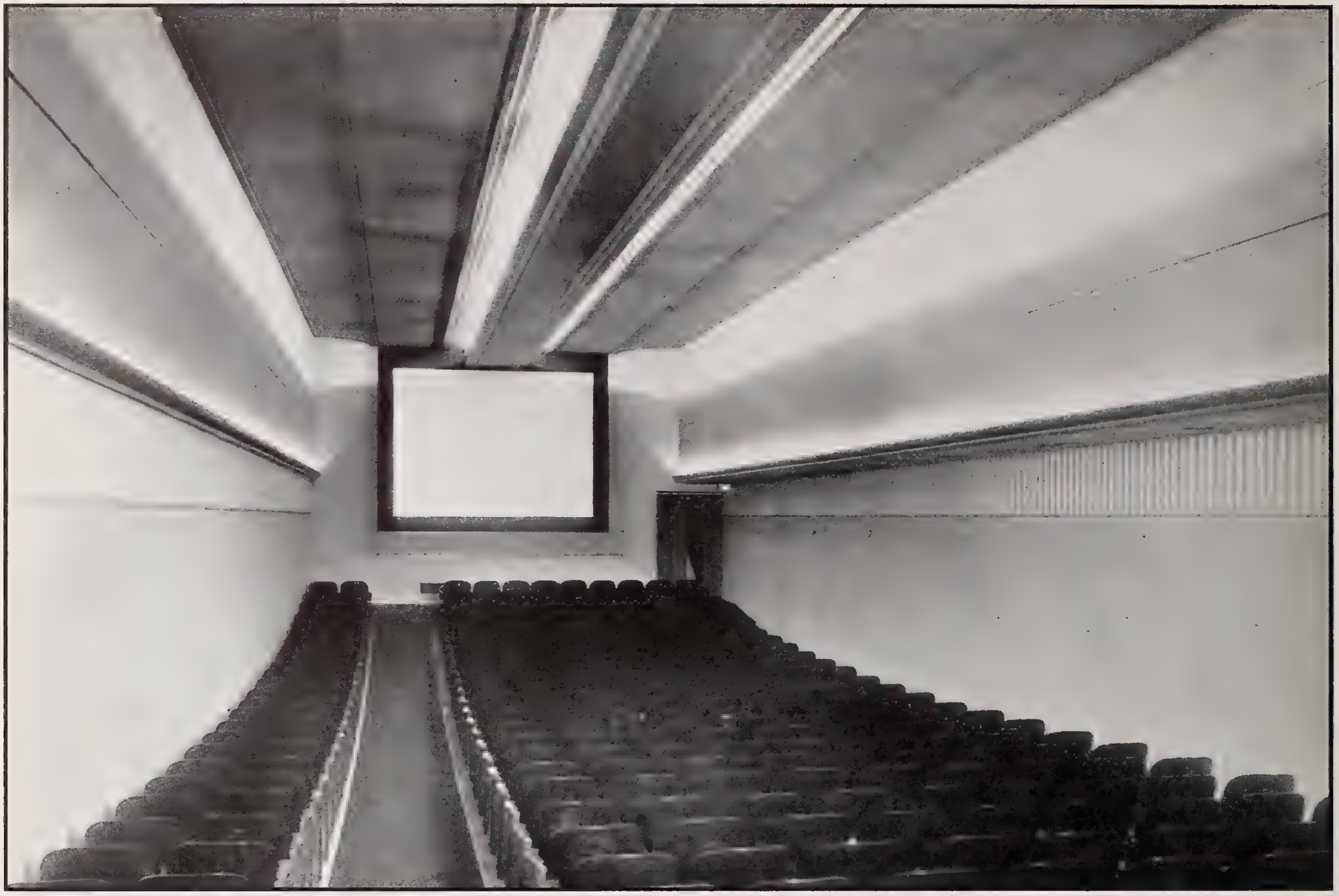


architectural lighting in a lobby

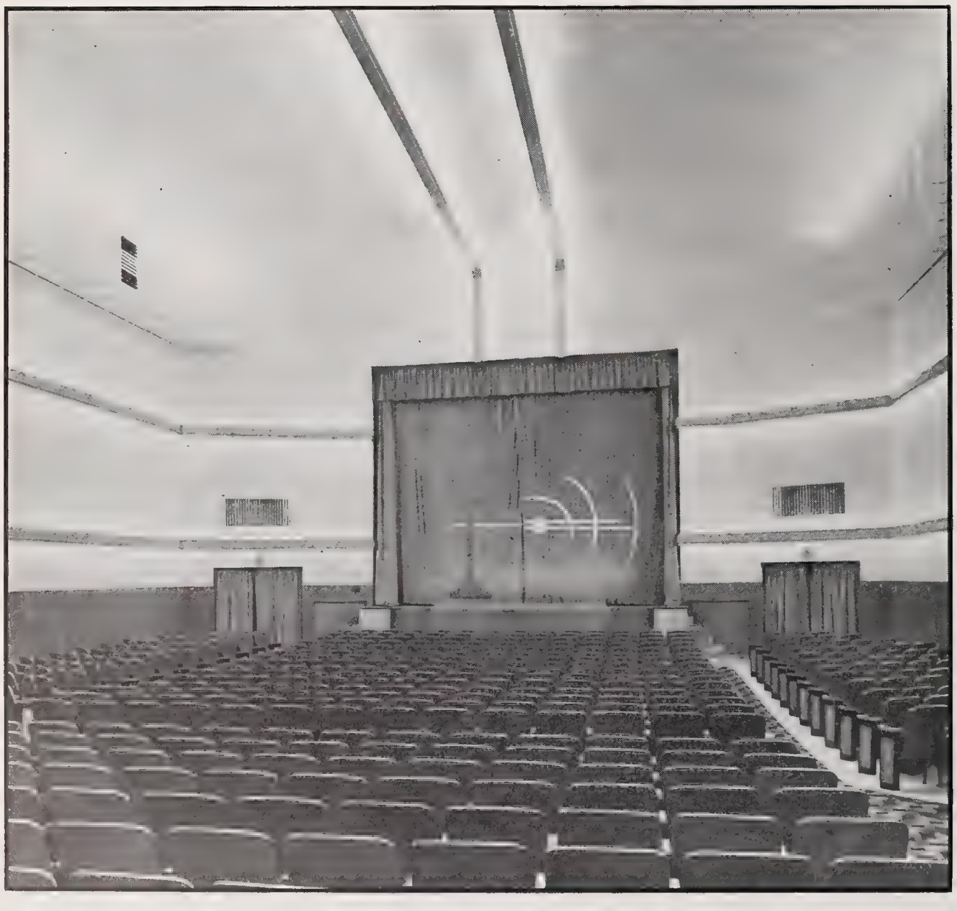
- Tastefully decorative as well as a means of supplying illumination is the essentially architectural treatment employed in lighting the lounge shown at right. Over arches and doorways have been placed beams containing lamps and formed of cased-opal glass. The metallic members binding the glass panels at the edges and suspending the beams contribute a pattern in silhouette.



architectural lighting in a lounge



Century theatre, Mobile, Ala. Cooper Van Antwerp, architect.

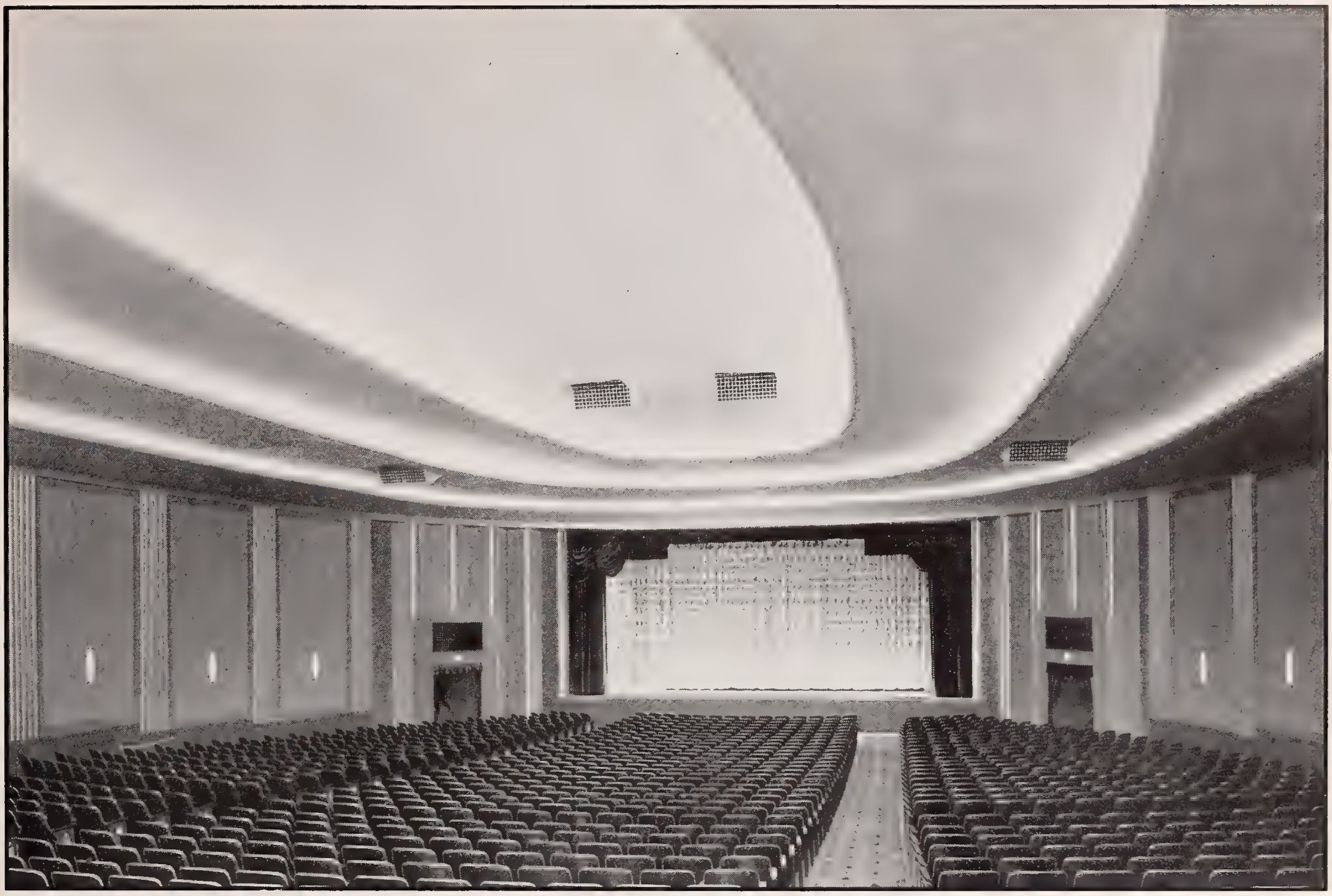


Phoenix theatre, Phoenix, Ariz. F. W. Whittlesey, architect. J. T. Knight, Jr., engineer.

auditoriums

- Above: Shadow-and-light decoration in auditorium without proscenium arch and with extremely high screen position due to severely "reversed" floor slope. The ceiling trough is lamped; in a trough along each wall runs a single line of blue neon.

- Left: a scheme exclusively employing luminous gas. Each of six troughs contains red, blue, gold and green, while red and blue is provided above exposed air ducts, all being on a preset system controlled from booth.

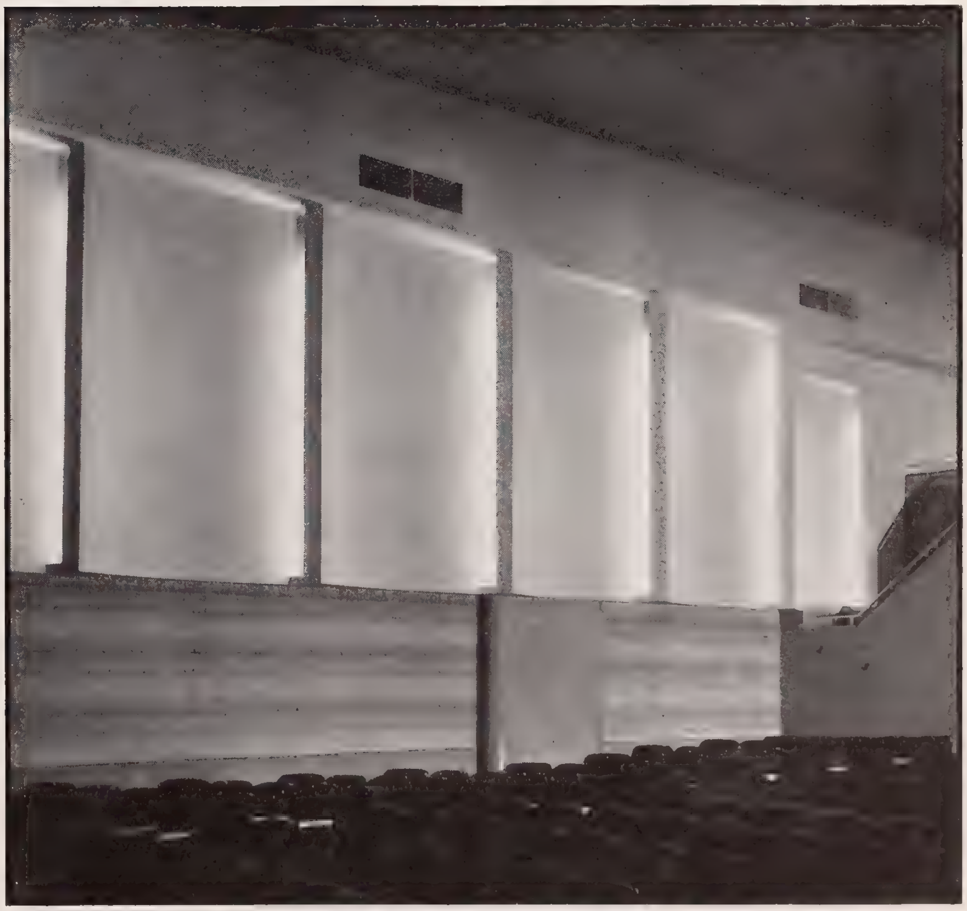


Center-Mayfield theatre, Cleveland. George B. Mayer, architect

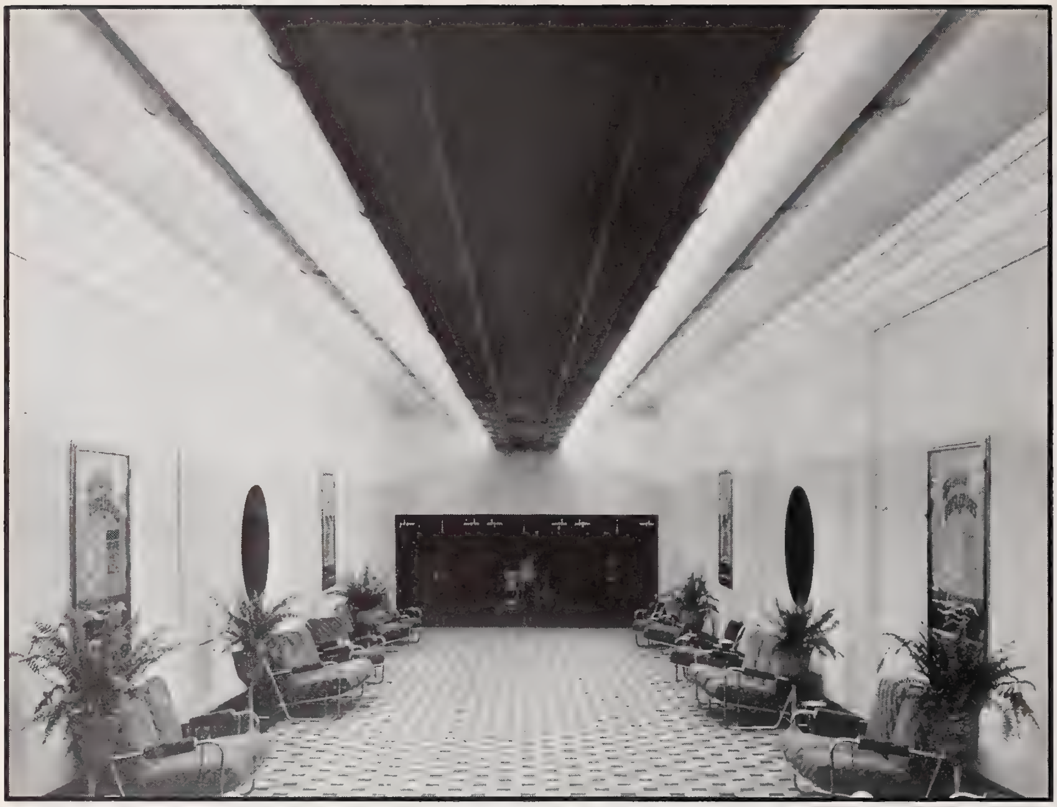
auditoriums

- Above: Concentration of light sources at ceiling with radial system of coves which supply all general illumination while forming dominant elements in the general decorative treatment.

- Right: Concentration of light sources along walls with coves bathing recessed panels having increasing rate of curvature for maximum reflective efficiency. Vertical cove lamping is in amber, red and blue, and beneath panels extends a horizontal cove having low-wattage blue lamps.



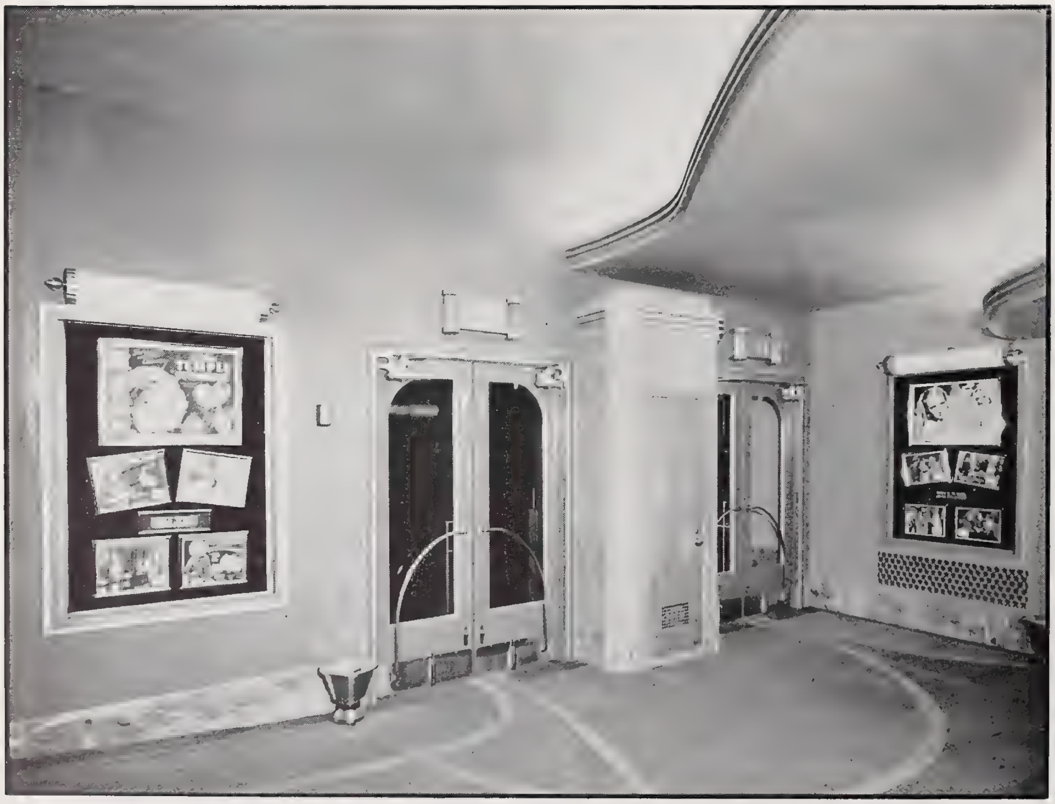
Jewel theatre, Brooklyn, N. Y. Ben Schlanger, architect.



Paramount Theatre
Salt Lake City
Ashton & Evans, architects
Lighting design and
specifications by
J. T. Knight, Jr.

directional "drop panel" lighting in a lobby

- Highly directional illumination device in a long narrow lobby, consisting in a so-called "drop panel" or trough lighted by luminous gas. The trough, which is of sheet metal painted the same light buff color of the lighted ceiling, contains red and green which, rich gold color effect.



Dixie Theatre
Staunton, Va.
John Eberson, architect

directional coves with fixtures in a lobby

- An interesting application of ceiling coves to traffic guidance and decoration as well as illumination. With the entrance located at one side, forcing a right-angle turn in traffic direction, a cove leads in an eccentric curve to each of three pairs of doors. The coves are lamped, each in a different color. Display case lighting is provided by ornamental fixtures of modern design.

How the Manner of Signing Contracts Affects Liability

● Outlining the essential points of the law on signature forms, as established in decisions of higher courts in a number of recent cases

By LEO T. PARKER

A SHORT TIME ago an official of a theatre corporation wrote the following letter:

"I recently dictated a letter in which I contracted to purchase certain items for our corporation. However, I did not sign my name to the letter, but only initialed it. Under these circumstances are we liable if we break the contract?"

The answer to this question is, yes. Furthermore, the corporation would be liable although the official's signature had been *typewritten* or *rubber-stamped,* provided the official had authority to make contracts of this nature.

Contrary to the opinion of many theatre owners, officials and employes, any form of an authorized employe's signature, such as that made with a rubber-stamp, typewriter, symbols, initials and the like may be enforceable.

For instance, in the leading case of Mayers v. McRimmon (53 S. E. 447), a higher court considered the right of an employe to bind his employer by endorsing the latter's name with a rubber-stamp. This court said:

"Where the name required has been so placed by one having authority to do it and with intent to endorse the instrument, the authorities hold that this is a valid endorsement."

In still another case, Carrol v. Mitchell Company (128 S. W. 446), it was disclosed that an authorized theatre employe affixed his employer's signature with a rubber-stamp to a note which read, as follows:

"One month after date, for value received, we promise to pay to the order of Mitchell $112.50, with 6% interest from date."

Controversy developed over payment of the note, and the employer contended that the obligation was void because the note was signed with a rubber-stamp and the pen written signature was omitted. However, the court held the employer liable because it was proven that when the rubber-stamp signature was affixed both the employer and the employe intended to complete a valid obligation. In still another case (190 S. W. 1045), where the same point of the law was involved, a higher court said:

"The word 'writing' in law, not only means words traced with a pen or stamped, but *printed or engraved or made legible by any other device.*"

Also, a theatre manager who affixes a signature with a typewriter, intending to make a valid contract, actually completes a valid contract (195 Pac. 316).

INITIAL SIGNATURE VALID

It is immaterial whether a theatre owner or his authorized employe, signs a contract by full name or initials, providing the theatre owner intended to be bound when the signature was affixed.

For instance, in the case of Meaton v. Meyers (33 Ill. 424) it was disclosed that a principal signed a contract "Y. C. M." Later litigation developed, and the court was presented the question of whether or not the contract was valid.

The court held the signer liable and explained that any person or his authorized agent may make a valid legal obligation by using *any form of a signature,* mark or symbol *if the signature adopted is substituted for the signer's name and with intentions to bind the employer.*

INTENT AND AUTHORITY

However, it must be remembered that the party who sues on a contract, or other instrument, signed with a rubber-stamp, typewriter, or initials, is bound to prove to the satisfaction of the court that:

(1) *The signature was affixed with intentions of making a valid contract.*

(2) *The person who affixed the signature was properly authorized to do so.*

Another important point of the law is: Where a theatre official authorizes a theatre employe to use a mechanical signing device, or to affix a written signature, *the theatre owner is liable even though the employe exceeds his authority, if the contract on which he exceeded his authority was made with a firm or person who had made previous contracts in the same manner and with the same employe.* This is especially true if all parties involved are fully aware that the employe has general authority to sign contracts for his employer.

If there is doubt as to who is liable, then the liability always rests with the party whose negligence, in authorizing the substituted signature, resulted in loss to an innocent party.

STAMPED SIGNATURES

For example, in the very recent case of Rivers v. Liberty (133 S. E. 210) it was disclosed that a bank furnished a business person with a rubber-stamp for use by the latter's bookkeeper to endorse checks for deposit. Without authority of his employer, and without knowledge of the bank officials, the bookkeeper used the stamp to endorse checks on which he had fraudulently obtained money. In the ensuing litigation the court held the bank liable for the heavy financial loss and explained that an employer is not negligent where his bookkeeper uses a rubber-stamp supplied by the bank to endorse checks illegally and fraudulently.

In another case (Standard Company v. Corn Exchange Bank, 116 N. E. 368), a stenographer was authorized by a bank to use a rubber-stamp to endorse checks for deposit for her employer. She was also authorized by the bank to write after the rubber stamp endorsement her employer's name, as follows: "Percy H. Pinder, Treasurer."

Without authority of either the bank or her employer, she omitted the rubber-stamp endorsement, but endorsed several of her employer's checks in her own handwriting as follows, "Percy H. Pinder, Treasurer," and also endorsed her own name thereon. The checks were cashed for her by persons who later deposited them in the bank. The bank collected the money and paid out the proceeds in the regular course of business. The court held the bank, and *not* the stenographer's employer, liable, saying:

"The business man who authorizes his clerk to take his checks to his bank for deposit does not vest in her so dangerous a power as to preclude him from setting up her lack of authority if she endorses his name and innocent persons cash the checks for her. If greater authority has been conferred, expressly or by implication, or if the principal has been negligent, or has ratified conduct of his agent, the law will not shield him."

Therefore, it seems to be well settled law that where a bank authorizes a rubber-stamp endorsement, it is responsible for fraudulent acts of the authorized rubber stamp user.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Dave Maglena will completely redecorate, reseat, ventilate and otherwise renovate his Rialto theatre in Windsor Locks, Conn., at an estimated cost of $10,000. Work will begin shortly, with the Alvin Studios of New York in charge of the interior decoration.

A. **Zsold** has reseated his Avon theatre in Peoria, Ill. The installation was made by General Seating Company of Chicago.

Nathan Lampert has opened his new 350-seat theatre in Glastonbury, Conn. Mr. Lampert, who also operates houses in Broadbrook, Colchester and East Hampton, Conn., will begin construction soon of a theatre in Wethersfield, Conn.

Leo Schapiro, lessee for the past three years of the Guilford theatre in Guilford, Conn., has purchased the property. Prior to his lease, Mr. Schapiro managed the house for United Theatres.

Clarence F. Bertsch has purchased the equipment of the Loleta Theatre in Loleta, Calif., from **Frank H.** and **Elida Bertsch**.

J. P. **Neist** has opened the Elite theatre in Beverly Hills, Calif.

Principal Theatres, Inc., will shortly open the Tower theatre in Porterville, Calif.

Bud Markowitz has arranged to remodel and reopen the Palmer theatre, San Francisco neighborhood house.

M. **Raymond Peterson**, who conducted the Fair Oaks theatre in Pasadena, Calif., died recently.

E. T. **Burgan** has opened his 10th Street theatre, Kansas City, Kan., following $20,000 worth of improvements and new equipment, including new cooling and heating systems, 800 seats, new box office and front, and complete redecoration. Mr. Burgan, who also operates the Home theatre, plans to remodel that house also.

S. R. **Ammerman** of the Elvin theatre in Endicott, N. Y., has installed an Electoaire ozone generator for air deodorizing.

J. **Pastor** of the Radio theatre, Milwaukee, has installed an Electroaire ozone generator.

A. E. **Sirica** of Waterbury, Conn., has installed new Simplex projector mechanisms in his Capitol theatre.

A little "Little Theatre" which John T. Loftus, general manager of the Standard Theatre Supply Company of Boston has installed in the quarters of that theatre equipment concern to show various products "as installed". Each row of chairs displays a different Heywood-Wakefield model.

Ralph Goldberg of the Goldberg Theatre Corporation, Omaha, Nebr., has purchased eight Model-K Motiograph projectors, installing two each in his Avenue, Town, Military and Dundee theatres in Omaha. The installations were made by the Western Theatre Supply Company of Omaha.

C. H. **Harris**, operator of the Princess theatre, Guttenberg, Ia., has had a cooling system installed. The equipment was supplied and put in by the Scott Ballantyne Company of Omaha.

L. A. **Solomon** of the Stadium theatre in Evanston, Chicago suburb, has installed 1500 new theatre chairs. The General Seating Company of Chicago made the installation.

Max and **Joseph Levenson**, New England theatre operators, have started work on a drive-in theatre in Rayham, Mass. The house will cost about $35,000, it is estimated, and will park about 300 automobiles. **Max Levensen** is vice president of Independent Exhibitors, Inc.

Frederick E. Lieberman, Massachusetts circuit operator, has bought the Thompson Square theatre in Charlestown, Mass. The theatre is being operated by **George Solomon**.

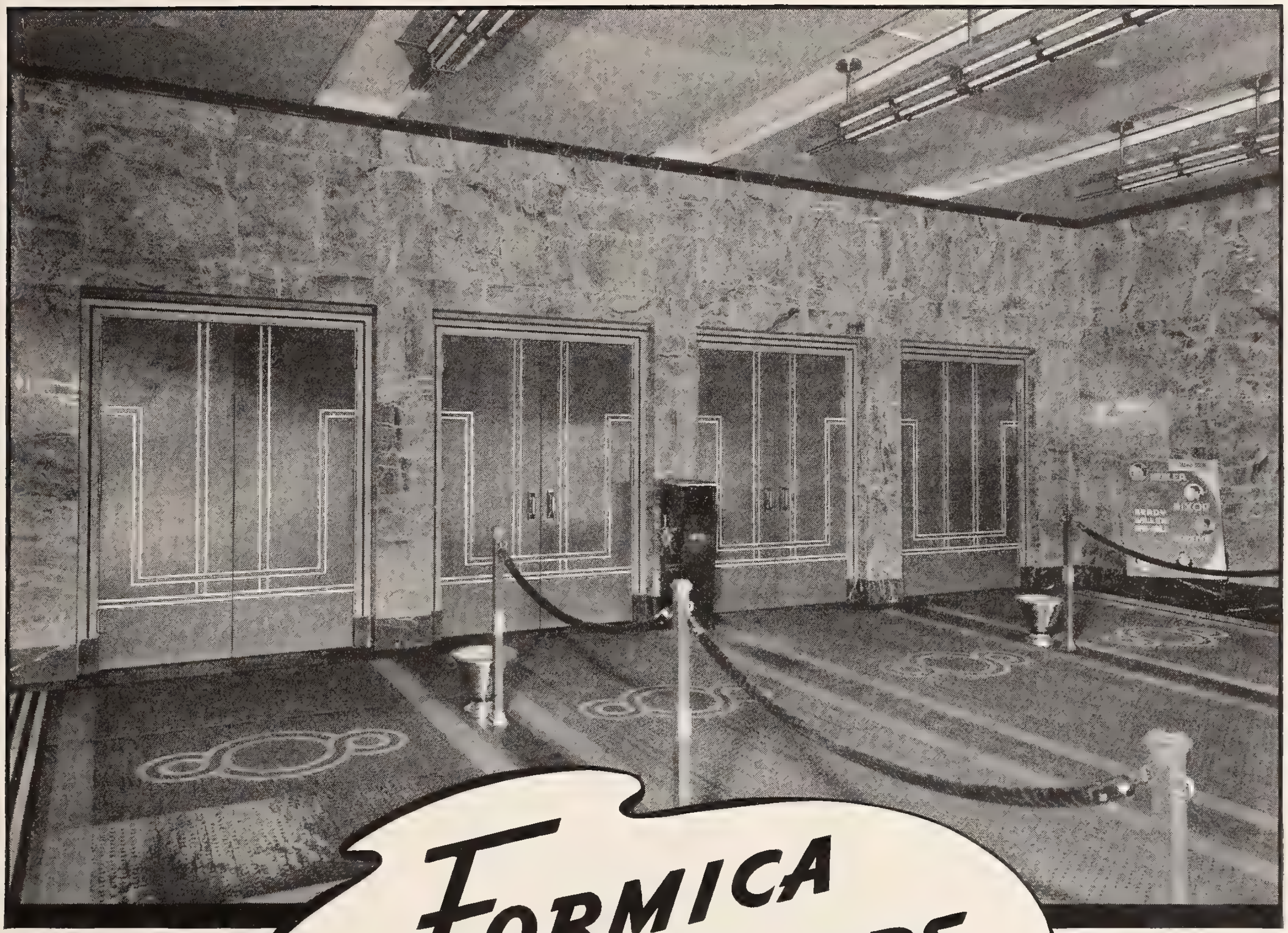
Myron Glickman has disposed of the Crown theatre in Lowell, Mass., and is negotiating for the sale of the Keith's, formerly the American, in Fairhaven, Mass. **Irving Dunn** of Lowell took over the Crown.

Tom Edwards has just completed remodeling of his Ozark theatre at Eldon, Mo.

William J. McKinstry, for many years a projectionist at the Mainstreet theatre in Kansas City, Mo., died recently at the age of 54. He was a past-president of the Kansas City projectionists' union, as well as a past-monarch of the Elysian Grotto.

The Peoples theatre in Pleasant Hill, Mo., is being remodeled. The house was formerly owned and operated by Wayne Jenkins. Glen W. Dickinson Theatres, Inc., has assumed control, with Mr. Jenkins remaining as manager.

Glen Dickinson has completed remodeling and re-equipping the Dickinson theatre in Beloit, Kan. Refurbishing included new seats, air-conditioning, new carpets, a new box office and marquee, and



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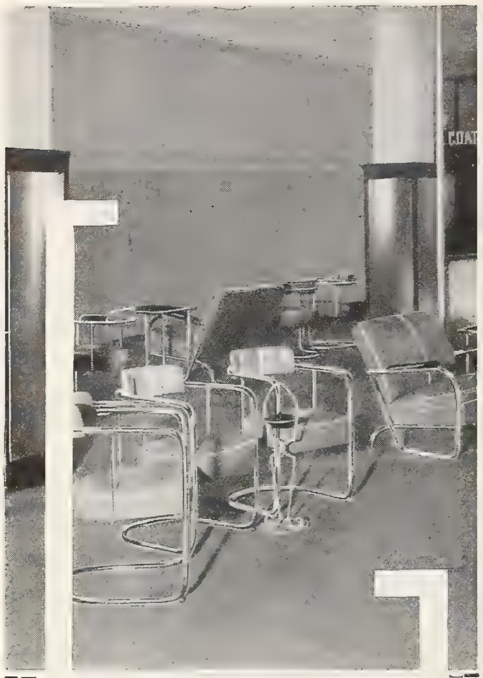

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redecoration, at a cost of $10,000. William J. Gable is manager.

H. Hanson and Elmer Kunz have opened their new Royal theatre in Burlingame, Kan.

C. E. ("Doc") Cook, exhibitor of Maryville, Mo., is building a new house at Savannah, Mo.

J. J. Kametz, who formerly operated the Princess theatre in Bunceton, Mo., has opened the Community theatre in Wellsville, Kan.

Plans for the erection of a new 1000-seat theatre in Webster Groves, Mo., have been announced by J. A. Siepker, present operator of the Ozark, only other theatre.

Mrs. J. Wickman, operator of the Lyric theatre in Tekamah, Nebr., has had a cooling system installed. The Scott Ballantyne Company of Omaha supplied the equipment.

Frank Bowen, for eighteen years a member of the sales staff of the Heywood-Wakefield Company, manufacturers of theatre chairs and furniture, has been appointed jobbing distributor for Western Missouri and Kansas by the Lloyds Manufacturing Company of Menominee, Mich., manufacturer of furniture used in theatre foyers and lounges.

T & D Jr. Enterprises, Inc., has been granted a permit to remodel its theatre on West Elm Street, in Lodi, Calif. The cost of the work is placed at $5000.

Howard Fleming has taken over the Adams theatre in San Diego, Calif., from Fred O. Deen and W. H. Thayer.

Richard Evans has purchased the Melodion theatre in Cheney, Wash., from Miss Lula Nielson.

Bob Lee has purchased the interests of Mark Hay in the Rex theatre, Sprague, Wash., and is now sole owner.

The North Carolina Theatre Corporation, with principal office in Charlotte, will take over operation of the Temple and Lyric theatres in Gastonia, N. C., at an early date, according to an announcement by H. F. Kincey, head of the company.

J. Harold Luter is the new manager of the Paramount theatre in Miami, Fla., succeeding Robert C. Swanson.

Dr. J. T. Greene of Elloree, S. C., has opened a modern theatre in Branchville, S. C., which has been without a motion picture house for about seven years. The theatre will be known as the Edisto.

Mrs. Charles Nott, operator of the Sutherland theatre in Sutherland, Ia., has installed Ballantyne cooling equipment and Garver rectifiers.

Lester E. Matt has opened his new 1500-seat Della theatre in Flint, Mich.

The Lincoln theatre in Detroit, Mich., has been taken over by the Wisper & Wetsman circuit, from the Burton London circuit, giving the former eleven Detroit houses.

John Danz has closed his Winter Garden theatre in Seattle for remodeling. Approximately $20,000 will be spent on new projection and sound equipment, a new screen, redecorating of the foyer and auditorium, reseating and lobby reconstruction.

Francis Falkenburg has become manager of the Alabama theatre in Birmingham. He was formerly manager of the Carolina in Columbia, S. C.

Karl Krueger has taken over the management of the Roxy in Stockton, Calif.

E. S. Calvi and E. C. O'Keefe have taken over the Maywood Egyptian theatre in Maywood, Calif., and will make improvements costing about $3000.

Boyd Allen has opened the Forest theatre in Boulder Creek, Calif., which was closed during the winter season.

David H. Dewey, purchasing agent for Tri-States Theatres, has authorized taking bids on general remodeling of the Strand theatre in Waterloo, Ia., where $25,000 will be spent; and of the Iowa theatre in Sioux City, where about $15,000 will be expended for new seating, new lights and remodeling of the front.

The Princess theatre in Britt, Ia., has been closed for remodeling.

Mr. and Mrs. H. S. King, operators of the Allerton theatre in Allerton, Ia., are redecorating the auditorium and lobby.

L. F. Wolcott, president of Allied Theatres of Iowa and Neb., and owner of the New Grand theatre in Eldora, Ia., is enlarging the house, increasing the capacity by one-half.

Elias B. Gerbatt and his son, E. M. Gerbatt, are constructing a new theatre to be known as the Forest, and improving the Ritz theatre, in Des Moines, Ia.

Progress on renovating Donovan S. Deakin's Dells theatre in Wisconsin Dells, Wis., has been delayed owing to bad weather. Gilbert Deakin has replaced Dick Moran as manager.

Theatres recently opened or about to be opened in New Mexico are the Mission in Mesilla Park, built by Bason & Wheeler; a new theatre built by Bartlett & Son in Artesia; and the new La Sendia in Barelas, opened by H. S. Farley.

Al Slager and L. J. Massoni have remodeled the Palm theatre in Denver, Colo.

Economy and Effectiveness in Lighting Methods and Maintenance

● Light is an essential tool of showmanship—today more than ever before. Examined here are ways of using it efficiently throughout the theatre

LIGHTING AS applied to theatres is a very broad and comprehensive subject to cover in a single article—one could write a whole volume on it! It is a medium of expression for us in the theatre business, a very necessary tool from a utilitarian point of view. There is probably no other means at our disposal that is so truly *showmanly* as lighting.

Yet if an unbiased observer should inspect a hundred theatres picked at random and located away from the larger metropolitan areas, he might be led to doubt that statement. The depression years, with the many "economy drives" by theatre owners, has left many a veteran as well as younger managers with a definite lack of appreciation of proper lighting. When a theatre manager attempts to create the atmosphere of entertainment without light he is like a cook who makes a cake without sugar. The resultant effect is flat.

It might be well to reiterate this point: The business of motion picture exhibition is changing, more is expected and more is demanded of a theatre manager today than ten years ago. In spite of the fact that some old-timers in the business have got by without knowing anything about motors, blowers, air-conditioning or lighting, the time is not far off when the younger managers, who apply themselves to the problem of understanding these things, are going to be operating the choice theatres.

LIGHTING TERMS AND GENERAL TYPES

WITHOUT GOING into too much detail, it is necessary to define five terms which are frequently used in discussions of lighting:

The *foot-candle* is the unit of illumination. It may be defined as the illumination at a point one foot from a source emitting one candle power in a direction perpendicular to the surface. It is the illumination received when one *lumen* of light falls on one square foot of area. An approximate idea of the illumination represented by one foot-candle can be obtained by holding a piece of white paper one foot away in a horizontal direction from an ordinary wax candle in a dark room, or about five feet away from an ordinary 25-watt incandescent lamp.

The *lumen* is a unit frequently used in lighting discussions. It differs from the foot-candle in that it takes account of the extent of area over which the light is distributed. In other words, one lumen is the quantity of light that would fall on a piece of paper one foot square held at a distance (horizontally) of one foot from an ordinary wax candle. It follows that the foot-candle on any surface, multiplied by the square foot area of that surface, will equal the number of lumens of light on the surface.

It is obvious that for a given degree of illumination, the amount of light in lumens varies directly with the area over which the illumination is distributed. The lumen is the unit of measure of the amount of light either *sent out by a source* or *received by a surface.*

An expression frequently used to describe the efficiency of an incandescent lamp is *lumens per watt.* In a practical sense it represents the quantity of light obtained from an incandescent lamp or other source of light per unit of electrical power supplied to that lamp or source. Too frequently we hear the word *wattage* of a lamp used for light quantity. *The wattage of the lamp is an electrical unit of power,* which represents the quantity of electricity necessary to give the rated light output of the lamp.

So much for the two important terms with reference to light. Every manager should strive to gain some definite conception of these units.

DIRECT LIGHTING

There are four general classifications of methods of lighting. The first is *direct lighting.* This may be explained as any system of lighting in which substantially all of the light from the lamp is essentially downward and comes directly from the lighting units. Direct lighting methods may range from the use of spotlights to the many types of fixtures with exposed lamps, or lamps behind colored glass panels, or ceiling plaques. Good distribution is very hard to obtain with direct lighting, and the complete elimination of harsh or sharp shadows almost impossible to attain. Many direct sources of low lumen output (wattage, we would probably say) per source, with the lamps well distributed to give diffusion of light, is about the only method we know of to eliminate shadows and minimum glare with direct lighting.

SEMI-DIRECT LIGHTING

Semi-direct lighting refers to systems where the predominating light comes from a fixture, but where there is also a considerable amount by reflection from the ceiling or walls or both. An example of this semi-direct lighting was the use of parchment shades, or silk shades, or shields which were so popular in theatres some years ago. Semi-direct lighting is frequently used as the principle for the design of some of the modernistic lighting fixtures used today in lobbies and foyers of theatres.

Semi-direct lighting may be defined as a system of lighting in which some light, generally about 30%, is direct from the fixture, and the balance is derived from reflection from the ceiling or walls, or both. Semi-direct light has the same gen-

MAINTENANCE Tabs

By

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RUBBER FLOORING: Rubber makes a very resilient, quiet (though not as quiet as carpet), waterproof and durable flooring for theatre lobbies. It is colorful and modern. It is made by vulcanizing pure rubber under great pressure and cutting it into strips, runners and square and rectangular tile. Some brands have in them a reinforcement of fine cotton fiber or mineral fillers.

The finish is usually marbleized in various designs, but plain colors can be obtained. Square and rectangular tile are almost exclusively used. Sizes range from 4-inch to 18-inch squares, and from 9 x 8-inch to 18 x 36-inch rectangles. The thickness varies from 3/16-inch to 1/2-inch.

The tiles are laid in waterproof rubber cement and thoroughly rolled with a heavy roller. When they are laid over a wood floor, sometimes a cotton or fiber sheeting is tacked to the floor first.

New lobby floor covering will change the appearance of a theatre very substantially.

•

EFFECTIVE TEMPERATURE INDICATOR: There is an instrument on the market which has been developed by a New York physician and a New York consulting physicist. It is no more difficult to read than an ordinary thermometer, and reads, direct, the effective temperature rather than the dry bulb or the wet bulb temperature.

Without reference to charts one can tell immediately whether or not the condition in the auditorium falls within the comfort zone. The effective temperature as indicated by this instrument is based upon an effective temperature at 50% relative humidity rather than on 100% relative humidity of the chart of the American Society of Heating and Ventilating Engineers.

Remember, effective temperature is an arbitrary index of the degree of warmth or cold felt by a human being normally clothed in response to temperature (dry bulb), humidity (wet bulb), and movement of air. This instrument combines them all in one reading. It looks like the answer for an instrument to direct the operation of all air-conditioning plants.

•

BUY GOOD PAINT: There are some paints manufactured and marketed to meet a price market, with the knowledge that they will not give good wear. Sometimes a new paint will be put on the market before the manufacturers really know the wearing qualities of the paint.

The fact that most all paints look alike in the can, clever advertising aimed principally at selling the paint, the fact that it requires some time after application before the user can tell for himself whether it stands up, are probably the reasons why inferior paints can be marketed in direct competition with high-quality, long-wearing paints.

The difficulty in checking up on wearing quality is most certainly taken advantage of by certain manufacturers. Don't "save" by buying cheap paint!

eral characteristics as indirect lighting, and it has a wide field of application for use in theatres from the vestiblue to the auditorium.

INDIRECT LIGHTING

Indirect lighting is characterized by the soft, subdued atmosphere created by low brightness and by the absence of well-defined shadows, as all of the light is diffused in being reflected from larger surfaces of ceiling or walls. This method permits of a very wide range of installation and design technique from simple suspended troughs or panels to built-in coves, niches, pockets, columns and other forms. It has special application to running lights in auditoriums.

The question of proper lighting goes beyond problems of the light source (lamp) and the fixture; it involves the colors of the paint used on the ceilings and walls as well. Every color of paint has a reflective value for light. For instance, pure, dead white has a reflection value as high as 80%. This means that of any given quantity of light striking the white surface, 80% of that light will be reflected back. In other words, even with a dead white surface there is a 20% loss by reflection. A gray color ranging from shades off black to a very light gray will have reflection values of from 18% to 70%, while buff color has a value of 65%, forest green 21%, pale blue 40%, pink 50%, and cardinal red only 20%.

This indicates that if the fixtures in a theatre are clean and properly lamped, and not too out-of-date, the lighting might be improved by decorating in a different color scheme.

One of the larger lamp manufacturing companies has developed a small, comparatively inexpensive light meter which could be used to good advantage by practically every manager. With such a meter one can very closely check the reflection factor of any surface with reference to any source or system of lighting, as well as check the light level in lobbies, foyers and auditoriums. In order to approximate the reflection percentage, take a reading at the particular surface with the photometer facing the light source, then take a reading facing the surface. Both readings will be in foot-candles. The second reading (facing the surface) divided by the first reading (facing the light) will be the reflection factor expressed as percentage when multiplied by 100.

MAINTENANCE AND RECONDITIONING

LIGHTING maintenance is covered briefly in two phrases—proper lamping, and keeping fixtures clean. The wattage of lamps to be used is of course to some extent a matter of opinion, but too often the opinion of the manager is influenced by a desire to economize in both lamp costs and current costs, at the expense of effect and appearance, and sometimes safety of patrons. One authoritative source says that auditorium light levels should be 5 foot-candles; foyers, 10 foot-candles; and lobbies, 15 foot-candles. However, it is my opinion that auditoriums can be lighted to a level of from 10 to 15 foot-candles, depending upon the location of light sources and the method of lighting, while foyers should be kept between 15 and 25 foot-candles, and lobbies at 30 foot-candles. With a light meter you could check your own theatre and definitely improve the lighting with proper lamping.

LAMP REPLACEMENT

As an incandescent lamp is burned, small particles of tungsten are evaporated from the filament and collect on the lamp bulb, forming an apparent dark discoloration of the glass. With the gas-filled lamp, the movement of the gas carries these particles of tungsten to the top of the lamp (in relation to the position in which it is burned) where they are less detrimental in absorbing the light than when deposited directly opposite the filament in the vacuum lamps. From the standpoint of light cost and light economy, a lamp should be replaced when the bulb has become noticeably discolored.

In many instances lamps have lost as much as 75% of their candle-power when they have become badly discolored. Lamps are designed to give an *average* life of 1,000 burning hours before they become appreciably discolored, when operated under proper conditions. The theatre business does not follow any of the findings of other large lamp users in handling lamp replacements; *in our business we replace lamps only when they have burned out, and as a result our lighting effect is usu-*

ally spotty and our costs are high per lumen.

CORRECT VOLTAGE

The matter of using lamps of correct voltage warrants very serious consideration, both from the standpoint of cost and efficiency. Much has been written on this subject, but there seems to be mighty little attention paid to it. One of the lamp manufacturers has got out a small slide rule arrangement which shows clearly what happens when lamps are burned at too low and too high voltage, in respect to life, efficiency and cost. I am quite sure that a manager could obtain one of these at no cost other than the time it takes to write a letter and the postage.

CLEANING

All lamps and fixtures should be regularly cleaned. The period between cleanings will of course vary with locality and particularly the type of ventilating equipment. With direct lighting fixtures in foyers and lobbies, the dirt gathers on the exterior surfaces and is readily visible to anyone, but for some reason managers just don't seem to see it. With indirect lighting the dirt gathers on the inner reflecting surfaces and is generally not noticed until conditions become so aggravated that the illumination drops sometimes to but 30% of the original design illumination. A weekly or semi-monthly check with a light meter is the best way of determining when cleaning is necessary.

For cleaning glass portions of lighting fixtures it has been found that alcohol is far superior to soap and water, or to ammonia and water. It is just as cheap because the cleaning can be done more quickly, and it leaves the glass clear and bright.

IMPROVING COVES

In reconditioning indirect cove lighting it has been found that after cleaning the cove thoroughly, it is very beneficial to paint the inside of it with a zinc and aluminum paint. The effect obtained with a zinc and aluminum paint is somewhat different from that with white paint—it is very pleasing and refreshing.

Another method of improving old coves, especially when they are straight, is to line them with Alcoa Lighting Sheets. This usually can be easily done. The Alcoa sheet is a sheet of aluminum 20- or 24-gauge in thickness and comes in one size, 24x36 inches. These sheets come in two finishes, but the "diffuse" finish is the best for cove lighting. The sheets can be cut the desired width to fit the cove and bent to conform to the shape of the cove, and fastened by screws to the sides of the cove without disturbing the light strip. The advantage of this is that the cove can be easily cleaned with a rag and alcohol, and the reflection factor remains high afterward.

LIGHTING MODERNIZATION

As stated earlier, the proper use of light with color, of course, is a part of good showmanship. There is nothing that a manager can do that will so effect a spirit

HOLLYWOOD
SHIRLEY TEMPLE
SHIRLEY TEMPLE 'HER FRANK MORGAN STEPIN FETCHIT DOORS OPEN DAILY 12.45 O'CLOCK
SAUCIEST HIT DIMPLES' ALSO BETTY BOOP CARTOON AND NEWS COMPLETE SHOWS AT 1-3-5-7-9 PM
Welcome TO THE HOLLYWOOD
WITH SPLENDID SCREEN PROGRAMS
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TO TAKE *full* advantage of today's new building materials, new lighting methods and modern lighting effects to give your theatre exterior maximum attraction value with minimum cost, you need General Electric MAZDA lamps.

Because these lamps that *stay brighter longer* actually give your theatre exterior the added sparkle, brightness and pulling power so important to "box office" results.

For detailed information on new ideas in theatre lighting with G-E MAZDA lamps, write General Electric Co., Dept. 166, Nela Park, Cleveland, O. Ask for a free illustrated copy of "New Lighting Methods for Theatre Lighting."

The Hollywood Theatre, LaCrosse, Wis., features brilliancy, sparkle, and pep by using G-E MAZDA lamps.

Exposed lamp letters, colorful moving borders, bright changeable attraction boards with new type Wagner silhouette letters and sparkling rows of lamps in the marquee ceiling invite people in.

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MAZDA LAMPS
They stay brighter longer

WAGNER LETTERS

Cast No
Blurring Shadows

They Give a
**PERFECT
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By Day or Night

With the sensational new 3-in-1 Wagner Mounting Units display letters are only ⅛-inch from the glass. This eliminates the shadows experienced with inferior letters which cannot be placed closer than ⅝-inch from the glass. Wagner's superior design and construction of letters and equipment ensure maximum display in your marquee or sign.

The "before" and "after" pictures of the Broadway Strand Theatre, Chicago (at right) show what great improvement in marquee display can be secured through modernizing with Wagner Silhouette Letters.

BEFORE
OAKIE & MAC MURRAY
CHAMPAGNE WALTZ
"PLOUGH AND THE STARS"
BROADWAY STRAND
AFTER
"SING ME A LOVE SONG" AND "MURDER GOES TO COLLEGE"
SING ME A LOVE SONG JAMES MELTON
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SMARTLY STYLED ENSEMBLE
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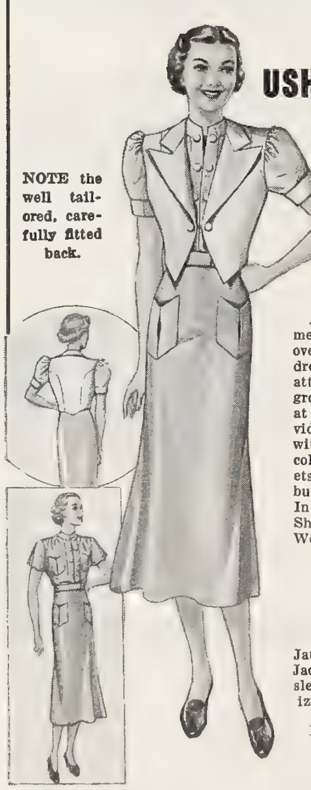
USHERETTES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Cool
Crisp
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A sparkling white mess jacket slipped over a simply tailored dress assures Theatre attendants of a well groomed appearance at all times. Individually styled dress with smart Military collar, bellows pockets and interesting button arrangement. In French Blue Pre-Shrunk Shantung-Weave Broadcloth.

DRESS
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Jaunty white Mess Jacket . . . youthful sleeves . . . customized tailoring.

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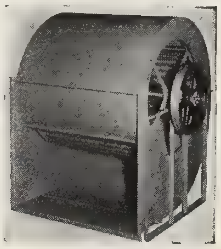

Capacity output, adequate cool, fresh air for 450 seats, obtained at greatly reduced speed from 1 H.P. motor.

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$98.50
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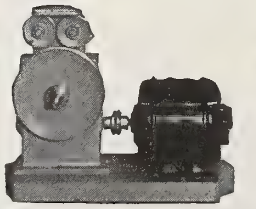

Rubber cushioned—Silent — Positive, carbon switch contacts.

THE
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AUTOMATIC
CURTAIN
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INC. MOTOR
$58.50
FULLY GUARANTEED

OZONE-AIR
INC.
4000 DIVISION AVE. S.
GRAND RAPIDS, MICHIGAN

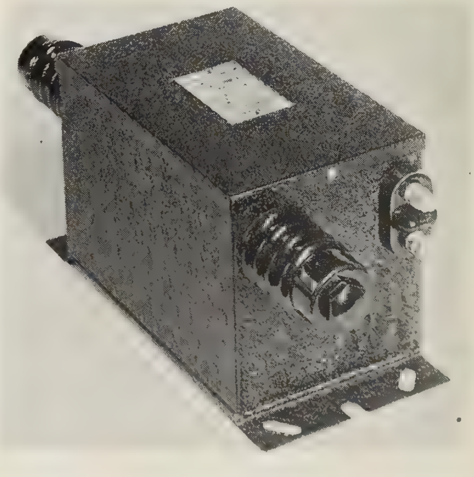
of gaiety and happiness and pleasure in his patrons than the lighting of the theatre. Modern theatres are emphasizing the lighting effects and combining them with the architecture of the theatre. The interesting part of this development is that with a proper design motif, some sheet metal, glass brick, flashed opal glass, glass tubes, or textured glass, many impressive and interesting lighting schemes can be carried out without great expense. It only requires a little ingenuity.

Luminous architectural elements are effective in completely changing the whole appearance of a foyer, lobby or auditorium. These elements are usually designed to produce a uniform brightness; they are usually semi-indirect or indirect, and the effect is obtained with a covering over the lamps of highly diffusing material, or an exposed, uniformly illuminated diffusing reflective background.

For purely decorative effect the design may be based on whatever brightness is desired. For both decoration and illumination, the design must be based upon brightness and the required intensity or light level of the particular space. In any case, the spacing of lamps and their distance from translucent diffusing covers, or from diffusing reflective backgrounds, the shape of reflective surfaces, and proportion and size of unit, must be carefully studied in order to develop a scheme of maximum effectiveness.

Lighting methods are improving—lamp manufacturers, fixture manufacturers and architects are making the general public light-conscious. The several expositions and fairs have introduced to the general public many novel, interesting and pleasing light and color effects that we in the theatre business could well afford to adopt. Add to this the fact that stores, hotels, restaurants, night clubs and cocktail lounges are all installing very smart lighting effects and you get this answer: Theatres must light up to keep pace with the times.

—J. T. K.



Transformer recently developed by Westinghouse for supplying luminous tube signs and ornamentation. The case is constructed of rust-resistant steel, welded at the joints, and given a black crinkle finish. This type of transformer (operating and design characteristics of which were fully described in the issue of February 6th) is available for all standard secondary ratings from 2000 volts, 18 milliamperes, to 15,000 volts, 60 milliamperes.

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Ideal's sweepingly new creation . . . a theatre chair totally different in design★ and construction . . has won wide and immediate acceptance, especially among the finer theatres.

Upholstered far more luxuriously than any theatre chair ever made, it actually molds itself to the body. Regardless of the posture assumed the deep cushioned reverse curved back sweeps in to afford support at all points.

Write today for further information and see this chair of perfect comfort now at your dealer's.

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BUILT TO EXCEL NOT JUST TO COMPETE
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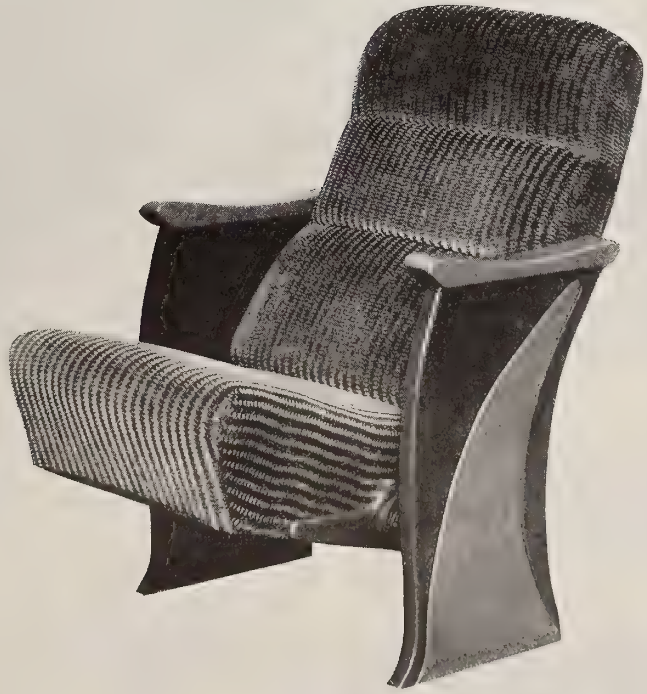

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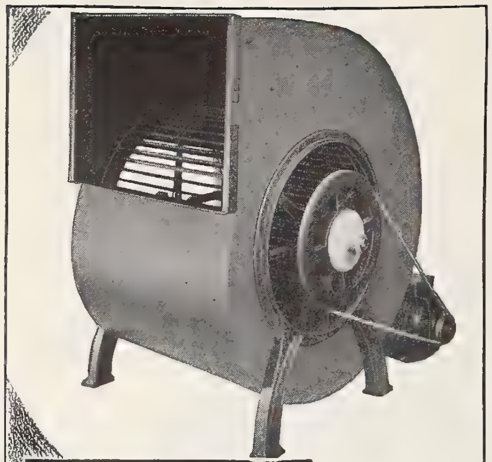

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July 24th issue—
MARQUEES AND SIGNS

P. A. Amplifier Applicable In Sound System Emergencies

PHOTOCELL connections permitting announcing amplifier to be used in emergency for film reproduction, feature a new line of five general-purpose theatre amplifiers developed by the Wholesale Radio Service Company of New York. Other features include automatic volume expansion, automatic volume control, beam power tubes, cathode ray tube, volume indicator, neo-dial controls, and reverse feedback. These may be described as follows:

In all recordings volume compression is necessary. In sound film, for example, recording the full volume range of even a medium-size orchestra would require a sound track approximately as broad as the film itself. (Volume compression is also used in radio broadcasting to avoid overloading the transmitter.) Volume expansion in the reproducing equipment restores the brilliance of the original sound.

VOLUME CONTROL

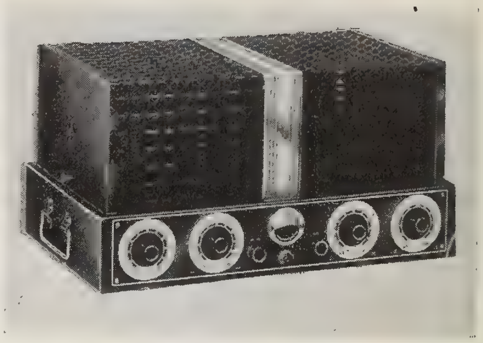
Automatic volume control is significant primarily in the case of microphone operation. It operates to keep the sound level relatively constant at all times and therefore permits the performer to use natural gestures and action before the microphone. He can turn his face away from the instrument, in the course of addressing the audience in intimate fashion, and otherwise behave almost entirely as if there were no microphone present at all. Sound volume remains approximately constant by virtue of the automatic control built into the amplifier.

Another advantage of automatic volume control relates to "squealing" caused by acoustic feedback, which is often troublesome in microphone work. This trouble is combatted by proper placement and pointing of microphones and speakers (either or both of which may be directional in characteristics, and thus afford still further control) by suitable setting of tone controls, and by keeping volume as low as practicable. In spite of all precautions, however, feedback may appear in some installations as a result of supplying the microphone with an excessively loud sound, even for a moment. Automatic volume control keeps the output sound below the point of feedback under such conditions.

Neo-dials are self-luminous controls seen by the operator, but invisible to everyone else if the amplifier is placed back to audience. Amplifiers so equipped can be placed openly in the orchestra pit or on a darkened stage.

REVERSE FEED-BACK

Reverse feed-back is the technical term applied to a new circuit that materially reduces sound distortion. A portion of the output sound is detoured from the loud speakers and fed back into the amplifier, phase being reversed in the process. If the feedback were sufficient, amplification would be cancelled entirely; instead, it is partially cancelled. But the type of distortion called *harmonic distortion,* which is present in the action of every amplifier, is also cancelled to the same degree, and in consequence is cut down to a lower level than would otherwise be possible.



Deluxe model amplifier, having features described.

VOLUME INDICATOR

The cathode ray volume indicator (identical in appearance and action with the "tuning eye" used in some radio receivers) is a visual monitor, by means of which sound can be kept at a pre-determined level regardless of changing input volume. For instance, overloud recording will be heard with excessive volume in the theatre unless the volume control is adjusted; but volume is not easily judged with the help of the projection room monitor alone. The cathode ray "eye" can be set to close at any volume previously determined as proper for the theatre under given audience conditions, and when so set offers an unmistakable visual indication of the output level. It will similarly indicate sound that is too low. In either case, the attention of the projectionist or other person in charge of the amplifier is drawn to the condition and, unless there is some dramatic reason for exceptional volume at that point, proper adjustment is made. The indicator "eye" once again reveals when correct volume has been reached.

Not all of the five new amplifiers have all of these features. Neo-dials, beam power tubes and reverse feed-back are omitted from amplifiers of less than 20 watts output power, and all of the features mentioned above are included only in the largest amplifier of the group (*illustrated*) which uses four-beam power tubes in the output stage, and delivers from 60 to 90 watts.

All of the models have mixers, permitting more than one source of sound to be used at the same time; a fading changeover from one source to another; and tone controls. Also, all types supply speaker field power and are adapted to crystal, velocity and other late types of microphones.

News Notes on the • THEATRE EQUIPMENT MARKET •

• A new projection lens, originally developed for DeVry projectors, has been made available by the manufacturers, Herman A. DeVry, Inc., of Chicago, to theatres using other equipment. An increase in light transmission from 20% to 40% is claimed by the manufacturer, who, however, withholds further information concerning the optical character of the lens except that it is the result of experiments to eliminate the use of cement to bind the elements without reduction of the speed of light transmission.

• A method of calculation which a theatre operator may apply to the determination of installation and operating costs of an air-conditioning system is set forth in a booklet just issued by the Carrier Engineering Corporation. A map of the United States is zoned climatically, four general types of distribution systems are indicated, and for each a tabulation of the various costs and charges is presented, based on the number of feature pictures shown each week. Installation cost per seat is also given, while the method may be used ultimately to find out how much of an increase in patronage will liquidate the initial cost and cover operating charges. The booklet is available to theatre owners, managers and engineers upon application to the Carrier Engineering Corporation, 850 Frelinghuysen Avenue, Newark, N. J.

• The new type of chairs recently brought out by the International Seat Corporation of Union City, Ind., has been installed in the Tower theatre, Interstate circuit house in Dallas, Tex., and Tri-State Theatres' Fort in Rock Island, Ill.

• A complete list of theatres in which Erpi has installed Western Electric "Mirrophonic" sound systems shows that on April 15, 883 theatres in the United States had been so equipped since introduction of the type less than a year ago, and 265 houses in foreign countries.

• New installations of complete air-conditioning systems reported by the Carbondale Division of the Worthington Pump & Machinery Corporation of Harrison, N. J., are for the Brighton, Peoples, Midwest, Julian and Dearborn theatres, all in Chicago. Seating capacities of these houses range from 680 to 2,000.

• Two 40-seat installations of hearing aids are reported by the Dictograph Products Company, New York, among recent installations of Acousticon theatre equipment. They were in Warners' Claridge theatre in Montclair, N. J., and the Paramount

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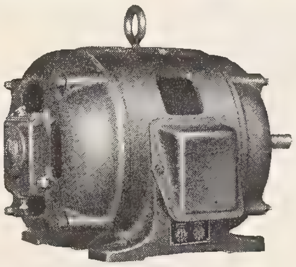
REFRESHING
QUIET



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has passed from the luxury to the necessity class — faster, perhaps, than any single development in the last hundred years.

Even though this advance has been so rapid — Century Squirrel Cage Motors were perfected and ready to do the right kind of a job for Air Conditioning while it was still in the early development stages.

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Automatic color wheel, $7

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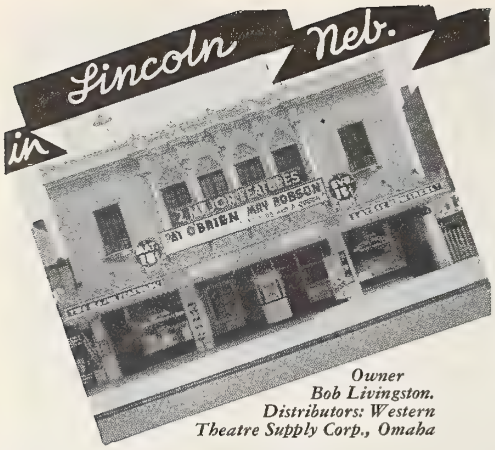

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Better Theatres Service

J. T. Knight, Jr., will be glad to answer your questions about equipment, maintenance, operating problems with respect to the physical theatre.

Peter M. Hulsken will be glad to advise concerning the planning of your theatre project or the remodeling of your present theatre.

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ROCKEFELLER CENTER - NEW YORK

in Springfield, Mass. Other installations, ranging from four to thirty outlets, were in the Centenary, Shreveport, La.; Grand Central Newsreel theatre, New York; Majestic, Springfield, Ohio; Morley, Athens, Pa.; Imperial in Lancaster, S. C.; Riviera, Chattanooga, Tenn.; and in California, the Fresno in Fresno; Hollywood in Hollywood; Huntington Park in Huntington Park; Downtown in Los Angeles, and the San Pedro in San Pedro.

• A new bulletin describing its line of ventilating and cooling equipment has been issued by the S. O. S. Corporation of New York. The equipment cited includes blowers, ionizers, exhaust fans, roof ventilators, pumps, and mechanical refrigeration equipment.

• Forty-nine theatres have been reseated in recent weeks by the Ideal Seating Company of Grand Rapids, Mich. The houses include J. S. Williams' Ilwaco in Ilwaco, Wash.; the Stadium in Caldwell, Ida.; Kimball, Yonkers, N. Y.; Schuyler, New York City; Harold Heyer's Morrocco in Morrocco, Ind.; the Manos, Blairsville, Pa.; Essex, Baltimore; J. M. Wentzell's Norman in Louisville; W. H. Thornton's Pastime in Carbon Hill, Ala.; the Farb in Houston; Abe Tague's Armitage in Chicago; Lester Matt's Della, Flint, Mich.; Ross Labart's Labart theatre in Moffats Station, Colo.; B & K's Biltmore, Chicago; Anthony Mungello's Mary Ann in Burgettstown, Pa.; J. D. Lankister's Majestic in Allen, Okla.; Chester LaBarre's Summit in Clark's Summit, Pa.; C. E. Smith's new house in Harold Hedler's Valley, Newaygo, Mich.; J. B. Weddle's Walnut in Lawrenceburg, Ind.; F. L. Snyder's Lyric in Lebanon, and Mo.; five of N. H. Waters' theatres in Birmingham, Ala.; and the Regent in Pittsburgh, Smoot in Parkersburg, W. Va., Grand in Vineland, N. J., and Squirrell Hill in Pittsburgh, the latter four all Warner houses.

• A handsome 24-page booklet has been issued by the American Seating Company, Grand Rapids, Mich., on modern methods of manufacturing school, church and auditorium seating equipment. It is profusely illustrated with photographs of plant departments and installations.

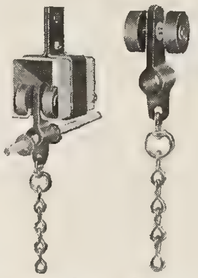
• The Brush Development Company of Cleveland, manufacturers of piezo-electric microphones and other devices, has removed to larger quarters at 3311 Perkins Avenue.

• New offices in San Francisco have been established by the National Carbon Company, Inc., changing the address from 599 Eight Street to No. 524 Adam Grant Building, 114 Sansome Street. The offices are in charge of E. C. Friday, district manager.

• Thirty-one out of 33 recent installations of ticket registers reported by the General Register Corporation of New York, were of electrically driven type. The

The FAVORITE Everywhere
SILENT STEEL

JOINTLESS CURTAIN TRACK



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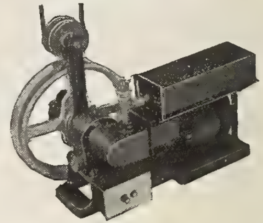

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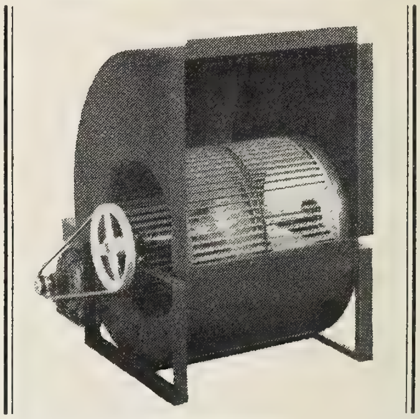
All Metal Construction — Dual Inlet — Dual Wheel — Self-Lubricating Bearings



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12" wheel, 2500 CFM	$32.50
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Less Motor and Pulley
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A tryout will convince you.

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installlations include twelve in Schine, eight in Penn-York, and five in Loew houses, and in addition, the Paramount in Hamilton, Ohio; Sevoia, Philadelphia; Grand, Fall River, Mass.; Harris, Findlay, Ohio; El Rey, Los Angeles; Central Square, Cambridge, Mass.; Nixon Grand, Philadelphia.

• Among recent purchasers of safety ladders (as reported by the Dayton Safety Ladder Company of Cincinnati) are RKO's Palace in Cincinnati, and Orpheum in Champaign, Ill.; Loew's Lexington in New York; and the Flynn theatre in Burlington, Vt.

• Use of a new patented slip-ring on all of its lightning equipment reflectors is announced by the Major Equipment Company of Chicago. The ring, holding the roundel in position over the reflector, consists in two telescoping elements, and when open, provides a semi-circular rim into which the roundel is slipped. The closing element is then drawn up and around the roundel, and locked to the other element.

• Installations of ozone generators, in connection with theatre ventilating systems, for deodorization and purification of the air, have recently been made by the Electroaire Corporation, Chicago, in the Ringling in Baraboo, Wis.; George W. King's Lyric in Binghamton, N. Y.; and in the following Chicago houses: Monroe, State-Lake and Adelphi.

• Greater manufacturing display and office area has been provided for the Eastern territory by the Royal Metal Manufacturing Company of Chicago, manufacturers of modern metal furniture for theatre foyers and lounges. The company has leased a seven-story building at 25 West 26th Street, New York City.

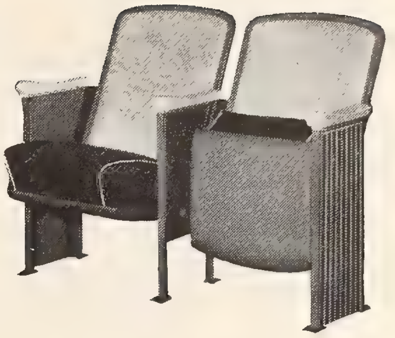
• Eleven theatres have been equipped with cooling equipment by the Scott Ballantyne Company of Omaha, Nebr., according to reports of recent installations. The theatres are J. P. Lannon's Rivoli in West Point, Nebr.; Walter Gunther's Palace in Syracuse, Nebr.; Georgia Rasley's Royal in O'Neil, Nebr.,; Glaude E. Thompson's Sequoia in Tahlequah, Okla.; Glen Newbold's Temple in Yates Center, Kan.; J. H. Jacoby's Kaw in Hanover, Kan.

• New lighting fixtures of modern design have been supplied, largely in connection with the remodeling of existing theatres, by the Roman Art Company of St. Louis, to the Oleny in Oleny, Ill.; J. A. Dauntler's Prophet in Tampico, Ill.; Frank Hahn's New Hahn in Ashland, Wis.; Frank Woskie's Colby in Colby, Wis.; J. H. Jacoby's Kaw in Hanover, Kan.; E. J. Kelly's Classic in Watertown, Wis.; Walter Lower's New Lake in Moose Lake, Wis.; the Gilles in Wahpeton, N. D.; Elkin Brothers' New Temple in Aberdeen, Miss.; S. Bank's Holden in Holden, Mo.; P. DeLong's Eastern in Ironton, Ohio; and Fanchon & Marco's Union and Congress in St. Louis.

Planning on Seating?

THEN CONTACT

INTERNATIONAL



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★ *For Durability:* Expect long life. Expect quiet, noiseless seat action. International Seats have no hinges. Raising and lowering of seats is effected by an assembly that is practically wear-proof. 110,000 ups and downs, no sign of wear, not even the suspicion of a squeak.

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International also offers you a seating plan prepared by experts — a plan that gives you the utmost in comfort, accessibility and visibility. Get International Data on your desk. Write today.

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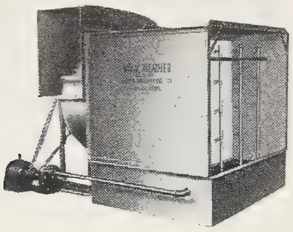

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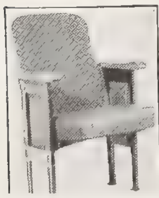

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Lighting Forms and Materials

(*Continued from page* 10)

these units reflect the light from color floodlights to produce an interesting texture.

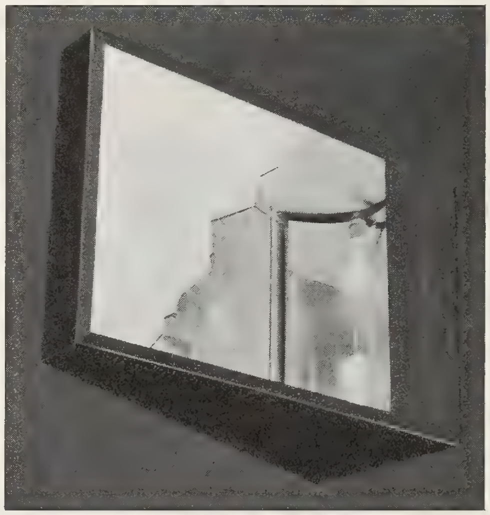
Light from a vertical sign aids the effect.

APPLICATION — Building facades.

TRANSLUCENT ELEMENTS

Translucent elements are being applied to buildings today as definite parts of the architectural design. Mr. Riddle's renderings elsewhere in this issue (*see insert*) show how the elements can be utilized by the theatre designer to create a palace of pleasure that will enjoy public patronage by virtue of its individuality and appointments. People like beauty, and these luminous elements enable the designers to create aesthetic effects that are pleasingly different.

Wedge Sign. As the name implies, this element is wedge-shaped. At the base of the wedge, a polished parabolic-shaped reflecting trough is installed with lamps at the focal point. The faces of the wedge are approximately 20° apart with a thin edge of from 3 to 4 inches. The light is then redirected from the flashed opal glass sides to the very end of the wedge. Relatively few of the higher-wattage lamps are used. The lettering may be of permanent type, or in the case of a girder sign, one of the silhouette changeable letter types may be used.



APPLICATION—1. Signs under marquee. 2. Vertical signs. 3. Foyer and lobby signs. 4. Fascia signs.

Glass Bricks. The fluted and embossed surfaces undergo artistic transformation when light is properly applied. An especially interesting lighting effect is obtained by using a horizontal row of Lumiline lamps, perhaps yellow in color, near the top of a row of bricks with a vertical row of Lumilines along the right or left sides of the bricks in a contrasting color such as

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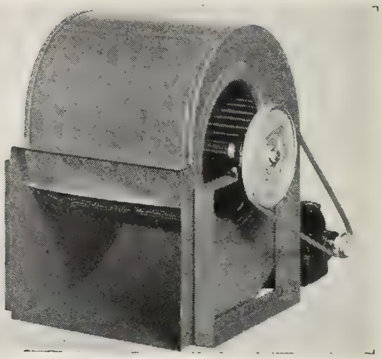

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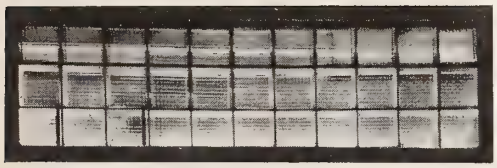
surprise pink or emerald. An accent is provided by a small colored lamp at the opposite corner.



APPLICATION—1. Building facade. 2. Decorative elements in lobby and foyer.

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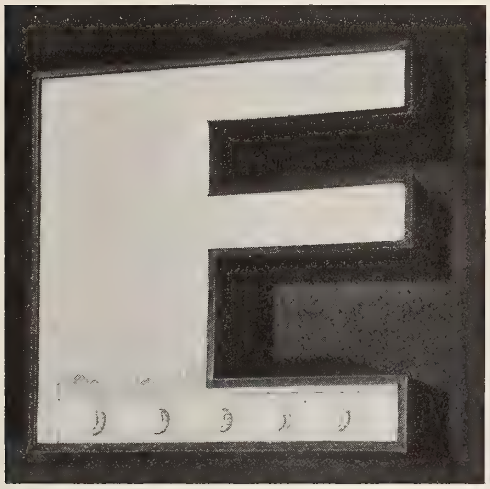

APPLICATION—Outdoor signs.

[*The author has specialized in theatre lighting of all types and purposes, for many years, and has been a frequent contributor to* Better Theatres *on this subject. He is a member of the staff of the Nela Park Engineering Department of the General Electric Company.*—The Editor.]

EDITORIAL NOTE: Mr. Falge, author of the above article, disagrees as to the amount of light per square foot specified for Lumar marble in connection with the foyer treatment presented on the fourth page of the insert, "Lighting the Theatre." The amount is as given in the designer's material. However, Mr. Falge, who saw the insert after it was printed, asserts that in a foyer, Lumar marble would require far less wattage per square foot than the amount stated.

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PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

I AM PLANNING on remodeling my theatre that has gone through the flood and left the walls in bad shape. They were made and finished with concrete and plaster finish. Would like to have your suggestion as to how to refinish them for sound and what kind of material to use that is the cheapest, as I intend to spend the least amount that is possible at the present time.—B. H.

THE ANSWER:

IF THE WALLS are in such a shape that the mortar has been washed out of the joints, such joints should be raked out and pointed up with cement mortar. Patch all defects in plaster.

I suggest that you install a waterproof cement plaster wainscoting to a height of about 4 feet above the auditorium floor. From top of wainscoting to ceiling, cover walls with sound-absorbing tiles or boards. Tiles are available with which interesting decorative patterns can be made without further decoration. I believe this to be the cheapest method of renovating your theatre successfully.

●

THE QUESTION:

WE ARE THE owners of a theatre that is 40x100 and about 20 feet high. The iron beams are put every 16 feet. We are expecting to put apartments above the theatre, and we would like to know what to use to keep away the noise from the apartments.

According to the provincial regulation we do not have to put a concrete floor for the apartments. What would you suggest to use that would not be so expensive and would be very good for that matter.—J. D.

THE ANSWER:

I AM SURPRISED to learn that your regulations do not require you to fireproof the floor between the theatre and the apartments above. In most cases such fireproofing is mandatory.

To prevent noises from interfering with sound in the theatre, I suggest that you lay the floor joists which rest on the iron beams, on a heavy strip of felt. Fill spaces between joists with rock wool or any sound deadening material. Such a layer should be at least 4 inches thick.

●

THE QUESTION:

I AM PLANNING to build a new theatre with about 350 seats and have about $5,000 for the building. Do you have any plans or suggestions that I could use? I will have to have a balcony with outside entrance for colored patrons. —H. B. B.

THE ANSWER:

IT WOULD BE impossible to construct a theatre with a seating capacity of 350 seats for $5,000, even without a balcony. I doubt if you could build such a theatre for $20,000.

This department cannot furnish any working plans; an architect should be engaged for that purpose.

●

THE QUESTION:

I PLAN to build a new theatre. Would like to have bowling alleys in the basement and theatre on the ground floor. I thought of having the alley pits to extend beyond the main building about 12 feet. Do you think this could be done so as not to interfere with the movies because of the noise? I would of course use all materials that are sound proof. Would you recommend the two amusements in same building?—B. H. H.

THE ANSWER:

THERE ARE several theatres having bowling alleys in the basement; in fact, I have designed some myself and have never experienced any interference with good sound in the auditorium. Of course, such alleys should be carefully planned, especially great care should be taken to eliminate any vibration. Of course, the ceiling over the alleys would have to be suspended, and special spring clips used for suspension hangers.

It is well to have the pits extend beyond the building, since besides the vibration caused by the rolling of the balls, the largest amount of vibration and noise is due to the pits.

Manufacturers of bowling alleys will gladly give you information as to how the alleys should be constructed in order to eliminate as much vibration as possible.

●

THE QUESTION:

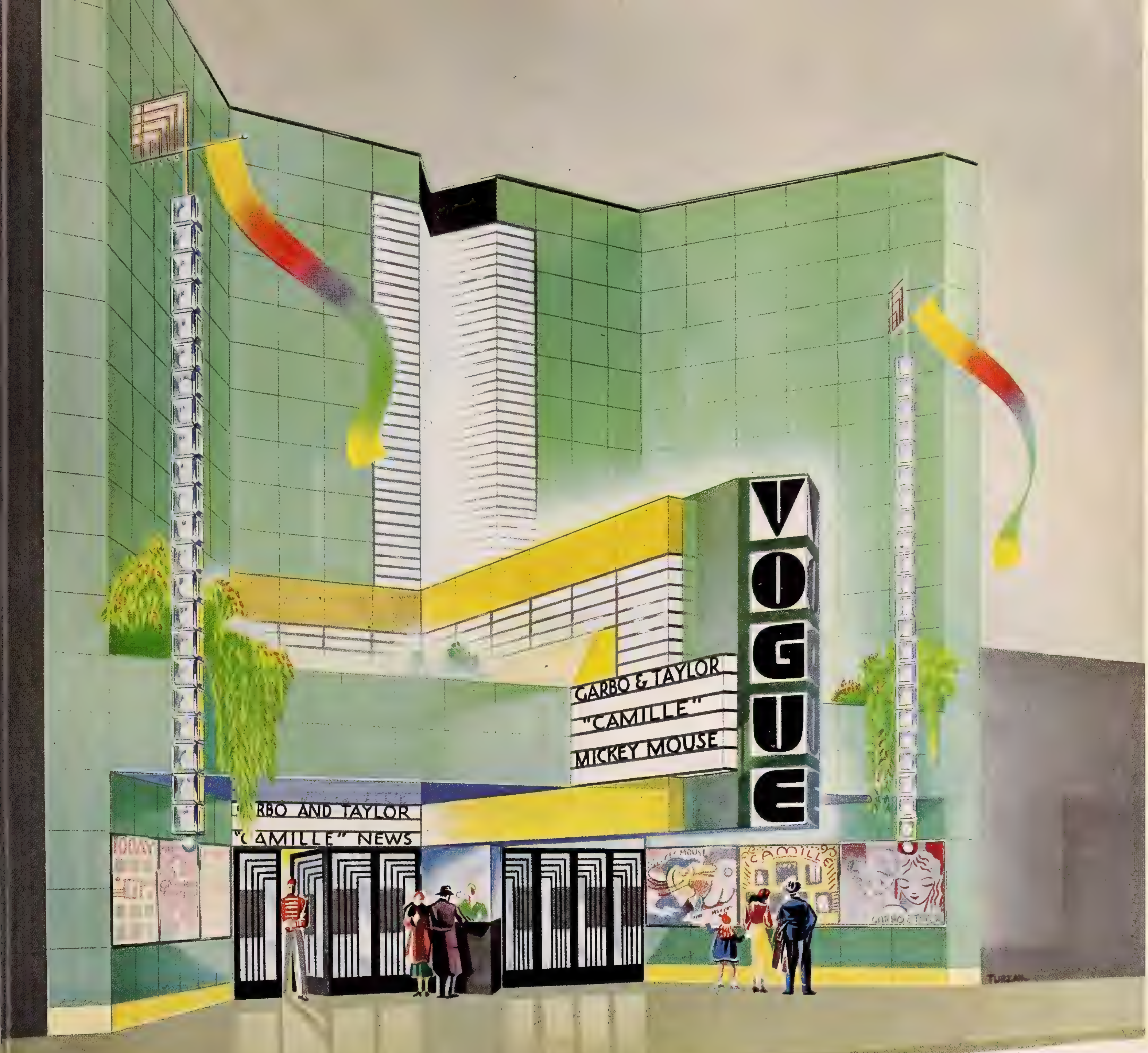
I HAVE a building 45½ feet wide by 120 feet deep and two stories high. The building formerly has been a theatre, seating close to 500. I intend to use 23 feet of this width, by 120 feet deep, for a new store room. That will then leave me a space of 22 feet wide by 120 feet deep in which I wish to construct a theatre. I have the facilities at the back end of the theatre for the heating and cooling plants, and it was my thought to set the box office approximately on the lot line, recessing the entrance and exit doors approximately 3 feet, or even with the back of the box office; then a small foyer and then a center aisle. Will you please give me a general outline to follow in my construction if the meager information listed above will help any at all.—M. R. B.

THE ANSWER:

THE ARRANGEMENT of the box office and entrance doors, as suggested, is satisfactory. I presume that you intend to eliminate the lobby and enter directly into a foyer. In this case, you should install solid panel doors between foyer and auditorium. I suggest that you make this foyer at least 10 feet deep. This will leave about 150 feet for the auditorium.

By using a center aisle there will be left room for eleven 20-inch seats across the width of the auditorium. If it is possible to increase the width of the auditorium to 23 feet it would be better to do so, as the center aisle could then be wider. You may obtain a seating capacity of 385 seats.

For box office and entrance doors you will require a width of at least 15 feet, hence not very much room is left on each side of the foyer for lounge or toilet rooms. Therefore it may be better, if possible, to place toilet rooms in the basement. There should be a lounge between the two toilet



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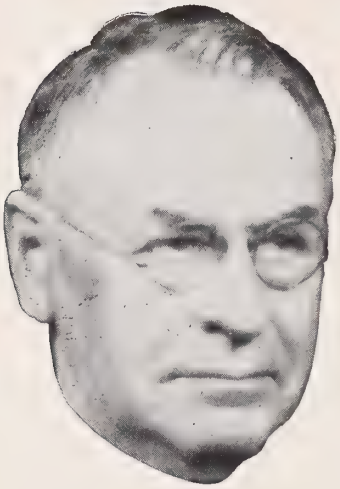

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rooms, reached by a stairway from the foyer.

While you do not require a stage, it would be well to provide for a platform about 12 feet deep. Place the screen not less than 5 feet from the rear wall; the rest of this platform will occupy part of the necessary distance between the screen and first row of seats. You will require two exits, one on each side of the stage.

I think the largest picture you will be able to project is one 13½ feet wide. This is according to the arrangement of exits. The proscenium arch should be at least 16 feet high, and the floor of the platform should be 3½ feet above the lowest point of the auditorium floor.

●

THE QUESTION:

WE ARE GOING to remodel our theatre. It is an old Opera House (wood) 34 x 82 feet. Level floor. Stage 16 x 32 feet. Has a balcony. Has no basement. Ceiling 21 feet.

How high should ceiling be? What size should lobby be? What size should foyer be? How much slope for floor?—E. L.

THE ANSWER:

I REGET that you have not given sufficient information, especially about dimensions of your theatre, for me to give a comprehensive answer. If you intend to remove balcony, the ceiling should be 18 feet minimum, above high point of auditorium floor.

Not knowing the seating capacity, I am unable to give you the sizes of foyer and lobby. The minimum depth of lobby and foyer should be 12 feet.

To determine the slope of the auditorium floor, you could use the following method: Divide the distance from stage to standee railing into 15-foot sections, starting at rear. Construct front section (from stage), level; slope next section 9 inches, the next section 12 inches, and so on, increasing each successive section by 3 inches. This is minimum.

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ENAMELLED tiles, having a wood-fibre base, which are applicable to theatre wall treatments, particularly for wainscoting and foyer and lounge panelings when strict economy must be observed, has been placed on the market by the Tylac Company of Monticello, Ill., under the names Tylac and Tylite. Each type is supplied in panels ⅛-inch thick, 4 inches wide and 5, 6 or 8 inches long, and are available in all standard colors.

Tylas differs from Tylite in being grooved to represent ceramic tiles. Both materials are laid directly on the wall with a special cement, and the decorative effect may be further modified by the use of metal mouldings.

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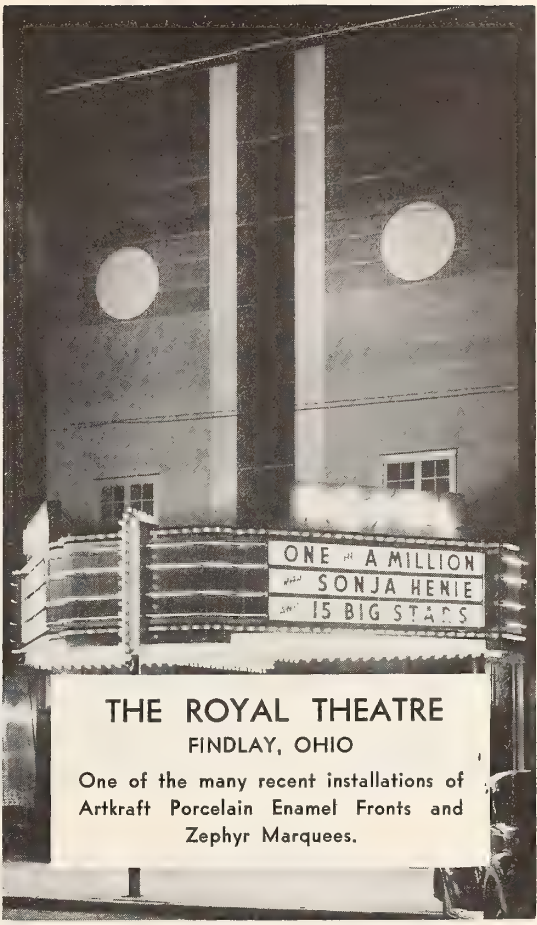

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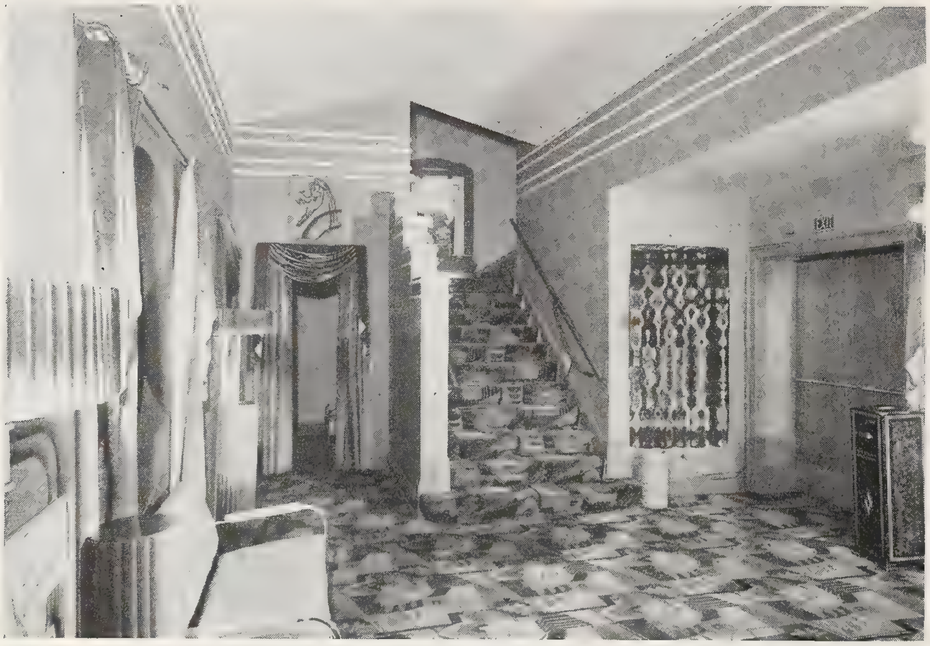


View of foyer, looking toward stairs to mezzanine.

- How the Uptown theatre in Sedalia, Mo., was fashioned within the walls of an existing commercial structure — as described by the architect

By ROBERT O. BOLLER

THE UPTOWN, a new theatre recently opened in downtown Sedalia, Mo., as the sixth unit in a group of Central Missouri motion picture houses owned and operated by J. T. Ghosen, was constructed within the walls of an existing store and office building. Patrons for the Uptown are drawn not only from the 23,000 inhabitants of the local community, but also from a large trade territory surrounding the city, for Sedalia, located at the intersection of Federal Highways 50 and 65, is fortunate in the possession of fine concrete roadways extending in all directions.

The interior partitions, floors and roof of the original buildings were removed, only the four brick walls being left for use in the new construction. Over-all dimensions were 44 x 120 feet. Side walls for the altered structure were reinforced with a new steel frame built into channels cut into the old walls at strategic points. The owner secured an interest in the three party walls surrounding his property, and after extending the front wall upward with brick work, a new roof was built approximately 6 feet above the one removed from the original structure.

The front was built up still further in a dominant central feature consisting of three distinct set-backs. The altered exterior is treated in panels of light cream stucco with the central offsets finished in a deeper shade of cream. The middle panel is of smooth cement, decorated in a classic modern design of blue and gold, with white striping. Small panels between windows in the side walls contain harmonizing designs. Cast stone ornament consists of capitals and beltings of sandstone color on the upper portion of the front and a base around the vestibule and store fronts simulating pink granite.

Vestibule floors are of tile, carrying out the same diamond shaped patterns accentuated in the red, yellow, and black cement panels set into the sidewalk in front of the theatre.

A V-shaped marquee (constructed by Neo-Art Neon Company, Butler, Mo.), contains the theatre name and two attractions boards; it is trimmed with luminous gas lighting. No vertical sign is used.

The front portion of the building contains two shops, each 12½ x 20 feet, with entrances at the extreme sides of the front. All four front piers are utilized for display frame space.

The vestibule, which measures 16 x 4½ feet, contains a box office attached to a series of doors opening into the lobby. The lower section of the box office is of smooth cement plaster, in shades of blue, trimmed with bright metal mouldings, with a tile base of glossy black. Narrow panels of etched glass add a decorative note to the upper portion of the box office. Doors to the lobby are painted dark blue, striped with gold.

The particular advantage of this type of exterior for a remodeled building is its economy and workability. The old and new constructions are blended into one by the stucco treatment, and the central panel of decorated cement offers the owner an opportunity to give a complete change of atmosphere to his theatre periodically, at the very nominal cost of redecorating with new designs and colors.

LOBBY

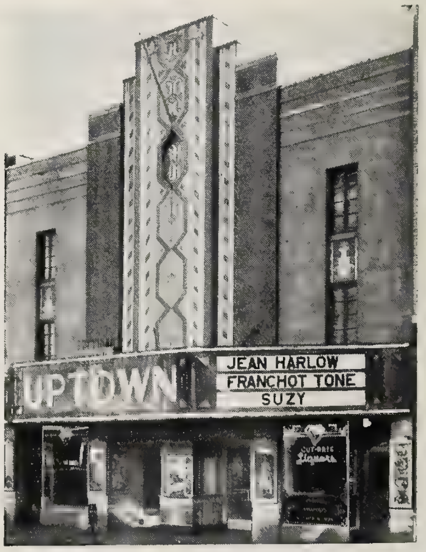
The lobby, measuring 16½ x 10 feet, has side walls consisting of a series of offsets painted in shades of blue, which darken as they advance toward the central panel. The ceiling is of golden yellow and also features ascending structural breaks. Bright harmonizing colors in a stenciled frieze and a base of glazed black tile complete the color scheme. Recessed rubber mats are bordered with floor tile.

All wood trim in this space is lacquered with a blue metallic finish, striped with gold. Side wall and ceiling fixtures carry out the moderne note in opaque glass and chromium, with three-color effects.

FOYER

The foyer is 16 feet in depth from lobby doors to the partition separating foyer from auditorium, and is laid out on a T-shape plan. Side walls are of sand finish, painted a henna shade, with ceiling and decorative mouldings of bone white. Contrasting draperies of blue and gold silk velour, and a carpet of intermingled shades in a *moderne* design provide color notes. The foyer is used as a general lounge, and is furnished with moderne seats in leather and chromium finish.

Draped archways at either end of the foyer open into individual lounge and toilet



The built up and stucco treated front.

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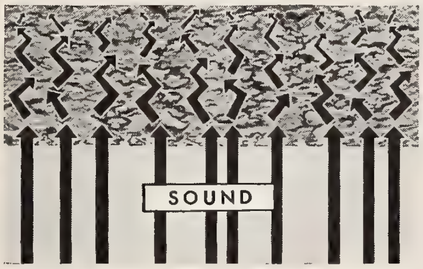

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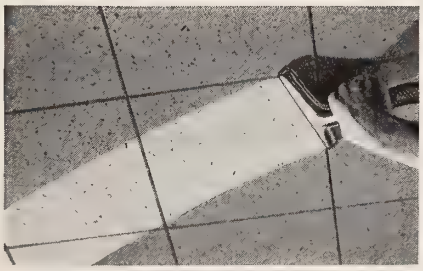

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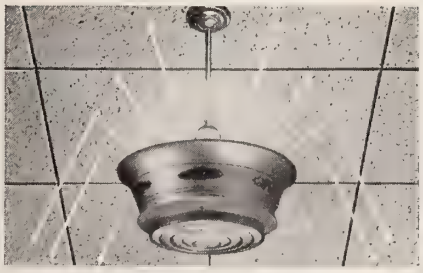

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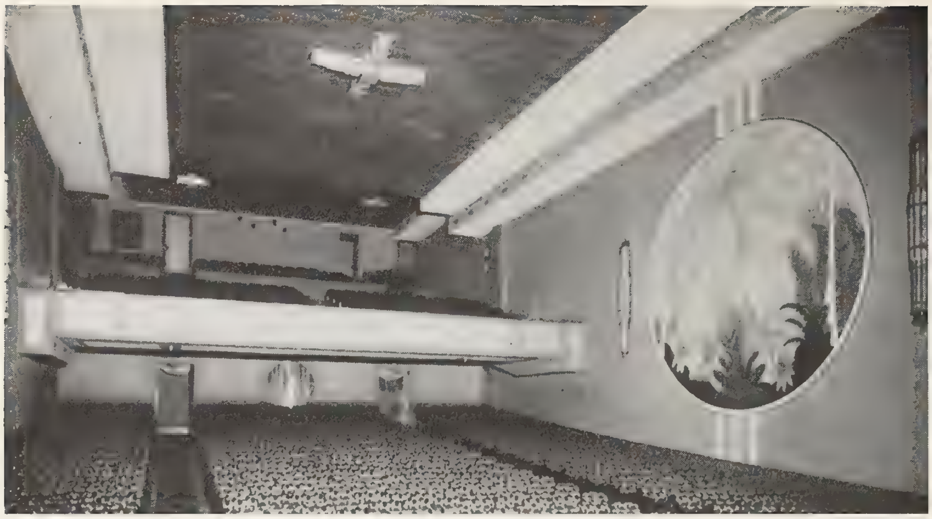
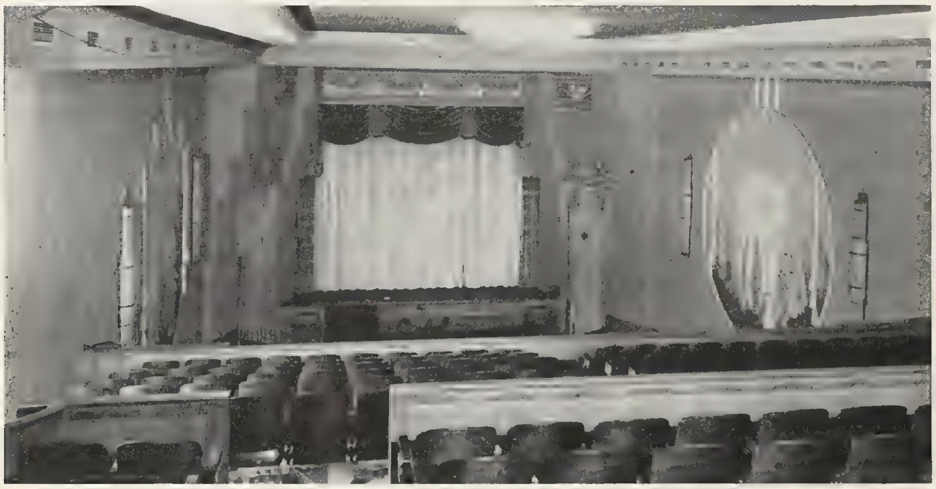
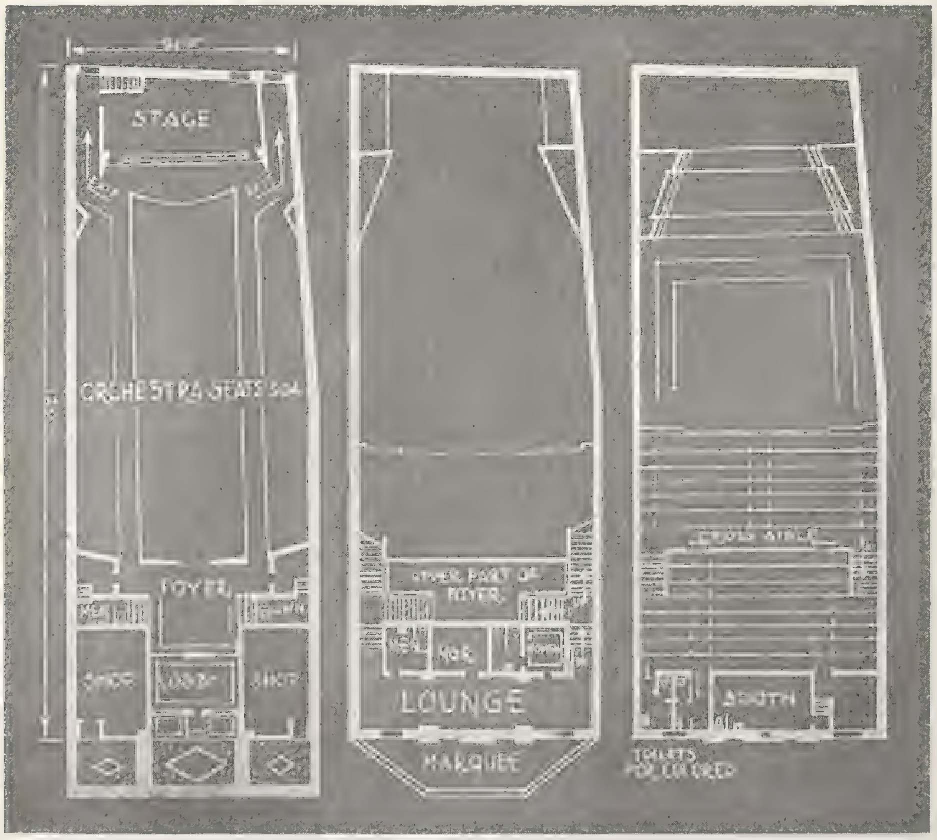


Two views of auditorium. Walls are of acoustic plaster painted rust, the ceilings of Temloc tiles.





FLOOR PLANS (main, mezzanine, balcony), UPTOWN THEATRE, SEDALIA, MO.
Robert O. Boller, architect

sections for men and women (*see main floor plan*). Lighting fixtures are of a type identical with those used in the lobby. Stairways ascending at either end of the foyer divide at half-story landings, from which point one stair continues to the balcony seating, and the other leads to the unfinished mezzanine space, which is planned to accommodate an additional large lounge, toilets for men and women, and manager's office, to be completed at a later date (*note mezzanine plan*).

AUDITORIUM

The auditorium of the Uptown is 42 feet at its widest point, with a depth of 72 feet from the rear wall to the stage. Rust-colored walls of acoustical plaster ascend to a ceiling composed of natural color Temlock tiles, bordered by heavy beams decorated in a light shade of henna. Side wall mural frames, with overlay of ropes and tassels, are of white.

The proscenium opening is 26 feet x 21 feet and features an unusual corbeled spandril treatment. The stage is 17 feet in depth, without loft, but is large enough to accommodate an act-in-one. The maximum screen width is 22 feet; the image is 13½ feet wide.

Auditorium draperies are of blue and gold silk velour. Spandril and stage curtains are ornamented with a scintillating overlay of glass ornaments applied directly to the draperies. Ornamental painted designs in the stage end of the auditorium are executed in blue, white and gold, brightened by touches of rusty red, in classic moderne patterns.

Painting and decorating throughout the theatre were in charge of Norman E. Palmquist, theatre decorator of Kansas City.

The seating capacity of the entire theatre is 804. There are three banks of fully upholstered chairs (by Ideal Seating Company) in colorful patterns on the main floor, which seats 520. There are 284 balcony seats, of which 154 chairs behind the balcony cross aisle are reserved for colored patrons.

PROJECTION

The projection room measures 10 x 18 feet and is located at the rear of the balcony, with auxiliary room adjacent. Toilet and washroom facilities are provided in the projection room proper, and ventilation is provided by an exhaust system to the roof. Walls and ceiling are painted slate gray. Equipment includes two Simplex projectors, one Brenkert spotlight, and RCA sound system with Shearer two-way horns. The theatre is also equipped with an RCA public address system.

AIR SUPPLY

An automatically controlled air-conditioning system (by Carrier), with three 15-horse compressor units, serves the theatre proper. The ventilating system has a capacity of 30 cubic feet per seat per minute. An indirect system of steam heating is fired by an Auburn automatic coal stoker. The main ceiling of the entire building is insulated with a 4-inch layer of granulated rock wool.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

THEATRE ACOUSTICS TODAY:

1. Auditorium Form Factors

• Beginning a series of articles comprehensively dealing with acoustical considerations in theatre planning, construction, remodeling and decoration

By C. C. POTWIN

HOW SHALL I PLAN my theatre for good acoustics? Today this is a question of vital importance to every exhibitor. He may build or modernize his theatre to provide the utmost in comfort for his patrons and an interior which appeals to their aesthetic tastes, but he cannot operate that theatre successfully with the handicap of poor acoustics. The public has become more "sound conscious" as a result of progressive improvements in sound recording and reproduction, and now demands good hearing conditions in those theatres it patronizes.

Many advances have been made in the science of acoustics since the early days of talking pictures. Extensive research in both the theoretical and practical aspects of the problem has led to the development of new and more efficient methods of sound control. These newer methods have contributed in no small measure to a higher standard of sound quality in theatres. The purpose of these articles is to explain and to stress the importance of the various factors affecting the design and acoustic treatment of modern motion picture theatres (and here the writer should like to declare his indebtedness to Mr. G. T. Stanton, manager of the Technical Consulting Department of Electrical Research Products, Inc., for his very valuable suggestions relative to the material presented).

A relatively large number of new theatres are being built throughout the country today, and a great many existing theatres which have been in operation for a number of years are being remodeled to conform as much as possible with today's standards. Every theatre presents its individual problem of sound control, and the fact cannot be emphasized too strongly that acoustics must be given *fundamental* consideration in both new design and modernization.

ACOUSTICS BASIC

The exhibitor knows that certain fundamental factors, such as the requirements for correct seating, good vision and effective projection, must be determined in the design of any theatre before the detailed work of architectural planning can be undertaken. He cannot overlook the fact that acoustic requirements must also be determined in the original design stage. The *size* and *shape* of the auditorium are fundamental factors affecting the control of sound in theatres, and they influence the quantity and distribution of the sound-absorbing material to be installed; consequently *acoustics becomes an important consideration even at the time the lot is selected.*

Too frequently the detailed plans for a new theatre are drawn and the decorative scheme is established before any consideration is given to acoustics. If an analysis then indicates that the shape will be unfavorable, or that the acoustic treatment actually required will not conform with the proposed decorative scheme, radical changes in the detailed plans may be required. If these changes cannot be made readily, it may become necessary to effect a compromise between the best method of sound control and the proposed design. Needless to say, such compromises frequently lead to a definite sacrifice in both sound quality and appearance.

Today, the exhibitor is "selling" sound in a highly-competitive field and he cannot afford to allow a sacrifice in any phase of the engineering problem when such a sacrifice may ultimately affect his box-office receipts. If careful consideration is given to acoustics in the early stages of either new design or modernization, unnecessary compromises of this nature can be avoided. The theatre may then be planned in such a manner that the architectural design, the decorative scheme and the acoustic treatment combine to present an interior which is not only highly pleasing artistically, but also affords the very best hearing conditions for the patrons. Giving full consideration to all factors affecting the control of sound in theatres, it will also be axiomatic that to plan for good acoustics in the original stages of new design or modernization is far more economical than to correct for poor acoustics in the final stages of theatre planning.

THE SIZE AND SHAPE OF THE AUDITORIUM

MORE THAN 700 new theatres have been built in this country within the past three years. It is interesting to note that more than 85% of this number were designed to seat less than 800 persons. Since the majority of these theatres were built in widely separated parts of the country it is apparent that design of the more intimate theatre represents the present trend in the field of new construction.

In addition to having several aesthetic and economic advantages over the large theatre, the small theatre lends itself more readily and inexpensively to sound control. The enclosed volume is generally appreciably less than the maximum desirable limit of 150 cubic feet per seat. If the shape of the auditorium is favorable, this low volume per seat definitely limits the degree of reverberation to be encountered. When the volume per seat is high, the reverberation period is usually long and more surface acoustic treatment is required. Consequently, *in the original design stage*

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it is essential to maintain as low a volume per seat as is consistent with the other engineering requirements.

BEST PROPORTIONS

In considering the factor of shape, it is an established principle that the best distribution of sound energy and control of reflections are obtained in theatres where (a) *the length of the auditorium proper is two and one-half times the height;* and (b) *the width is one and one-half times the height.* This ratio should determine the shape of the lot on which the theatre is to be built.

It is appreciated that in cities and in large communities where available space is limited, it may not always be possible to secure a lot which will guarantee this ratio. When the proportions deviate widely from the ideal, steps must then be taken in the original design of surfaces to offset the acoustical defects introduced by shape.

LONG AUDITORIUMS

There are two common defects resulting from unfavorable proportions; namely, a multiplicity of sound reflections between parallel surfaces, and an excessive amount of direct reflections from individual surfaces. Multiplicity of reflections is encountered principally in the long theatre, or so-called "shooting gallery," where the length is greater than twice the width. *Plan A* in Figure 1, shows a typical design of this type. Applying a ray analysis to this plan, it will be observed that sound reflections originating at the side wall at point *X* travel back and forth a number of times and in a direct path between these surfaces as they progress from the front to the rear of the theatre. Naturally, this constitutes only one very limited phase of the reflections between these surfaces.

The many other series of reflections, either originating along the side walls or reaching these areas indirectly, will also tend to reflect back and forth many times between these parallel surfaces. This multiplicity of reflections produces standing wave patterns and "flutter" conditions which tend to prolong the decay of sound in the horizontal plane and thus give the effect of a longer time of reverberation than would normally be apparent if the same theatre had more desirable proportions.

The most efficient method of offsetting the effect of multiple reflections in the original design of the long theatre is to provide for non-parallelism between the side-wall surfaces. This may be accomplished most efficiently by dividing or "breaking-up" the side-wall areas into triangular sections in the manner shown on *Plan B* in Figure 1. With this change in contour, it will be observed that the sound is reflected more at random from the side walls and that these reflections are not confined to a direct path between surfaces. Consequently, standing wave patterns and flutter conditions are efficiently reduced, with the result that a more normal reverberation period is effected.

The provision for non-parallelism between surfaces does not permit the elimination of sound-absorbing material from the side walls in the average case. It does, however, offset those defects explained above which would alter the correct amount and best distribution of this treatment. For example, in a long theatre with absolutely parallel side walls, it is generally impossible to provide sufficient acoustic treatment to minimize the effect of multiple reflections and still maintain the proper gradation of "liveness" from the front areas to the rear portions of the auditorium.

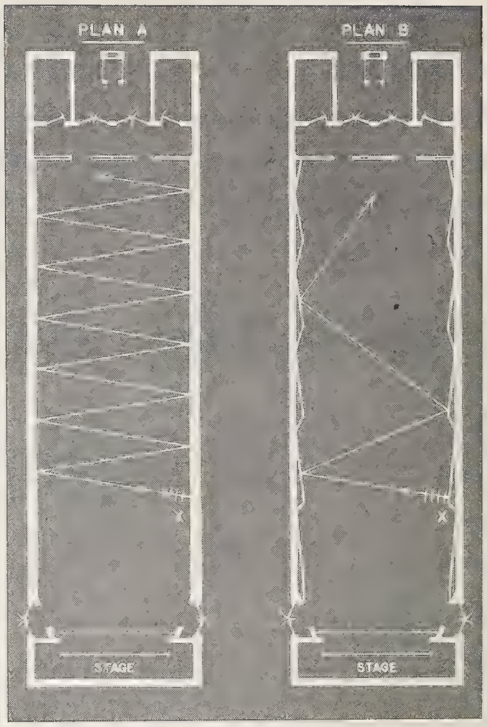
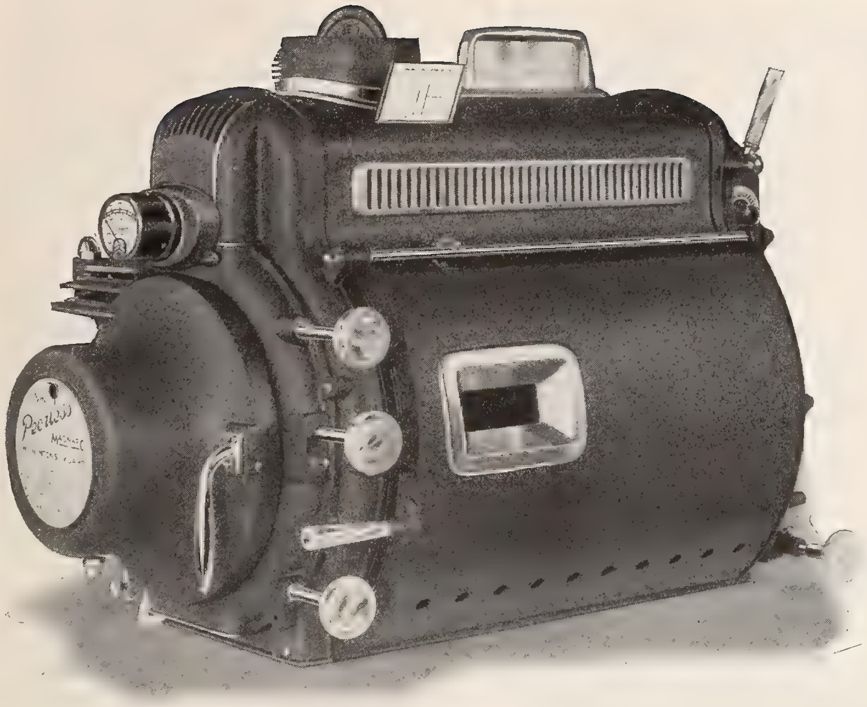


Figure 1

The excessive amount of treatment normally required to overcome these reflections not only reduces the reverberation time to a point appreciably below the minimum desirable limit, but also effects a very rapid diminution of the high frequencies as the sound leaves the source. This usually results in a noticeably "dead" condition at the rear sections of the seating area and also effects an unbalanced absorption of the low and high frequencies throughout the auditorium. Both of these conditions are detrimental to the acoustics of the theatre.

The design of non-parallel surfaces for the long theatre may take several different forms, depending upon the architectural treatment desired. The triangular scheme shown on *Plan B* in Figure 1, is very effective from an acoustic standpoint and has been applied to give a very pleasing architectural effect with indirect lighting.

[*In his next article, to appear in the June 26th issue, Mr. Potwin will continue his discussion of design factors, with consideration of the square-type auditorium, and in addition he will discuss construction methods in relation to acoustics. Mr. Potwin is a member of the technical consulting staff of Electrical Research Products, Inc., dealing with acoustical problems.*—THE EDTOR.]



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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

Projection Needs Men Who Use Their Heads as Well as Hands

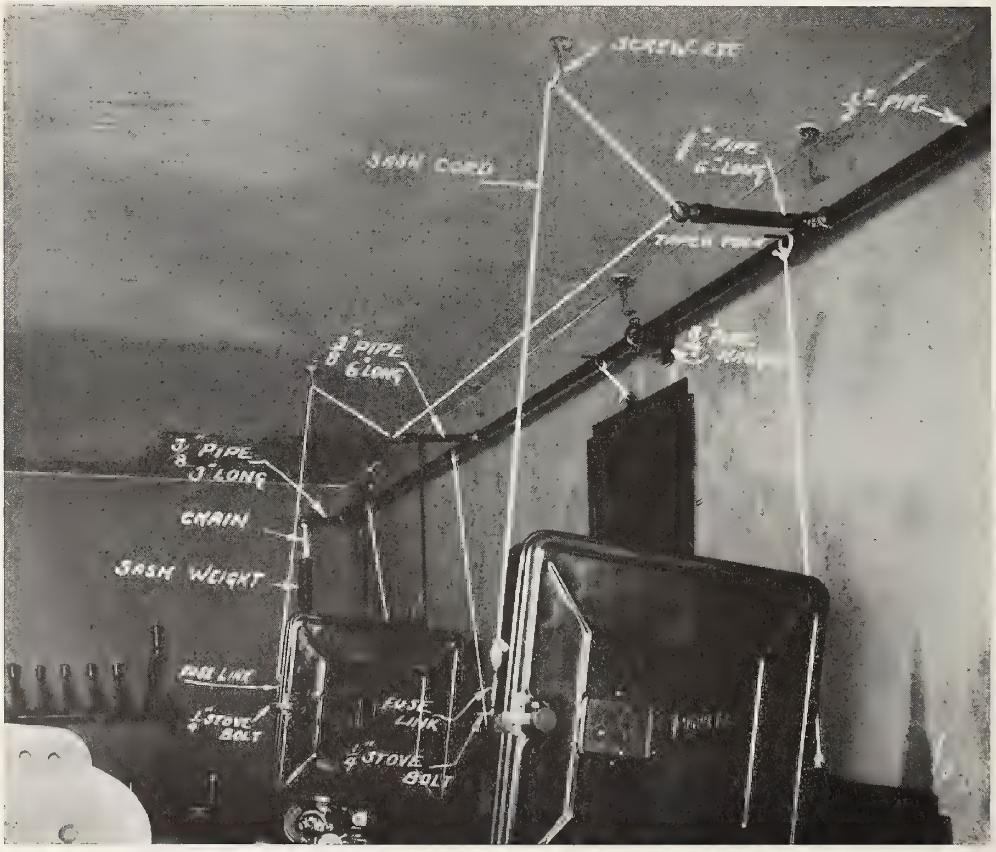
BEFORE ME as I write is a letter from a projectionist in the Middle West. Its writer had previously forwarded descriptive details of a procedure he had evolved and put into practical use in his projection room. It seemed so excellent that I prepared an article descriptive thereof for publication. However, not being certain I had correctly interpreted all details, a copy of the article was forwarded him for examination and correction in the event I had at any point misunderstood.

The article began with complimentary remarks concerning the man himself, pointing out the fact that he had applied his powers of reasoning to his work and by so doing had evolved something that would very possibly assist other projectionists and therefore the profession as a whole.

He replied promptly, assuring me my interpretation of his idea was correct, but earnestly requested that I say nothing complimentary concerning him, since did I do so it would secure for him a lot of razzing and ridicule from fellow projectionists. Said he, "In this locality one is not expected to voice either ideas or opinions."

There seems but one way in which that can be understood—men in that locality resent the attempt of brother projectionists to do anything that may attract favorable attention to themselves, even though it may lead to improved projection practices.

Ridiculing men for advancing ideas is childish. Every man worthy of calling himself a real projectionist will be glad to honor any fellow projectionist who advances an idea of possible value. Our engineers are indispensible. They have done and are doing truly marvelous work, but for the most part they are in laboratories, working more or less upon theoretical bases, which very often cannot be made to fit in with practice until all the elements of practice are fully known. Of the thousands of men in projection rooms in this country and Canada, we have a goodly number who really study their work and could present valuable ideas did they not fear being "kidded" or scoffed at by colleagues who never bother to have any ideas themselves.



Shutter control system described in adjoining article, "Shutter Control with Fuses at Magazines".

SHUTTER CONTROL WITH FUSES AT MAGAZINES

WHILE I AM opposed to metallic fuse control of projection room fire shutters, holding they cannot possibly be made to "let loose" quickly enough to serve the purpose of maximum safety requirements, I must admit the officers of the Connecticut police, who have charge of theatre matters in that State, have devised an excellent scheme employing that type of fuse. I present it, with the recommendation that authorities of other States and of cities study its details. It is rank nonsense to locate fuses near the ceiling when safety demands action in, at most, two or three seconds.

Common sense tells us that to insure safety against panic, no theatre patron must be able to glimpse either blaze or smoke. To bring that about it is absolutely essential that port shutters fall in three seconds after a fire starts.

Examining the accompanying picture, we see that the fuses are located on the front of the projector magazine, which is perhaps as close as they may be placed to the seat of an aperture film fire, as things now are. If I may be permitted to say so, it has long seemed to me that projector manufacturers might, without adding substantially to cost, arrange for the location of a fuse inside the upper magazine at a point where the blaze would contact it as soon as it reached the magazine interior.

Another important and highly commendable point in the Connecticut arrangement is that the fuse is attached to a metal ring, to the opposite side of which the master cord is attached. This ring is slipped over a headless stove bolt attached to the magazine, so that by a mere flip of the finger the projectionist may instantly slip it off the bolt, thus releasing all shutters. I compliment the Connecticut authorities upon their development of the plan.

IMPROVED PROJECTION ROOM LIGHTING

J. LYDON, projectionist of the Hamilton theatre in Dorchester Mass., writes interestingly as follows:

"Dear Pop: Following your advice I

have the entire front wall of my projection room painted black. Not only that, but the other walls are black up about one quarter of their height. The ceiling and rest of the walls are painted with aluminum.

"Just at the rear of the projectors, one located halfway between them and one somewhat to their right and left, three 60-watt incandescent bulbs are suspended from the ceiling, 8 feet from the floor. These bulbs are in half-round, opaque shades, so fixed that their open sides face the rear wall. They are for use when projection is in progress and supply fully adequate illumination for every ordinary need. They are wholly out of view, so that there is no interference with the view of the screen. I find this plan of lighting by reflected light to be very easy on the eyes.

"A similar lamp is over the rewind table, under an opaque shade, the edges of which are below the eye level, and the lamp itself is wholly hidden from view. It is kept burning only when work is being done at the rewind table.

"For use before the show starts, or in case of emergency when brilliant lighting is required, I have a 100-watt lamp installed near the ceiling, at its right, front corner. This, in conjunction with the other lights, supplies brilliant illumination to all parts of the room, the latter lamp having a flood reflector in back of it. This lamp supplies excellent emergency or working light even when the other lamps are not burning.

"And now another suggestion: It is quite possible to install, at very low cost, most excellent emergency lighting that will flood all parts of the auditorium should the juice fail or a main fuse blow. It is working perfectly in this theatre. From some automobile dealer, secure as many second-hand auto headlights as may seem desirable, the number varying with dimensions and conditions in different auditoriums. One or two at most, should be sufficient, in small theatres having no balcony. In such an auditorium install one such lamp in upper rear corner—or two, one in each rear corner—set at full flood. If there is a balcony, it will, of course, be necessary to install one or two to illuminate it, and one or two below.

"Wire these lamps to a suitable switch conveniently located in the projection room. They may be equipped with either 6- or 12-volt lamps, depending upon the battery voltage it is desired to apply. We have RCA sound with 12-volt batteries.

"The lamps in question should cost no more than one dollar each. When properly installed, the projectionist may, in case of emergency, flood the whole auditorium instantly and adequately."

My compliments, Brother Lydon. Your projection room lighting apparently is an excellent modification of the plan described and recommended in the Bluebook of Projection. It represents common sense and good practice in projection room lighting. Just why those planning theatre projection rooms continue to impose a heavy handicap on projection, flooding the projectionist's eyes with white light emanating from brilliant spots of light wholly exposed to

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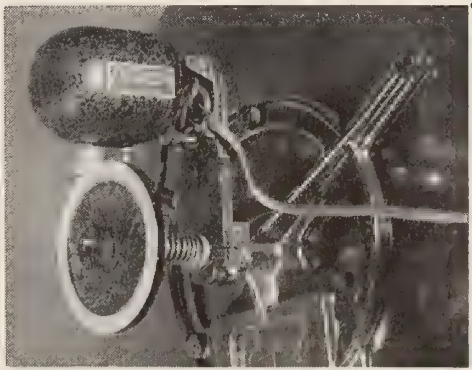

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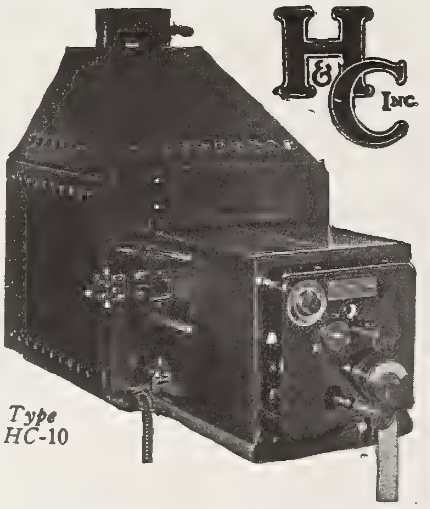

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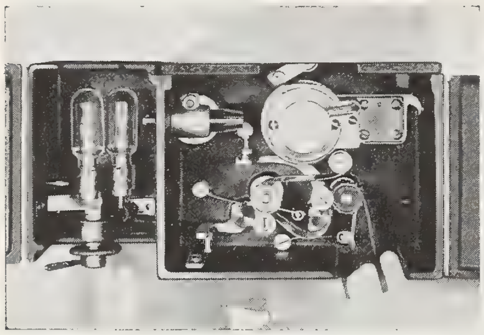

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the projectionist's eyes, surpasseth understanding. It would seem easy to comprehend the utter impossibility of obtaining a critically sharp view of a distant screen through an opening of restricted size that is surrounded by a well-illuminated surface, particularly after the eyes have gazed (as in most cases they must do) at a brilliant spot of light over the projector, or immediately at its rear.

The proposed emergency lighting scheme appeals to me as very practical. Certainly, as Lydon says, it may be very cheaply applied.

Long ago, before any of us had studied projection problems at all, it was the custom to flood the projection room with light. When large theatres were built, following custom, they flooded the projection room with light, whereupon that practice became fixed. Any man who will stop to consider the matter cannot possibly fail to see that it is wholly wrong, yet prying men away from custom is some considerable job. Even at this late day we find architects who should know better, planning projection room lighting that is not at all suited to the operations of the projectionist.

I have said, and do now repeat, that projection rooms should be lighted, during projection, wholly by light reflected from the rear ceiling and upper part of the rear wall. Any competent optician will tell you this will enable the projectionist to have a very much more critical view of the screen, and therefore be able to obtain and maintain sharp focus and to observe minor faults appearing upon the screen much more clearly. There is no reasonable reason why such illumination cannot be made to serve every requirement very well indeed, brilliant room illumination being made available when an emergency arises.

TREATMENT FOR REAR SOUND REFLECTION

JOHN L. MENNIFEE of Kansas City, Kan., presents this problem:

"My eldest son owns a small-town theatre not far from here. He built the house after his own ideas and has the following difficulty, which has been present ever since he opened last year. At a point about 25 feet from the screen, the sound is very much louder than it is anywhere else in the auditorium. The excess sound diminishes as one moves in any direction away from this point. It is so bad that when the sound is at what he calls the right level at this point, it is much too low at sides or rear.

"Another trouble is that at any volume level, at the point named, the sound is not clear, although it is elsewhere. Side walls and ceiling have been soundproofed, but the rear wall has not. It has a hard, smooth finish. The rear wall extends in a curve, and I have an idea it somehow forms the crux of the matter, although I have been unable to make my son believe it. He follows your *Comment* closely, usually accepting what you say as fact. Will you not, therefore, examine into this matter and give us the benefit of your views."

Sound is reflected from smooth surfaces in the same manner as light. That is to say, its angle of reflection is equal to the angle at which it meets the reflecting surface. I agree with you, the curved wall is probably—in fact, I might say *undoubtedly*—the source of the trouble. I believe it forms the arc of a circle, the center of which is the point of greatest sound *loudness,* or concentration.

This diagnosis of the trouble is corroborated by Mr. C. C. Potwin of the acoustical engineering department of Electrical Research Products, Inc., to whom the problem was referred with respect to an effective remedy. He replies:

"There is no question but that the rear wall is the source of *major* difficulty in this house. A highly efficient treatment, such as 1-inch reinforced rock wool blanket mounted on 2 x 2-inch furring, will be required for the entire area, extending down from the ceiling to a 4-foot wainscot, to reduce substantially prominent first reflections originating at this surface.

"The use of a trial treatment of draping material to prove that sound absorption is essential for this surface is an acceptable scheme, providing, of course, the drapes are of heavy weight velour or the equivalent, hung at approximately a 50% gather and at a point several inches out from the rear wall surface. In consideration of the curvature and concentrating effect of the rear wall, the draping material must be heavy to indicate even a small degree of improvement. Drapes alone should not be considered as a permanent form of treatment, since they do not provide the full amount of sound absorption required for this surface."

MOISTENING DRY BRITTLE FILM

ORVAL E. SELLERS of the Board of Education in Akron, Ohio, salutes me, "Dear Pop," and goes on to say:

"My job includes the booking, handling and repairing of both the 16- and 35-mm. film subjects used in our public schools. As a rule these prints are on a series of circuits, reaching my office for inspection and repair only about once in two weeks. They are projected from four to eight times daily on projectors equipped with from 750- to 1,000-watt lamps. The film cans have a humidor in the base of each. In lieu of water we have been using two different solutions, one made in New York City, the other in Chicago. We place blotters moistened with one of the solutions in the humidors, but find the prints lose their flexibility, becoming dry and brittle notwithstanding. I wrote what is supposed to be a very high seat of film knowledge, but their answer was not so hot. I therefore come to the Old Reliable, asking what, if anything, can be done to relieve the situation described."

The can humidor method is ineffective for the reason that, while in the can, the film, being wound more or less tightly into a roll, has only its outer layer and edges exposed to the moist air created by the solution or by water.

I have employed two methods with excellent effect. There is no danger of injury to the emulsion with either, provided common sense be used and the film not be rewound until it is thoroughly dry.

Method number one: Construct a cylinder, 6 feet in diameter by any desired length, eight feet being ample to contain a 2,000 foot reel of film. This cylinder may have solid ends of board, with a center one to prevent excessive sagging tendency of the slats. Around these "wheels" nail ordinary "lattice" strips (about 3/8-inch thick by 1 1/4 inches wide) spaced their own width apart. Mount this cylinder so that it may be rotated and attach to one end a suitable crank for that purpose. To hasten the drying process a small motor might be connected to rotate the cylinder slowly throughout the drying period.

In front of this cylinder place a shallow, water-filled pan; attach one end of a dry film to the cylinder circumference near one end of same, and by rotation of same draw the film through the water slowly enough so that in the process the emulsion becomes impregnated with water, *all oil having first been thoroughly cleaned off.* Wind the film on the cylinder, emulsion side out, of course, and leave until the emulsion is thoroughly dry. Then mount upon the reels.

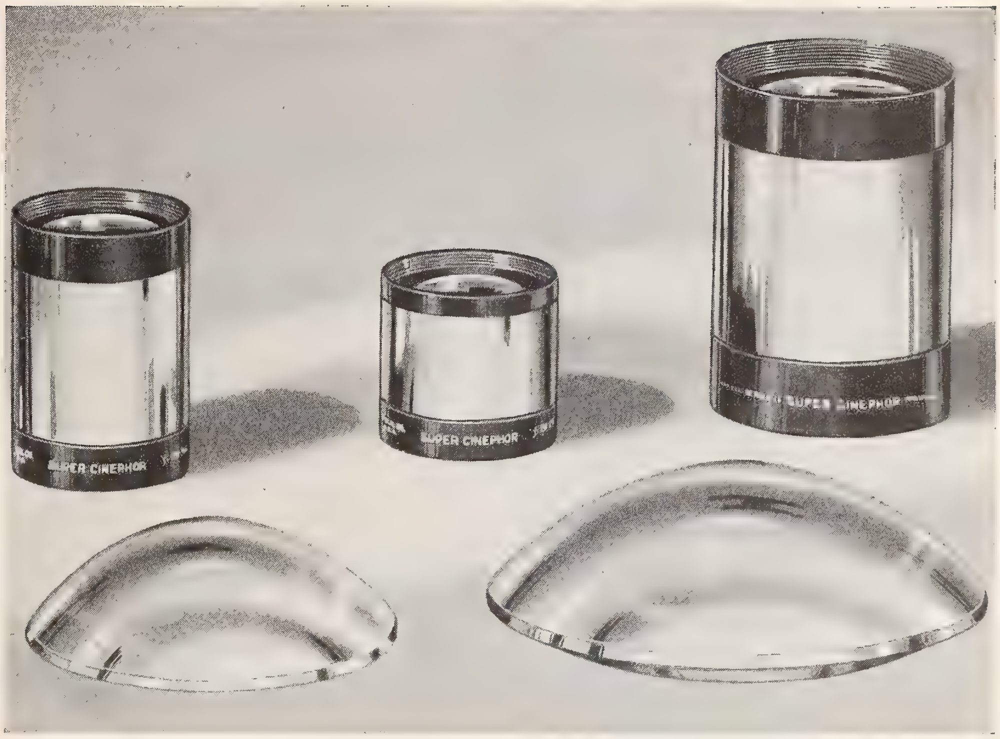
The other method requires less preparation, but takes more time. Obtain clean full-size barrels. In the bottom of each place a gallon or so of water, over which place a suitable guard (chicken wire, for example). Unwind a reel of film loosely upon this guard, cover the barrel tightly and leave until the film becomes suitably pliable.

Either of these methods may be tried out on a piece of dry film about 2 feet long; note the time required for results, as well as the effect. They are the only two methods I know of that have proved effective, reliable and very low in cost, and that may be applied anywhere by anyone.

OIL LEVEL IN SIMPLEX INTERMITTENT

RAY LE ROY, projectionist of the Granada theatre in Port Isabel, Texas, inquires, "How full should the standard Simplex projector intermittent oil well be? Have heard various ideas concerning the proper oil level. On my single bearing, front shutter Simplex, the only guide is a small hole near the top of the casing. The projectionist here before me advised that I carry the oil level up to this hole. Another projectionist, who has had twenty years' experience, advises an oil level that will just cause the star to contact the oil as it rotates; in other words, an oil level below the star shaft level. There is a lot of leakage in the wells, so I am of the opinion the latter is correct. How can I tell when the oil has that level?"

You evidently have a very old model Simplex; probably one that does not have the oil retention grooves in the intermittent shaft which later mechanisms are provided with. I quote from the Simplex instruction book:



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For complete details write for Catalog No. E-11 to Bausch & Lomb Optical Co., 679 St. Paul Street, Rochester, New York.

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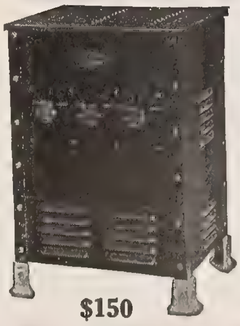

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"Enough oil should be inserted to bring the level up to the red sight line, and no more. This instruction applies only when the mechanism sets level. When it is at an angle, judgment must be used."

However, since your oil well has no observation window, it is very old and should be replaced. That model has not been manufactured for a long, long time. There is, however, the possibility that you have what is known as a "dupe" movement—one made by some one other than the projector manufacturer. The advice of the other projectionist is quite all right, provided you are able to ascertain when that condition exists. But without an observation window you cannot do that, or so it seems to me.

FIRST MAN LICENSED IN NEW YORK CITY

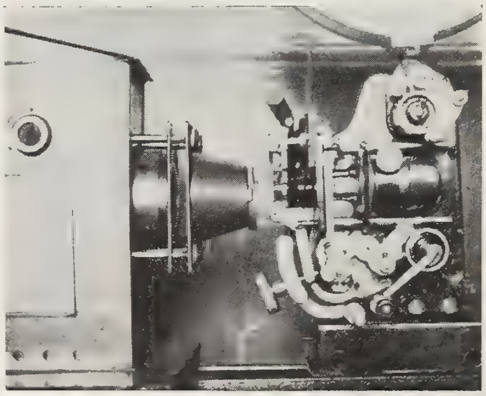
At the American Projection Society banquet in October, was a guest, Charles A. Burton, who was, according to documentary evidence, the first motion picture projectionist to be licensed in the City of New York. More than that, Burton was a theatre manager and film distributor away back in 1898. Still further, he was instrumental in the enactment of the first of the New York City ordinances concerning safety of patrons.

SCOTCH—A BLEND OF MANY PARTS

He mighta spent his time aplayin' the bagpipes. But projection was James A. Farmer's hobby as well as his vocation, so he made himself a projector for use at home.

That was when Brother Farmer lived in Scotland. Now he's projectionist at the Hollywood theatre in Niagara Falls, Ontario, from which he writes, sending the pictures reproduced here. Says he:

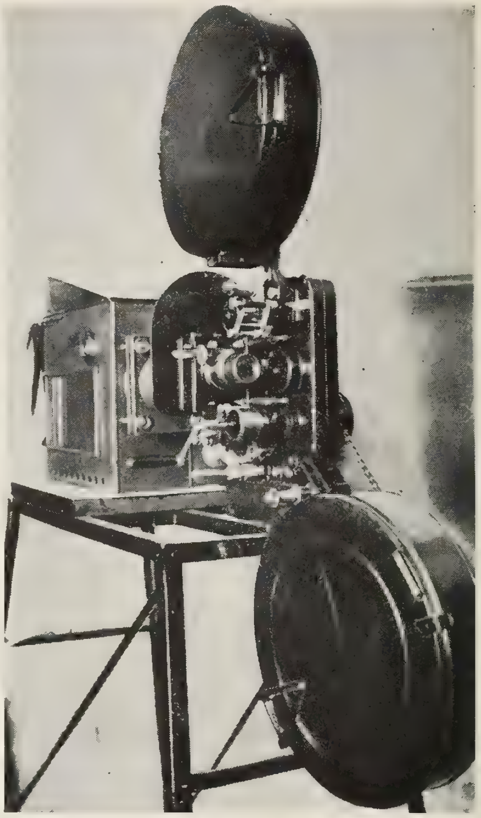
"While looking through an old projection book, I came across a couple of snapshots of a projector which I built as a hobby a number of years ago in Scotland, and maybe it would be of interest to fellow projectionists who have hobbies of a similar nature.



Mechanism of Mr. Farmer's projector.

"The mechanism is part of an old Kamm projector; the shutter, lens holder and pressure pad I made myself. Note the large sprockets, a valuable asset in the days of mangled prints! The raising and lowering of the intermittent sprocket effects framing. The top magazine is part of a Gaumont projector, while the lower magazine with chain drive and slip clutch is home-made.

"The lamphouse is a 'Butchers, Jr.' and is equipped with an acetylene gas jet, which I devised myself. The jet is composed in part of a copper tube tapped to receive six 32-litre burners, each placed in line with the other. The gas from the generator is fed to the lamp through a gas bag. The projector stand is made of angle iron and stabilized with steel rods.



All set up and rarin' to go!

"I spent many happy hours working on this machine, which finally became a source of enjoyment to us all at home."

And a nice-looking job it is, Friend Farmer, everything considered. Also, it shows that your work means more to you than a mere meal ticket, which is well, for when a man's job does mean more than that to him, he's sure to get a lot more fun out of life.

STILL ANOTHER JITTERS CASE

Earnest W. Patrick, chief projectionist of the Plaza theatre in Great Bend, Kan., has had the jitters—or his projector has. He writes, "I am interested in the Redding, Calif., case of 'jitters.' The Plaza, where I work, seats 640 people. Use Bausch & Lomb lenses to project a picture 20½ feet wide. Light sources are Ashcraft low-intensity, projectors are Simplex, sound is Western Electric. Have been on the job here nine years. I am trying to get friend manager to install Ashcraft suprex arc lamps, Mirrophonic sound and Super-Simplex projectors, but have not made the grade yet, though here's hoping!

"And now for the jitters matter: As you will recall, back in front shutter days, many projector mechanism frames were warped out of shape, the aperture plate thus being pulled out of true. The gate, or trap door, itself was not always affected, and, of course, would no longer fit the warped plate properly. There was, in bad cases, a very considerable clearance between portions of the tension shoes and plate tracks when the trap door was locked shut, and this sometimes produced exactly the effect Brother Champney described.

"About half a year ago a 'jitter' appeared on my screen. Both my boss, who is himself a projectionist, and I, worried over it without success until the above described warping and its effect came to mind. Next morning I removed the upper magazine, firetrap assembly and the fire trap door (as it now is called by many) and laid a steel rule upon the trap shoes. Could hardly believe it, but I was able to slide a thin, worn dime under it. I immediately ordered new parts, selecting the new castiron film trap, T-171-E, and installed the same, whereupon Mr. Jitters made his exit, the picture being steady as the proverbial rock.

"I doped Champney's jitters case, in which the trouble only appeared after considerable film had been projected, thus: New, waxed film against cold steel would develop considerable resistance, which would tend to hold it steady. When the steel warms up to normal temperature, as after one reel is projected, there is less resistance, whereupon the jitters movement occurs."

I thank Patrick for his description of jittery things he has encountered. Discussion of cases such as this by working projectionists has great practical value.

DISTANT FIELDS FOR GREENER GRASS!

FROM THE Midwest comes this letter, the name of the town being, for obvious reasons, withheld:

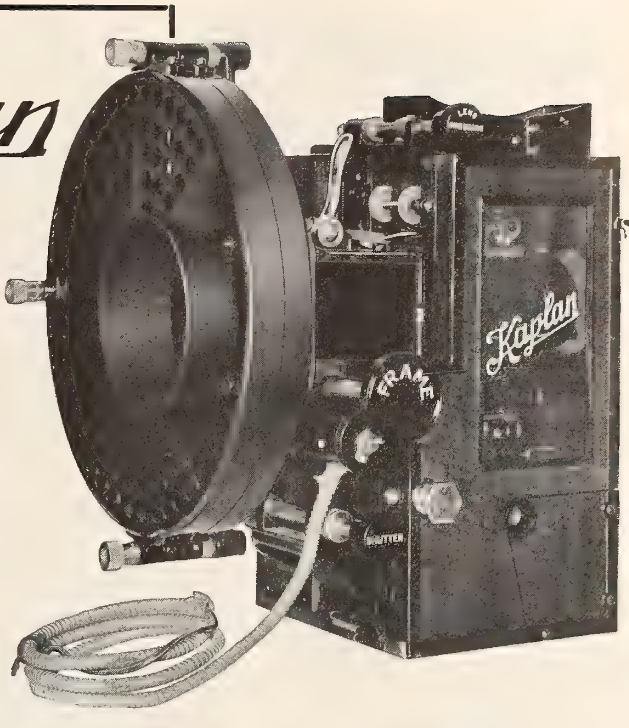
"While it is true we are separated by distance, we have been friends since the old Moving Picture World days, for I have had 24 years of experience in projection, during all of which time I have been your friend and pupil. I now seek advice, with full confidence that you will give all aid possible.

"I take pride in the fact that I have served one company for many years, finally winning advancement to the post of supervisor of projection for the company, which owns and operates a circuit of theatres. My duties include the selection and purchase of all projection equipment; also, I have general charge of all projectionists.

"I feel, Mr. Richardson, that so far as this company is concerned, the top of the ladder has been reached, since it would be impossible for me to be further advanced. I therefore would like to make a change, and the most practical method, it seems to

Kaplan

Rear Shutter MECHANISM



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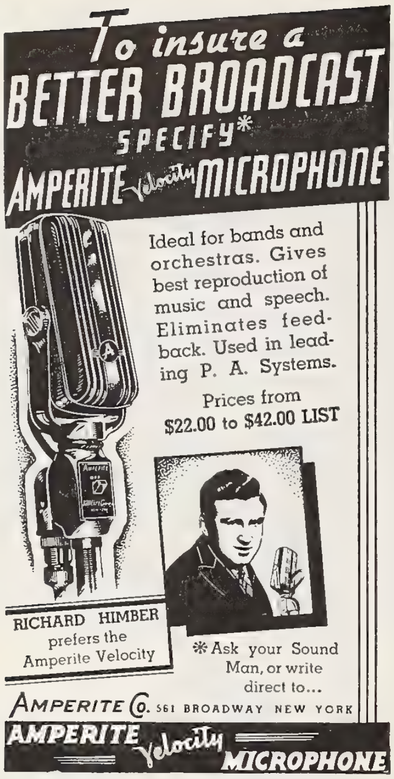
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387 FIRST AVENUE

NEW YORK, N. Y.

News in Advertising

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- For the reader's convenience, a complete index of advertisers appears on page 52.

me, would be to contact some company in a foreign country that would be able to use a man of my experience. If, therefore, you know of any such possible opportunity, will you please advise me."

My reason for publishing this is that similar requests are received from time to time. Quite recently one of similar nature came from a Western projectionist who wished to contact steamship companies that employed projectionists as part of their ship crews.

Because of my regard for this man I did make an effort in his behalf, but it failed, and for a very definite reason: Such companies always have available a number of projectionists in cities where their offices are in. They therefore are able to secure recommended men whom they can contact personally and decide whether or not they seem suitable in matters other than projection skill. It may be readily understood that it is a serious matter to have men come from some distant point, only to find a bit later that, while possibly very competent projectionists, they still are otherwise unacceptable. For that reason companies usually insist upon employing only men whom they can contact personally before availing themselves of their services, under which condition refusal to take them on causes no embarrassment.

But when it comes to foreign service, the matter is still further complicated. I believe all English-speaking countries now have a supply of projectionists competent to fill any position offered. This may be equally true of non-Englishing-speaking countries, but if it is not (and I believe some such countries are quite backward in this respect) it would be very difficult, if not impossible, for one of our men to succeed if unable to speak the language of the country, while it is likely he would have to handle strange equipment and work with other men of very different psychology.

"THE CLIQUE"

The following bit of "potree" is culled from the IATSE Eleventh District BULLETIN, *edited by my good friend, good union man and able projectionist, Arthur Milligan, up in Toronto, Ont. It is by Brother F. W. Cooper, member of Local* 56, *Montreal.*—F. H. R.

What is "The Clique?" 'Tis a body of men,
Who attend every meeting, not just now and then;
Who don't miss a meeting unless they are sick,
These are the men that the grouch calls "The Clique."

Who don't make a farce of that sacred word, "Brother."
Who believes in the motto—"Help one another";
Who never resort to a dishonest trick,
These are the men that some call "The Clique."

The men who are seldom behind in their dues,
And who from the meetings do not carry news;
Who attend to their duties and visit the sick—
These are the men that the crank calls "The Clique."

We should all be proud of members like these,
They can call them "The Clique" or whatever they please.
But there are some people who always find fault,
And most of this kind are not worth their salt;
They like to start trouble, but will seldom stick;
They like to put all the work on "The Clique."

A MACHINE TO PUNCH NICE HOLES IN FILM!

SEVERAL LETTERS have arrived recently protesting against a certain film punching machine now being marketed. Kenneth W. Hanson of Leesburg, Fla., says, "Examining an advertising sheet being put out by a New York City corporation, the general catalogue of which quotes, on its inside cover page, a letter from you commending the said company, I find advertised for sale a machine for punching changeover cue marks in film. Attached find a sample clipped from a three-reel serial, each reel of which bore these changeover punch holes, none less than four and some with double that number. From their uniform locations it is evident that the holes are punched by some such device as that advertised. I reported the matter to the exchange at once. Surely something should be done to promptly stop this abuse."

The film clipping contained ten of these marks. Presumably there were more, since from the illustration in the sales sheet, the machine punches four at a clip. I immediately took this matter up with the firm issuing the bulletin, who replied, in part:

"The device in question is manufactured by the Chicago firm that puts out the reel end alarm and several other patented devices, some of which serve to make the lot of small town projectionists more comfortable. . . . We, for one, will gladly cooperate with you in soft pedaling this gadget if it does any particular harm. We believe, however, an article in your widely read *Comments* in BETTER THEATRES, together with a hint to the other companies now selling the device would serve a very useful purpose."

For years we have struggled to eliminate such abuses as film mutilation, to the end that multiple reel subjects might be projected with perfect continuity. No projectionist should be allowed to punch holes in film merely for his convenience, with a machine or any other kind of implement.

CARBON LENGTHS BASED ON RUNNING TIMES

RAY HOLTZ of the Bonham theatre in Fairbury, Nebr., writes, "I am at present assistant manager and assistant projectionist at the Bonham theatre. Started training for projection work in 1929, at the age of 15. Have studied your Bluebooks of projection and your enlightened Comments in BETTER THEATRES, both of which have taught me to work with my head as well as with my hands. I am a licensed amateur transmitter, call letters W9FJL (160 meter fone, 40 meter CW).

"In your *Comments,* May 1st issue, I noted the trouble a California projectionist is having with carbon stub waste. Have checked burning time of carbons and think I may have a possible solution to the carbon waste problem.

"Our positive carbons are 12 inches long. Allowing one minute for the burning in of new carbon crated, positives (we use 50 amperes) will serve to project 4000 feet of film (two double reels), leaving a stub 4⅝ inches in length.

"If it would be possible to induce the carbon manufacturers to add, say 1½ inches to positive carbon length, it would then burn 61 minutes and permit the projection of 6000 feet of film, leaving a 2½-inch stub, the ½-inch remaining in the carbon holder. I have checked this very accurately and find these stubs to be about the same for all 50-ampere, 35-volt arcs. What, may I ask, do you think of this? The negative is okay, with a 3-inch stub on four double reels, or 81 minutes of time."

I think enough of it, brother, to forward your letter to Mr. E. R. Geib, manager of the Arc Department of the National Carbon Company.

SMALLER SHIPPING CASES FOR BIG REELS

EDMUND M. BURKE, projectionist, of Fort Plain, N. Y., offers the following suggestion: "Why not have shipping cases to hold one, two and three double reels, thus making those heavy cases holding four and five double reels unnecessary? It would not only make things more easy for the express men, but for the reels as well. The 2000-foot reel is here, let us hope to stay.

"The great majority of projectionists favor their use. Those who are responsible for their introduction deserve a lot of credit. But four- and five-reel shipping cases is something else again. I have myself watched expressmen drop one of them off a truck upon a brick pavement. Believe you me, it struck with some considerable thud. With the cases I have suggested, a five-reeler would be split up in one three- and one two-reel package, and so on, thus easing up the strain all around. Myself and others would like your comment."

Frankly, I am not well posted on shipping packages now in use, but certainly it seems quite reasonable that 6000 feet of film should be maximum. There is too much weight in a larger package, as Edmund suggests.

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*B.N.—(Bottle Neck) Delivering only part of the light efficiency from your lamp.

Circulars Free Theatre Projectors *on DeVry* Semi-Portable Projectors

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Better screen illumination regardless of make, size or type.

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Invented, designed and first manufactured by Ashcraft. Proved to give More Light Per Ampere—better projection—finest of workmanship—superior in design to any of the competitive projection lamps. New developments are adopted as Standard Equipment only after they are proved practical. The New Ashcraft TYPE "D" SUPREX can only be proved when in actual operation. Our dealer in your territory will gladly install them for your approval without obligation.

For Perfection — Efficiency — and Precision install the . . .

"World's Finest Projection Lamp."

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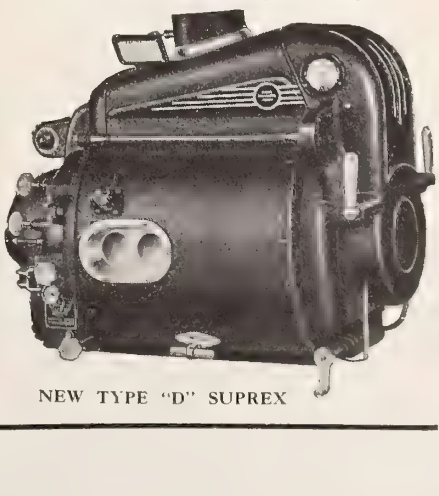
NEW TYPE "D" SUPREX

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A

Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Vending machines
Ventilating systems

[5-29-37]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

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5.............................. 10..............................

Remarks (or any items not listed above):..............................
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Name.............................. Theatre.............................. City..............................

State.............................. Seating Capacity..............................

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MOTION PICTURE HERALD

INTERNATIONAL FILM POLITICS SIMMER IN FRENCH CONGRESS PLAN

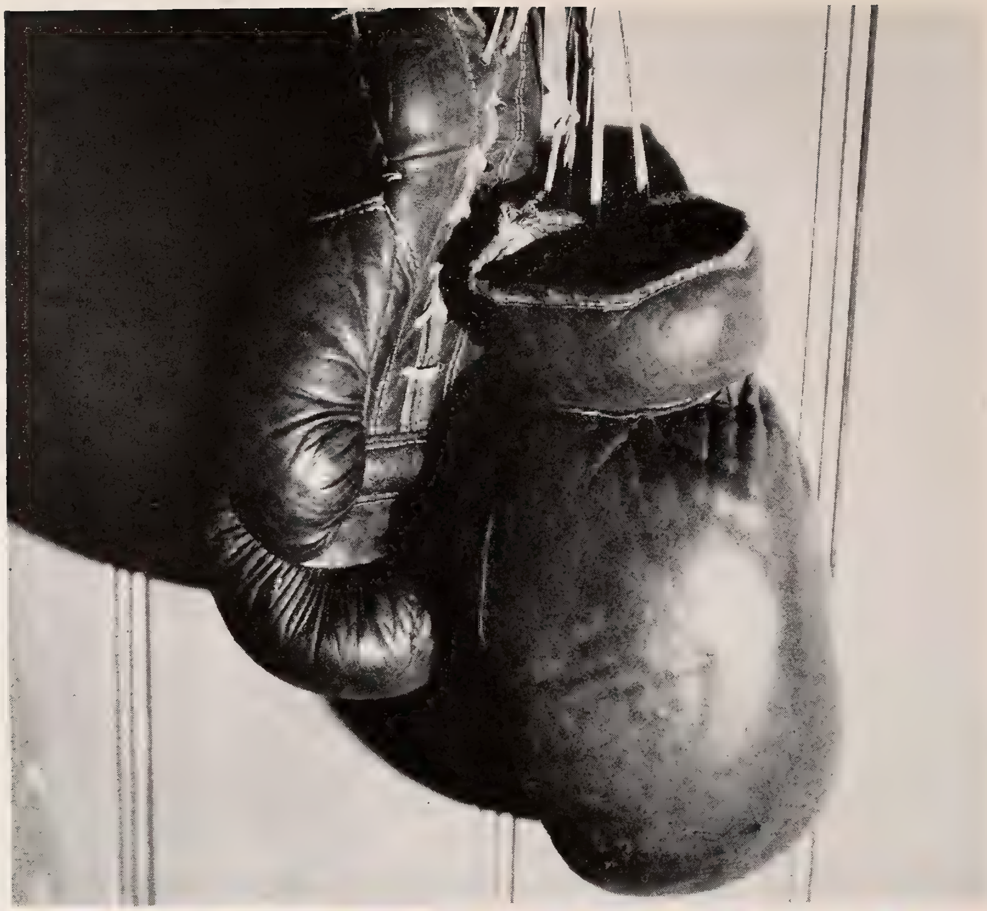
A revealing special article by M. Pierre Autre
Motion Picture Herald correspondent in Paris

TWENTIETH CENTURY-FOX ANNOUNCES 66

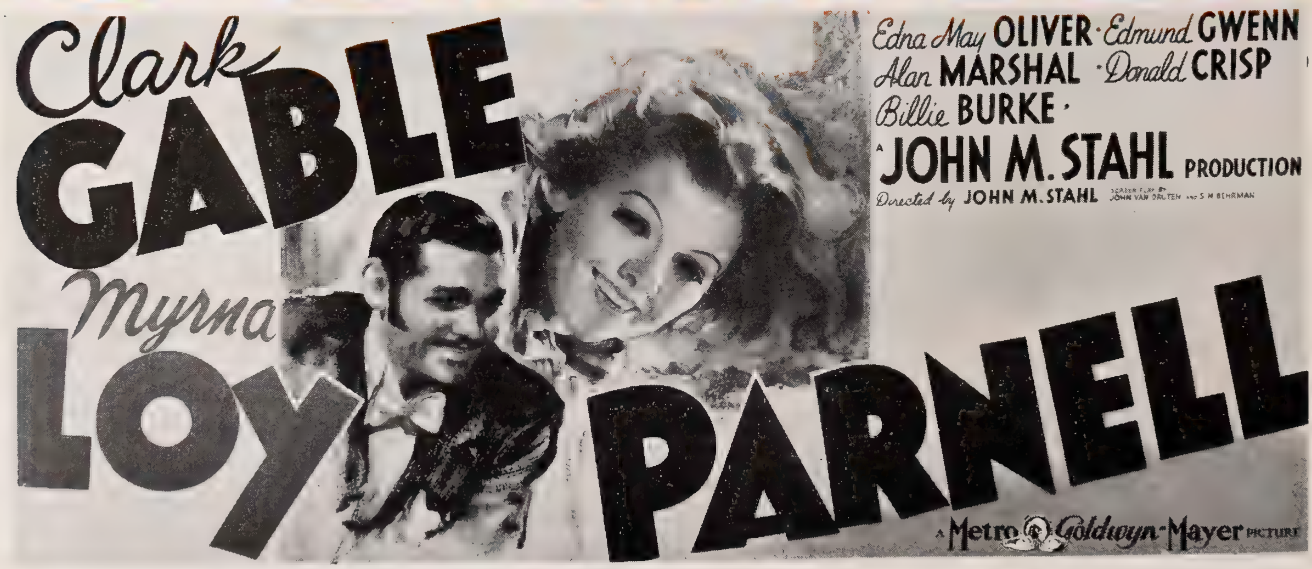
REPUBLIC TO MAKE 54 AND 4 SERIALS

VOL. 127, NO. 10 JUNE 5, 19[illegible]

Entered as second-class matter, January 12, 1931, at the Post Office at [illegible] of March 3, 1879. Published weekly by Quigley Publishing Co., Inc. [illegible] feller Center, New York. Subscription, $3.00 a year. Single copies, [illegible]



SOCK COMING!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Billie BURKE ·
A JOHN M. STAHL PRODUCTION
Directed by JOHN M. STAHL
SCREEN PLAY BY JOHN VAN DRUTEN and S N BEHRMAN
PARNELL
A Metro Goldwyn Mayer PICTURE

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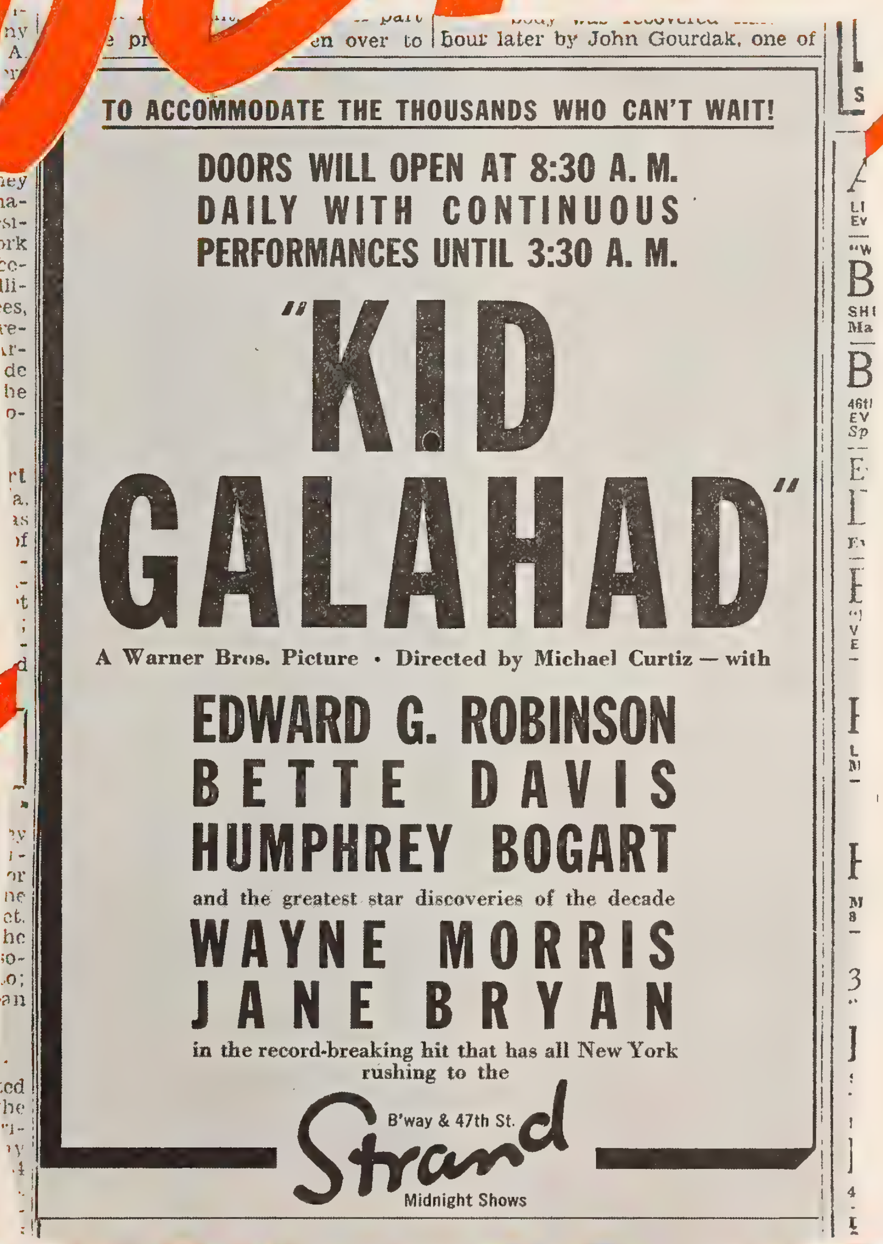

en over to hour later by John Gourdak, one of

TO ACCOMMODATE THE THOUSANDS WHO CAN'T WAIT!

DOORS WILL OPEN AT 8:30 A. M.
DAILY WITH CONTINUOUS
PERFORMANCES UNTIL 3:30 A. M.

"KID GALAHAD"

A Warner Bros. Picture • Directed by Michael Curtiz — with

EDWARD G. ROBINSON
BETTE DAVIS
HUMPHREY BOGART
and the greatest star discoveries of the decade
WAYNE MORRIS
JANE BRYAN
in the record-breaking hit that has all New York rushing to the

Strand
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Everybody's doing it now—and everybody's miles ahead of "Green Light" and "Marked Woman" with this record-breaking, heat-breaking holdover hit from

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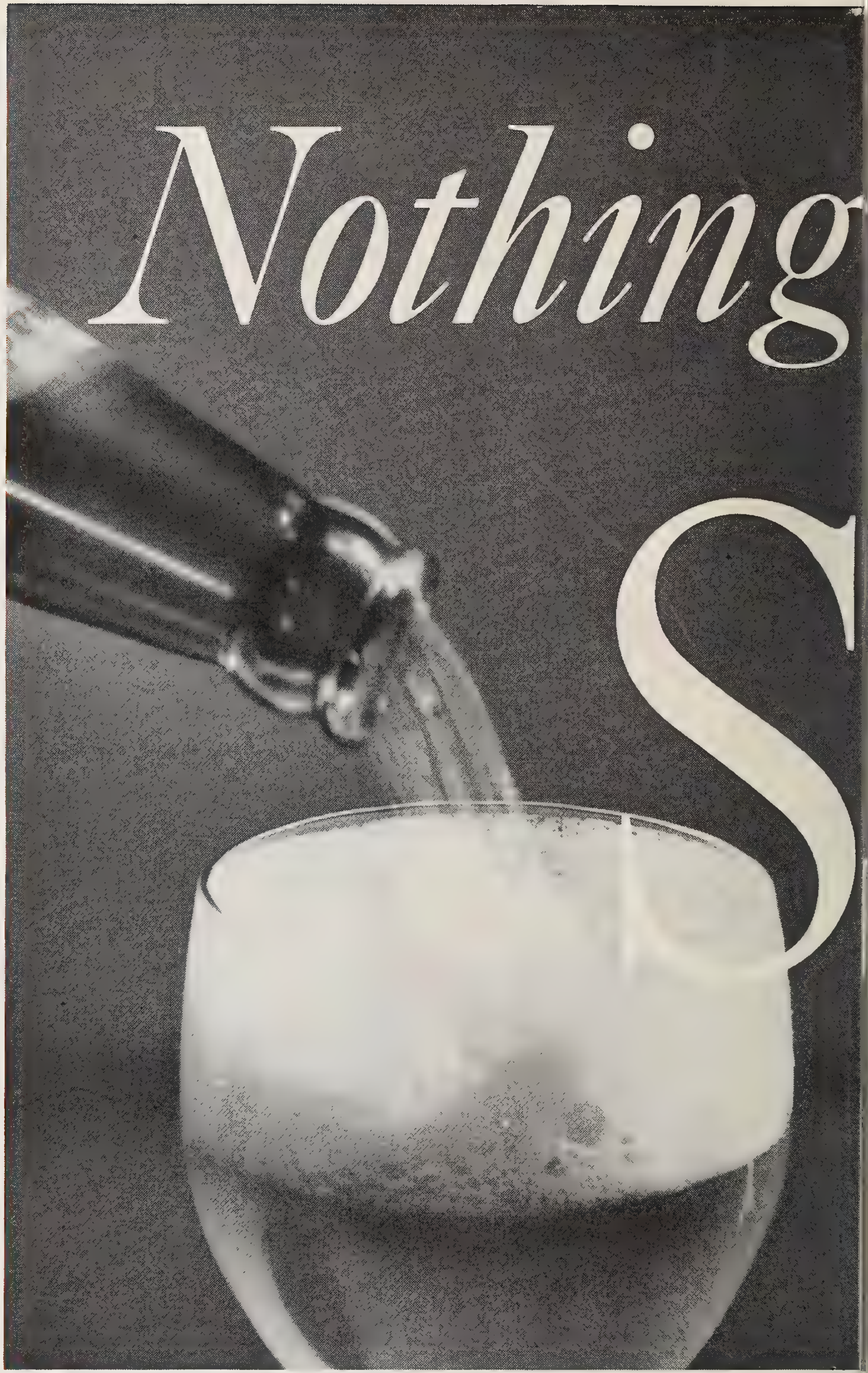
GEORGE BRENT
ANITA LOUISE
in
"THE GO GETTER"
with
Charles Winninger
Henry O'Neill
A Cosmopolitan Production

EDW. G. ROBINSON
BETTE DAVIS
in
"KID GALAHAD"
with
Humphrey Bogart
Wayne Morris

"SLIM"
with
Pat O'Brien • Henry Fonda
Margaret Lindsay
Stuart Erwin

KAY FRANCIS
ERROL FLYNN
in
"ANOTHER DAWN"
with
Ian Hunter
Frieda Inescort



"SAN QUENTIN"
with
Pat O'Brien • Humphrey
Bogart • Ann Sheridan
Barton MacLane
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Gloria
Claude
A Mervyn LeRo

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for the

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(The Set-Up is WARNER BROS.' – The Pleasure is Yours!)

DICK POWELL
in
"THE SINGING MARINE"
with
Hugh Herbert • Allen Jenkins
Doris Weston • Lee Dixon

MARION DAVIES
ROBERT MONTGOMERY
in
"EVER SINCE EVE"
with
Patsy Kelly • Louise Fazenda
A Cosmopolitan Production

BORIS KARLOFF
in
"WAR LORD"
with
Beverly Roberts
Ricardo Cortez
A First National Picture

E
SOUTH"
Dickson
Rains
y Production

BETTE DAVIS
in
"THAT CERTAIN WOMAN"
with
Henry Fonda • Anita Louise
Ian Hunter • Donald Crisp

"MARRY THE GIRL"
with
Frank McHugh • Hugh Herbert • Mary Boland

20th's CONVENTIONEERS ARE STREAMING BACK . . .

all steamed up about the program that will make 1937-38 greater by far than even the current smash season!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Be patient - - - They'll tell you *all* about it. And the insert in next week's Motion Picture Herald gives details on the first-quarter's releases!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 127, No. 10

June 5, 1937

UNCLE SAM PRESENTS

THE other day Mr. Brooks Atkinson, dramatic editor and critic of the distinguished New York *Times,* went over to the Adelphi and saw the Federal Theatre Project's presentation of "The Revolt of the Beavers", incurring thereby some poignant reactions. It is to be remembered that Mr. Atkinson, while certainly not red, has put himself often enough on record with opinions that classify him as an advanced liberal, well advanced. However, it would appear that he, like some of the rest of us, considers too much is too much.

Speaking of the Beaver piece as "a revolutionary bedtime story" of Mother Goose fantasy, Mr. Atkinson finds the Works Progress Administration offers to the kiddies of New York "now unschooled in the technique of revolution . . . an opportunity, at government expense, to improve their tender minds".

The Beaver tale is a yarn about how the workers revolted with machine guns and readjusted society, reshaping the world to their hearts' desire by violence.

"The newest adventure of the WPA theatre ought to improve our diplomatic relations with Soviet Russia," thinks Mr. Atkinson.

This epic of Marxian art is the collaborative work of Oscar Saul and Lou Lantz with "an ideological score by Oscar Waller".

◆

AND, while we are reviewing the *Times* — Mr. Simeon Strunsky, in "Topics of the Times" on the editorial page, discusses the relative world fame of the names of Rockefeller and Edison. He observes that probably the kerosene can, supplying the light, has penetrated farther into remote corners of the earth than the graphophone and the motion picture. It might also be observed that the same laboratories at Menlo Park and West Orange brought forth the incandescent lamp which might have wrought devastating influences on the map of Standard Oil had not petroleum become power instead of light for the industrial world. No industry is really independent and in a world of its exclusive own — conspicuously the motion picture.

△ △ △

FAME CONSUMES

THE recent passing of Mr. William Gillette, ripe with years and rich in memories of attainment, brings realization there has gone with him and his like a quality and kind of distinction special to the stage of yesterday and its people.

By the laws of inevitability, we shall ever have many actors of high fame and some of great capacity. But it is unlikely that today's media and methods of distribution will conduce to the making of careers so especially founded in a single creative personality dominating the product. William Gillette's presentations were substantially all Gillette.

The most nearly equivalent order of performance that has occurred in the world of the screen appeared in the lone, isolated instance of Mr. Charles Chaplin. And no similar type of creative contributor has appeared in the score and four years since he began.

What is left of the stage tends ever to swift service of seasonal whims and trends with blazing single season successes and then forthwith a transmutation into cinema. And the motion picture, making and devouring fame, is inescapably beyond individual creative domination in any such degree as the stage of the period when Gillette rose to triumphs, repeated year after year. Once again it would seem that the machine and its technologies tend to overwhelm the individual.

Fame flames on, burning higher than ever, demanding an unending flow of the fuel of genius and personalities. Only the fame is constant, enduring. The people are consumed.

△ △ △

GORGE LIFTERS

"*THE crass doctrine of volume production and mass scale may make one's gorge rise, but it makes it rise even higher to realize the ways in which the motion picture industry has taken, from the hands of its creators, the tools of the drama and has applied them for volume production.*"

So spoke Mr. Paul Hollister, executive vice-president and manager of advertising matter for R. H. Macy & Company, big New York department store, before the convention of the American Theatre Council last week.

Mr. Hollister is an able showman in the merchandise field, and one wonders how far his gorge rises at Macy's appropriation of the tools of the circus with its Thanksgiving Parade, etc. Also he might lift his gorge some more considering how Macy's have taken the tools of selling "from the hands of its creators" such as the pack peddler and the town crier.

[*Besides, the screen has taken no tools. It is in fact the first real tool and instrument for the finished production of what the stage did "by hand" and never twice alike.*]

△ △ △

MR. WALPOLE'S ESCAPE!

"THE pretty characterless face of Hollywood" is the title that *World Film News* of London found for an interview with Mr. Hugh Walpole, back home from a writing sojourn with the American cinema.

"The men with ideas, whether they are stars, actors or writers, are finding it extremely difficult to develop the cinema as an art form," observed Mr. Walpole.

It is to be presumed that his distinction between stars and actors was just a fortunate inadvertence.

"There are a score of first rate directors over there, but they are prevented from making any real progress by the financial dictators, who, often as not, know nothing of films and direct proceedings from their offices in Wall street. So the real enthusiasts, who know and have learned to love films, find themselves castrated."

Mr. Walpole is obviously tremendously more of a maker of fiction than a reporter of facts. That does not, to be sure, detract from the obvious merit of one of his ideas.

One wonders if he left Hollywood in time.

This Week

HOLLYWOOD'S studio strike fizzled on Tuesday to flare again Wednesday of the week chosen by two companies for expounding to sales staffs convened in the production capital the merits of some 120 features announced for 1937-38. Sylvestre Zeffarino Poli, one time owner of the nation's largest independent theatre circuit, died in respected retirement as organized exhibitors put finishing touches to a "chain store" tax bill such as he dreamed not of in his combat years. Four corporations reported dividends and one a net loss. Reported progress in the field of television was reflected in radio but not motion picture activity. French expression with reference to certain understandings between Germany, Italy and Japan as to films of American and other origin was mixed, not to say contradictory, but none of the cameras trained upon 41 productions in work on Hollywood stages missed a silenced click. Summer set in and school let out, over most of the country, and J. C. Jenkins found exhibitor Waltons pretty well pleased with things in general.

20th-Fox Lists 66

John D. Clark, Twentieth Century-Fox general manager in charge of distribution, revealed to the company sales staff in convention at the Hotel Ambassador in Los Angeles Tuesday titles of 60 of the 66 features to be released for the 1937-38 season. Fifty-two of these are to be produced in Hollywood under supervision of Darryl F. Zanuck. Of the remaining pictures, one will be the last Martin Johnson production, four will be Will Rogers reissues and three will be made in England.

The convention and the product are reported on page 23. A picture of company executives appears on page 11.

"Chain Store" Bill Passes

The Pennsylvania legislature on Wednesday passed a bill imposing a tax ranging from $1 to $500 each on "chain stores and theatres." The measure provides for levying of the tax on a sliding scale and resembles in many respects the Louisiana act recently held valid by a supreme court ruling. The Pennsylvania measure also establishes a penalty of from $50 to $100 for each day a store or theatre may operate without a license. An appropriation of $151,517 for the department of revenue to collect the tax is also provided. It is expected that Governor Earle will approve the measure.

Earlier in the week the Allied States Association of Motion Picture Exhibitors made available a draft of the "chain store" bill studied at its convention in Milwaukee as a model for proposed legislation. This bill would levy fees on a seat basis, ranging from 50c to $5 per seat.

The Allied draft is submitted on page 29.

"Growing Pains"

Harry M. Goetz, of the Max Gordon Plays and Pictures corporation, told New Yorkers on his return from Europe Tuesday that motion picture production in England is suffering from what he chose to describe as "growing pains." Mr. Goetz named as the first offering of the Gordon company the current Broadway play, "The Women," which he said will go into production next summer for release in the 1938-39 season. He defined the company policy as largely confined to production of plays which are susceptible to screen adaptation. "The Women," according to critical and lay report, is susceptible to quite a bit of it.

Republic Announces 54

J. J. Millstein, Republic vice-president in charge of sales, outlined to the company convention at the Hotel Roosevelt in Hollywood Tuesday the 1937-38 program of 30 features, 24 westerns and four serials.

The convention and the product are discussed on page 24. Picture on page 10.

* * *

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Managers' Round Table Page 63

J. C. Jenkins' Colyum Page 83

What the Picture Did for Me Page 59

Release Chart Page 73

Frels Jury Disagrees

A jury in the federal court at Dallas, Texas, was discharged without reaching a verdict in the case in which Ruben Frels, Victoria theatre owner, sought damages totalling $655,000 from the Jefferson Amusement company, East Texas Theatres, Paramount, Columbia, Metro-Goldwyn-Mayer, Universal, Vitagraph, Sol Gordon, J. C. Clemons and J. G. Long, charging the withholding of films from his South Texas theatres. The jury found for one defendant, but reported it could not agree as to the others. U. S. District Attorney John Earhart, who has a similar case pending in which he charges the Interstate Circuit with violation of the Sherman anti-trust act, watched the case interestedly.

Selling by Screen

The General Electric company signalized the beginning of its third year as a user of motion pictures in sales promotion by exhibiting its latest production, "From Now On," in the Center theatre, New York. The company will exhibit the picture throughout the country in dark or rented theatres, restricting the exhibitors to morning hours to avoid conflict with box office hours, company officials assert.

More about the picture and the company's plans for it will be found on page 53.

Tax Study Asked

President Roosevelt asked Congress to authorize investigation of personal holding companies, inter-family corporations and other types of financial structures described as devices for avoiding income tax responsibilities and proposed legislation, to be predicated on the results of such investigation, to curb future practice in kind.

The matter is dealt with on page 17.

WPA Talent Protests

Some 10,000 Works Progress Administration workers employed in the agency's theatrical enterprises in the New York area vacated their assignments in a one-day demonstration against proposed reductions in the federal relief appropriation for the next fiscal year. The gesture, which included picketing, extended so far as to suspend puppet shows at four public schools and a settlement house.

Organizations participating and things they did are revealed on page 14.

Noah Beery, Senior

Noah Beery, Sr., father of Wallace and Noah Beery, Jr., died in Hollywood at 83.

Read "Remembering," by Terry Ramsaye, on page 18.

Independents' Cause

Demands for protection of the independent exhibitor through legislation, specifically through anti-block booking laws, theatre divorcement measures and "chain store" taxation; a proposal for a national combine, and strong protests against the buying of pictures by number rather than by title and against special sales drives highlighted the fifth annual Allied States Association of Motion Picture Exhibitors in Milwaukee. "We are a stronger group than ever before," Nathan Yamins, president, proclaimed as the meeting concluded.

The convention agenda is reported in full on page 29.

International Bloc

An account in the April 17th Motion Picture Herald of the bloc formed by Germany, Italy and Japan to "war" on Hollywood and other film sources brought Central European attention to focus upon the international film situation. French officialdom and trade, desirous of inducing American companies to attend the International Film Congress, were inclined to shrug aside the existence of such a bloc, but the French press continued to manifest complete credence.

The matter is thoroughly gone into on page 12.

Television Plans

Spurred, possibly, by announcement of a new tube reported capable of projecting pictures upon a screen 8 feet by 10, the National Broadcasting company, Columbia Broadcasting System and Mutual Broadcasting System proceeded with plans for taking care of television when and if it becomes commercially practical. NBC announced its intention to install television transmitting apparatus in the new building under construction for KYW in Philadelphia.

Developments on the television horizon are recorded on page 72.

Austria's Quandary

The motion picture problem of Austria is also one for America, writes Hans Lorant from Vienna. The season just closing found too many American pictures released, with a consequent indifference of the theatre-going public. At the same time, Austrian producers found themselves blocked by Germany's control of the market and meager concessions in the Kontingent, and the producers' association appealed to the Government for help.

The story is on page 27.

British Films Act Due

Dr. Leslie Burgin's statement to distributors in England that their percentage under the Quota must be lower hereafter is regarded in London as a significant development, writes Bruce Allan. The first draft of the new Films Act is to be received on June 8th by the trade bodies representing the three general branches of the industry. The new bill, it is understood, will contain several provisions which were not suggested by the trade groups.

Mr. Allan's story is on page 62.

Production Eases

Hollywood stages held 41 pictures in production as 7 were placed before the camera and 13 taken to cutting rooms. Both the finishing and starting groups were regarded as mine-run material.

Gus McCarthy gives titles and personnel on page 41.

Four Profits and a Loss

Dividends were declared by Paramount Pictures, Radio Corporation of America, Columbia Pictures and Pathe Film corporation. International Cinema, Inc., in Hollywood, reported a loss.

Turn to page 18 for the good news and bad.

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Poli Passes

Sylvestre Zeffarino Poli, 77, once head of the country's largest independent theatre circuit, died at his home near New Haven, Conn., Monday. Born in Italy, Mr. Poli entered the industry by way of the Eden Musee in New York and developed theatre holdings sold to William Fox in 1928 for a reported $30,000,000. Many of these properties still bear his name.

Highlights of Mr. Poli's career are sketched on page 22.

The Chinese View

Chinese views with respect to the filming of Oriental subject matter in Hollywood and elsewhere were clarified for Occidental eyes when the Central Censorship Committee issued a permit for exhibition of "The Good Earth" minus three brief and readily dispensable incidents. Reasons given for the eliminations told puzzled producers more about the Chinese policy than a ream of printed regulations.

The story appears on page 50.

Chance Games Again

A survey of the chance game matter in the Greater New York area revealed that independents not only have failed to discontinue them in conformity with the example of the major circuits but are prone to give as their reason for failing to do so the allegation that competitors have forced them to retain the custom by retaining it themselves.

This and other aspects of the giveaway business are discussed on page 36.

Production at Cost

Frontier Films corporation, described as an "independent and non-profit" producing and distributing company, was formed in New York by a group of writers, directors, playwrights, actors and cinematographers with the announced intention of producing pictures at cost for groups desiring to screen works based on "progressive" themes. Announced, too, is a monthly short of the news variety to be called "The World Today" and to follow in a general way the March of Time pattern.

Personnel and declared purposes of the new organization are reported on page 40.

Okay in Czechoslovakia

Thirty-four of the 79 motion pictures passed by the Czechoslovakian Board of Censors at Prague in the first three months of this year were American productions.

The figures for this period and the corresponding period of 1936 are given on page 53.

This Week in Pictures

AMONG those who entrained at New York for the Republic Pictures convention at the Roosevelt Hotel in Hollywood on Tuesday and Wednesday were (l. to r.) J. J. Millstein, vice-president in charge of sales; Sam Hacker, manager of circuit department; H. H. Everett, southern sales supervisor; Herman Rifkin, Boston franchise holder; Harry LaVine, Philadelphia branch manager, Herman Gluckman, New York and Philadelphia franchise holder, and Edward M. Schnitzer, eastern sales supervisor. (Story on page 24.)

Akin to the sidewalk at Grauman's Chinese theatre is the window of Selfridge's Oxford Street store, London, where Columbia's director, Frank Capra, is seen adding his name to the great ones etched thereupon before leaving on May 21 for Paris, Rome and Hollywood.

The Society of Motion Picture Engineers held its annual Spring meeting at the Roosevelt Hotel in Hollywood last week, Monday through Friday, with practical demonstrations of engineering accomplishments in equipment and operation carried on at the MGM, Universal and 20th Century-Fox studios. Below and across the bind, by a modest bit of engineering on your layout man's part, is a group picture of the "among those present" variety.

THE left-to-right of this executive group conducting the Twentieth Century-Fox convention at the Ambassador Hotel in Los Angeles Monday through Thursday is William Gaetz, vice-president and executive assistant to Darryl F. Zanuck; Mr. Zanuck, vice-president in charge of production and, just now, describing either "the one that got away" or his next big picture; Sidney R. Kent, president; Joseph M. Schenck, chairman of the board; and John D. Clark, general manager of distribution. (Story on page 23.)

Down to the airport to see Alexander Korda off after attending the meeting of United Artists partners in Hollywood last week are seen Basil Bleck, financial advisor to Mr. Korda; Douglass Fairbanks, Mr. Korda, Mary Pickford, Maurice Silverstone, managing director of United Artists in England; Charles Chaplin, Dr. A. H. Giannini, president, and Samuel Goldwyn. (Story on page 16.)

FRANCE SPLIT OVER NAZIS' INTERNATIONAL FILM BLOC

Strategy of German - Italian - Japanese Film Alliance, Revealed in "Herald" Article, Brings New Complications

Publication in Motion Picture Herald on April 17th of the formulative details and intended strategies of a Nazi-Italo-Japanese film bloc aimed at Hollywood, and at "all 'liberal' and communistic motion picture influences of the world," is now bringing into focus, in Central Europe, the international problems of the motion picture.

The French film industry has begun to deny the existence of any such "bloc," while at the same time the French press virtually verifies its existence, complaining that "Nazi influences" are hurting French films.

It now appears that because the next International Film Congress, July 5th to 9th, is, for the first time, to be held on French soil, under purported French sponsorship, the French Cinema Confederation is extremely anxious to obtain official representation from and the support of the American motion picture business for the Convention. The French trade, therefore, principally the French Cinema Confederation, seems to be engaging in a campaign to belittle the German - Italian - Japanese anti-Hollywood film bloc, realizing that England and Hollywood are aware that the Nazis have controlled the previous International Congresses and the International Film Chamber sponsoring the meetings.

The French are pointing out, both to the United States and England, that the Congress will be held this year in Paris, and not in Berlin, and that France for the next two years will hold the International Chamber presidency, not Germany, as heretofore.

"So, we hope that the United States and England will understand that Berlin is not at all leading the Chamber," asserted an official of the French Confederation.

Says Germany Still Pulls Strings

Regardless, an official spokesman for the American motion picture industry, who insisted on anonymity for obvious reasons, declared Tuesday that "Germany still is pulling the strings in the International Chamber and will run the show at the International Congress."

He charged that "Germany and her 'ideological' allies in the international film bloc aim to 'gang up' on the American film business, despite anything the French may say to the contrary in their attempt to get America into either the International Chamber or International Congress."

The Motion Picture Producers and Distributors of America denied that any official film representative will be on hand at the Congress from the United States.

"Too presumptuous," said the MPPDA to the statement in *Agence D'Information Cinegraphique* that "it is nearly surely sure Mr. Hays will send us an observer."

ITO DEMANDS FILMS HELD BY PARAMOUNT

The Independent Theatre Owners of California has demanded of Paramount Pictures Corporation that the ten pictures held out of the 1936-'37 contracts be replaced. Members of the organization passed a resolution condemning Paramount's action, at a recent meeting.

A later communication said:

"It is quite obvious that if a distributor is allowed to establish a precedent by selling pictures in their top group, making lavish promises to the exhibitor in order to influence them to buy their pictures for any one season, and then later remove said pictures and place them in the top group the following season, they are undermining the faith that they have established in the minds of all exhibitors heretofore. It is a real violation of a trust the exhibitors have had in Paramount for many years and it is hard to understand that a distributing company would so far forget its moral obligation to its contract holders as to perpetrate upon them such an obvious wrong."

Adolph Zukor's defense of Paramount's policy, before Allied States Association's convention, appears on page 30.

The Motion Picture Herald's Nazi-film-bloc story of last April, which the French press is now pleased to deny, said: "An international motion picture trade 'war' is in the making, Germany firing the first salvo when it moved to form a film 'bloc' made up of the Nazis' ideological allies for propagandistic and 'cultural' cooperation to fight their most powerful rival, the Hollywood industry, and all non-Nazi motion picture influences in the world."

Italy and Japan were the first two countries to ratify the film alliance with Germany, continued the Herald, adding: "Austria and France have had motion picture trade pacts in existence with the Nazis for some time."

Now the French industry appears to be split as to whether "friendly" feelings actually exist between France and Germany.

Mr. Pierre Autré, correspondent in Paris of Motion Picture Herald, in reporting now on the international motion picture problem in Europe, concludes that "a time may come—very soon—when France will have to turn herself to the British and the American sides to defend their common interests in the Central European markets."

France, with Film Congress on Her Soil, Deprecates Anti - Hollywood Bloc and Germany's Control of Chamber

—

by PIERRE AUTRE
in Paris

The French Confederation of the Cinema last week called in the press to give information on the International Film Congress, July 5th to 9th, and did not hide its disappointment that the English-speaking countries—meaning the United States and Great Britain—have always refused to belong to the International Film Chamber and will not be represented at the Congress.

"We understand that the main reason why America and England have never become members of the International Film Chamber was the fact that headquarters of the Chamber were in Berlin, and because it was presided over by Germans ever since its inception, two years ago. (Dr. Lehnich, president of the Reichsfilmkammer, was Chamber president from 1935 to the present.)"

Conceded by Federation Spokesman

This much was admitted at the French Cinema Federation press Conference last week, in Paris, by a Confederation spokesman.

"In America and England," he continued, "the International Film Chamber is said to be under 'Nazi' influences and is intended to form a real bloc of Continental film industries against English-speaking films.

"Now," he added, "these reasons will no longer be available, for the headquarters of the International Chamber will for the next two years be situated in Paris, and will have a French president.

"Indeed, regulations of the International Film Chamber are that the presidency and headquarters belong for two years to each of the Chamber's members. The first two years were for Germany, 1935-36 and 1936-37; the next two years will be for France, 1937-38 and 1938-39, etc.

"So," concluded the French Confederation spokesman, "we hope that the United States and England will understand that Berlin is not at all leading the Chamber."

A Sensation in Paris

A sensation was produced in France in the French official, press and trade circles by the article published in Motion Picture Herald on April 17th, entitled: "Nazis, Italy and Japan Allied for Film 'War.'"

This article was reproduced in highlights in *La Cinematographie Francaise* on May 7th, followed by remarks by the editor:

"We think that the Motion Picture Herald considers things under a too special angle. It is France who organizes the next Congress of the International Film Chamber, and it is also France who will have for the next two years the presidency of this International Chamber.

"We are convinced that our (French) delegates would be delighted to welcome the American and British adhesion to this organization

(Continued on following page, column 1)

FRANCE REPORTED STILL IN FILM BLOC

(Continued from preceding page)

(and convention) which now has 20 countries in its membership."

"Senseless Gossips"

In the mimeographed daily trade paper, *Agence D'Information Cinegraphique,* the editor, J. P. Coutisson, who carries on a policy which seems directed in favor of the French film producers, and very often against American companies, wrote his editorial article of May 14th about this question.

"It is distressing that a trade paper as serious and as circulated as the MOTION PICTURE HERALD has published such senseless gossips concerning a pretended 'cinema common front' organized by Germany, Italy and Japan, to compensate the democratic and communistic cinema influences.

"But things become more serious—and also more comical—when our American colleague pretends to discover suddenly that a 'film war' may break out in the near future. Just the same as if this war had not always existed—to wit: competition—and just the same as if this war had not always increased since the time when the Warner Brothers (first commercializers of sound) had thought it was useful to add words to the silent film."

"Why," M. Coutisson asked, "riddle with arrows the next International Film Congress?"

"It is not only awkward," he continued, "but also unfair. It is not a reason because the all-powerful American film industry does not want to associate itself with our *European* efforts that it must run counter to our plans.

"There is no point of Nazi, fascist, popular front or communistic bloc. It is only a matter of cinema and it concerns nothing but the collaboration of all European countries."

"We agree with Americans if they want to keep out of this business at which they look from afar with an amused smile," asserted M. Coutisson. "But, some of these days they will be a part of the Chamber, and, according to their old custom, they will take the 'lion's share.'

"With regard to our neighbors, the British, it is not so sure they will not come very soon. I cannot say yet why they want to be absent, but I know that they will come soon."

Cites Fanck Picture

The HERALD'S article on the Nazi-Italy-Japan bloc next took the attention of *Le Merle Blanc,* a weekly publication edited by Marcel Lapierre in cinema matters. The sympathy of *Le Merle Blanc* for the extreme "left" is well known in Paris, and M. Lapierre, besides being its cinema editor, is also the cinema correspondent for the Trade-Unions official paper, the daily *Le Peuple.*

"The coming presentation in France of a Japanese picture, 'Terre Nouvelle' (New Land) has been announced," wrote M. Lapierre. "It has been directed by a German, Arnold Fanck. At first sight this looks just like an ordinary piece of news of no importance. But . . .

"Arnold Fanck is also the author of many mountain pictures of which the star was Leni Riefenstahl.

"Leni Riefenstahl is in some kind the 'favorite' of Hitler. (EDITOR'S NOTE: Leni Riefenstahl was placed by Adolph Hitler in complete charge of all filming at last year's Olympic Games in Germany, including control over American newsreels' activities at the Games.)"

"This little Fanck-Riefenstahl fact already gives some color to the story," continued M. Lapierre in his article in the Parisian *Le Merle Blanc.*

"Now," he suggested, "let us look at the American papers. They (MOTION PICTURE

(Continued on following page)

Complete Representation and Program For International Film Congress

by PIERRE AUTRE
in Paris

Originally scheduled for June 7th to 12th, the International Film Congress, sponsored and conducted by the International Film Chamber, will be held instead in Paris, from July 5th to 9th. Reason for the change lies in the delay of the Paris International Exposition with which the Congress is this year connected.

Some 15 European nations — America and England will not attend — have already announced that they would be represented at the Congress, as follows:

BELGIUM—represented by the Association Cinématographique de Belgique; the Association Nationale du Cinema Educatif de Belgique (Educative Cinema Association), and the Union Nationale Cinématographique Belge (Belgian National Cinema Union).

DENMARK—represented by the Biograftheater Foreningen Kobenhavn Og Emegn.

GERMANY—by the Reichsfilmkammer (Reich Film Chamber).

FINLAND—by the Suomen Biografiliitto.

FRANCE—by the General Confederation of the Cinema.

ITALY—by the Federazione Nazionale Fascista degli Industriali dello Spettacolo (National Fascist Federation of the Entertainment Industries).

YUGOSLAVIA—by the Bund der Lichtspieltheater des Konigreiches Jugoslavien (written in German, meaning Cinema Exhibitors Association of Yugoslavia).

LUXEMBOURG—by the Vereinigte Lichtspiel Theater Luxemburg (written in German, meaning Cinema Exhibitors' Association).

NORWAY—by the Kommunale Kinematografers Landsforbund.

AUSTRIA—

1. Gesamtverband der Osterreichischen Filmproduktion (Film production).
2. Gremium der Lichtspielunternehmungen Osterreichs (Theatres).
3. Osterreichische Filmkonferenz (Government Cinema Branch).

POLAND—by the Superior Council of Cinema in Poland.

SWEDEN—by the Sveriges Biograf och Filmkammare (Swedish Film Chamber).

SPAIN—

1. Camera Española de Cinematografia (Spanish Film Chamber), with headquarters in Barcelona.
2. Societad General Española de Empresarios de Espectaculos (Spanish General Society of Cinema Exhibitors), with headquarters in Madrid.
3. Asociacion de Empresarios de Espectaculos Publicos (Association of Public Entertainments Exhibitors) with headquarters in Barcelona.
4. Asociacion Nacional de Productores Cinematograficos (National association of cinema producers), with headquarters in Barcelona.

CZECHOSLOVAKIA—

1. Verband der filmproduktion in der Csr. (Film Producers).
2. Zentralverband der Kiontheater in der Csr.

HUNGARY—

1. Bund der Ungarischen Filmindrustriellen (Cinema Hungarian Industry).
2. Bund der Ungarische Kinobesitzer (Hungarian Film Exhibitors).

Four countries, Austria, Poland, Germany and Italy, will send to the Congress official government representatives rather than cinema delegates.

The Congress will open on Monday, July 5th, when there will be held the first meeting of the committees which compose the International Film Chamber:

1. Executive Committee and Board.
2. Cinema Economy Committee.
3. International Federation of Cinema Exhibitors Associations.

On Tuesday, July 6th, the Congress will be officially opened by a general meeting which will be held at Le Havre on board the French liner *Normandie.*

On the evening of July 6th, the delegates will be brought back to Paris where they will attend a "Cinema Festival," at the Paris Exposition. French stars will be present.

On Wednesday, July 7th, meetings of the following commissions will be held:

a. Juridical Commission, of which the President is Raymond Lussiez, President of the French Exhibitors Association. This commission has in charge all affairs concerning copyrights, and records all the cinema operations between the countries belonging to the International Film Chamber.

b. Committee of Cinema Economy, presided over by Dr. Meydam, an official of the Nazi U.F.A. This committee has in charge all matters of customs, quotas, censorships, shipping, and payment.

c. Commission of Cultural and Educative films: Presided over by M. de Feo, (president of the Educative Cinema Institute, Rome).

On the evening of July 7th, a "Cinema Gala," including a French film and a music hall show, will take place at the Marignan-Pathé Theatre.

On Thursday, July 8th, the concluding meeting of the Congress will be held, followed by a dinner.

On Friday, July 9th, delegates will visit the French studios and the Paris Exposition.

At the same time the Congress of the "FIPRESCI" (Federation of the Cinema International Press) will also be held in Paris.

FRENCH SPLIT OVER NAZI CONTROL

(Continued from preceding page)

Herald) inform us that Germany, Italy and Japan have formed a 'cinema bloc.' This is a result of the famous 'cultural agreements' between these three countries."

"In what way do they want to use this bloc?" queried *Le Merle Blanc,* which answered its own question: "To put into practice a lovely program that we will tell you about—to propagate by means of the cinema the Hitlerian ideas and culture. At the same time it will battle the 'liberal' influences of Hollywood and Paris, and the 'bolshevist' influences of Moscow."

'But that is not all," continued *Le Merle Blanc.*

"France has signed a cinema agreement with Germany. Is it with the purpose to send us regularly all the fascist productions of the bloc?

"It is very possible. And (the Japanese) 'La Terre Nouvelle' may be the first arrival to result from the combination."

"Just as a chance," *Le Merle* continued, "an International Film Congress will be held in Paris. Just as a chance, the President of the German Film Chamber is the leader of the Congress organization committee. Just as a chance—also—England and the United States will not be among the members of this Congress.

"So, we ask, will the representatives of the French cinema be once more 'bamboozled'?

"These so-called (French cinema) 'representatives' have missed the mark so many times when they could have brought renown to the French cinema.

'Will they (the French cinema representatives to the Congress) keep smiling and hook their car to the anti-democratic cavalcade of Mussolini and Hitler?"

Film Relations Muddied

Officially, there has not been a statement issued by the French Cinema Confederation or by the French Foreign Office on the Herald's story of the Nazi-Italian-Japanese film block. But the article did make a sensation at the cinema bureau of the French Foreign Office, and, if there has not been any official statement, it has been unofficially declared that *under no circumstances* will French cinema organizations be "taken in tow" by any foreign country, by Germany or any other one.

On the other hand, motion picture relations between France and Germany are not presently going so well. And France's interest in the "Nazi-Italian-Japanese film bloc" seems to be the same as America's and England's.

Negotiations between France and Germany to renew their film agreement have been stopped for some time. French producers had asked a reciprocal agreement between the two countries. In 1936 German films made more than 12,000,000 francs in France, while French films had received no more than 700,000 francs in Germany. As a result, the French producers are claiming that there should be created a "clearing fund" which would save the difference between the money made in France by German films, and the money made in Germany by French films. This difference—11,300,000 francs in 1936—would remain at the disposal of French producers to produce in the French studios German versions of French films.

Besides, the agreement would include a stipulation which would guarantee the importation and the exhibition of these German versions in German territory. It is understood that this idea up to now has not had the backing of the French Government.

Fighting French Advance

French films produced last season have gained ground in such countries as Austria, Roumania, Yugoslavia, and Hungary, which heretofore were the real "fief" of German motion pictures. In Central Europe, especially, French films are taking, little by little, the place of German films, which now are looked upon as containing too much Nazi propaganda.

But. it has been disclosed that German authorities are trying by all means to stop this big advance of the French film.

It was reported a few days ago that at Zagreb, in Yugoslavia, a French film, entitled "Les Loups Entre Eux," which relates the battle between French and German secret service, was banned, after three days showing, on the request of the German consul. This film was taken off the bill specifically by police order and its showing has been forbidden in the whole Yugoslavian territory. After an investigation, it was made evident that four other French films, of which the stories also concern Germany, will likewise be banned in Yugoslavia. These films are "L'Homme A Abattre," "Marthe Richard, "La Grande Illusion" and "Soeurs D'Armes."

There was no surprise at Germany's banning of "L'Homme A Abattre," because Germans are shown in it in an unfavorable light. But, "La Grande Illusion" and "Soeurs D'Armes" are still in production!

German Interference

It is obvious that Germany's interference officially with French motion pictures actually exists in countries where the Nazis have political influences.

It is reported that the German Government would try to do the same in Italy, and in other Central European countries, which is an obvious confirmation of the Motion Picture Herald's article of April 17th.

It is expected that all these questions may be the subject of stormy discussions at the Paris International Film Congress.

And this may change many things in the International Film Chamber. A time may come —maybe very soon—when France will have to turn herself to the British and the American sides to defend their interests in the Central European markets.

Technicolor Officers Named

All officers of Technicolor Corporation were reelected at the annual meeting of the board of directors of the company in New York this week. Officers are Dr. Herbert T. Kalmus, president; J. A. Ball, George F. Lewis, F. R. Oates and G. F. Rackett, vice-presidents. F. F. Bryant is secretary-treasurer.

No Roadshows in Canada

Regardless of the initial presentation policy in the United States, "Captains Courageous" will not be played as a roadshow attraction in Canadian cities, it was said in Toronto this week. The picture will be given general release on a continuous performance policy in Canada in about two months.

Commonwealth Convention

Economy in theatre operation was stressed at the two-day convention of 27 managers of the Commonwealth circuit, which ended last Wednesday night in Kansas City. C. A. Schultz, head of Commonwealth, outlined the circuit's 13-week "King of the Sun" campaign which opens this week.

Workers Stage a Protest Against WPA Relief Cut

More than 10,000 Works Progress Administration workers in New York left their posts last Thursday in a one-day demonstration against proposed reductions in the federal relief appropriation for the 1938 fiscal year. All Broadway performances by WPA actors and musicians were cancelled and the offices of the art and writers' project were closed Thursday noon.

Meanwhile, Harold Stein, administrative officer of the music, art and writers' projects assured the strikers that reductions in personnel were unlikely before the end of June and promised to give the workers as much notice as possible before the cuts went into effect.

The writers formed a picket line in front of their headquarters, which also houses the art project. Employes of the theatre project, which has offices in the Chanin Building on 42nd Street, were represented in the same picket line. They decided not to picket their own office since a clause in the Chanin Building lease provides for cancellation in the event of picketing.

Marionette shows at four public schools and a settlement house were also cancelled.

Organizations which sponsored the demonstration included the Workers Alliance, the New York Newspaper Guild, Local 453 of the American Federation of Teachers, Local 1,199 of the Pharmacists Union, the Federation of Architects, Engineers, Chemists and Technicians; the Bookkeepers, Stenographers and Accountants Union, the Writers Union, the Artists Union, the Dental Technicians Equity and Local 802 of the American Federation of Musicians.

Exhibitor Outing Set

The Independent Theatre Owners Association in New York will hold its annual outing in July with the choice now narrowed down to a boat ride to Bear Mountain or a day at Briarcliff Manor up the Hudson. The affair will be arranged by David Weinstock, John Manheimer, Stanley Lawton and L. Meyers.

Copyright Bars Music

The popular Gilbert and Sullivan music will not be heard as the musical background for the picture, "The Girl Said No," when it is released in Canada because of copyright difficulties, according to the Grand National office in Toronto. Different music will be supplied if the picture plays Canada.

Sam Shumer was named story editor of Grand National this week to take the place of Sidney M. Biddell, who resigned last week to enter independent production with his own company.

FILM LABOR ORGANIZATION QUIET; UNION VETOES STRIKE SETTLEMENT

Department of Labor Conciliator Arranges Conference Between Painters and IATSE Officials, but Crafts Reject Pact

Decoration Day brought calm and indications of a permanent peace on the Hollywood strike front and reports of labor organization in other departments of the motion picture industry carried a quiet note.

Edward Fitzgerald, conciliation commissioner for the Department of Labor, unofficially sponsored negotiations looking toward a settlement of the jurisdictional dispute between the remaining units of Federated Motion Picture Crafts, chiefly the Brotherhood of Painters and Decorators, which were still on strike and the International Alliance of Theatrical Stage Employees.

The painters' union, however, on Wednesday rejected the proposed agreement by a vote of 640 to 276 and repudiated an earlier announcement of a strike settlement. They demanded a written guarantee of a closed shop and wage increases.

The executive board of the American Federation of Labor, to which Federated Crafts last week submitted its complaints against the IATSE, had not yet taken action.

The nationwide drive sponsored by the IATSE to organize film exchange employees was continuing and expanding to include theatre employees.

The studio labor strike, instituted April 30th by Federated Motion Picture Crafts, flared again on Wednesday when the strikers rejected a proposal made after a meeting arranged by Mr. Fitzgerald and attended by George Browne, president of the IATSE; William Bioff, his aide; Joseph Clarke, vice-president of the painters' union, strongest unit of Federated Crafts; and Pat Casey, acting for producers.

Under the proposed agreement makeup men, draftsmen, service artists and hairdressers would have contracted on the terms previously offered, a closed shop and salary increases of ten per cent. Members of Federated Crafts overrode their officers to repudiate the settlement.

William Cullen, president of Federated Crafts, last week submitted charges of strikebreaking and proselyting by the IATSE before the executive council of the American Federation of Labor, with which both organizations are affiliated.

Jack Y. Berman, president of the Independent Theatre Owners of Southern California on Monday appealed to major distributors to use their influence upon the producers for a quick end to the studio strike, claiming that many independent theatres were operating at losses because of picketing.

Over the holiday weekend pickets were transferred from the studios, to Hollywood and Los Angeles theatres.

The first cases of writer-producer difficulties under the new Screen Playwrights code were settled last week when RKO-Radio and Metro-Goldwyn-Mayer apologized to the playwrights and the individual writers concerned for omitting their names from trade paper and billboard advertising. The pictures were MGM's "Captains Courageous" and RKO's "Shall We Dance?" The omissions were inadvertent, the studios explained, because the billboards and advertisements had been made up before the final determination of the writing credits.

175 PLAYS ENTERED IN UNION'S CONTEST

More than 175 full-length plays have already been entered in the $3,000 play contest of the International Ladies' Garment Workers' Union by dramatists in all parts of the country, the union claimed in New York this week.

The contest, which is offering a first prize of $2,000 and a second prize of $1,000, is the first to be sponsored by the union and aims only "to stimulate the writing of good plays of social conflict in America."

The Screen Writers Guild of the Authors' League of America, revived at a mass meeting on Tuesday in Hollywood, announced plans for collective bargaining with producers along lines deisgned to supersede the code recently arranged by the Screen Playwrights, Inc.

The arbitration machinery of the Screen Actors' Guild and the producers, under the Guild shop contract which went into effect June 1st, has been ironed out in the free lance player field. Producers will name one representative, the Guild another, and both of them will appoint a third member.

No annual convention will be held by the IATSE locals this year. At the last session of the union organizations it was voted that the meeting usually scheduled for June be held bi-annually instead of every year.

An announcement was expected this week from Local 306 of New York on a complete unionization of major and independent exchange employees in the New York territory. Agreements whereby union employees in Boston and Philadelphia exchanges are to be recognized by distributors have been approved. New Haven will be the next center chosen for negotiation. An organization meeting in that city on Monday to unite ushers, doormen and cashiers under the AFL banner drew an attendance of 75, representing major circuit houses and independents and IATSE officials have scheduled another meeting with John Gatelee, international organizer.

Similar organization meetings were held in the last two weeks in New Orleans, Kansas City, Memphis and Cincinnati.

In Buffalo a 30 minute strike of film exchange employees last Friday was ended with an agreement to negotiate at a conference in New York this week.

Local 802, American Federation of Musicians in New York this week joined the picket line at the Max Fleischer studio, charging unfair treatment of musicians and synchronizers. The cartoonists' union has been picketing the Fleischer studio for two weeks. Local 806, IATSE, also intervened in the situation and asked Paramount, distributor of the short subjects, to end the strike or risk having the projectionists regard the company as guilty of an "unfriendly act."

Paramount Group To Leave Sunday

Paramount Pictures' home office delegation to the company's annual sales convention to be held at the Ambassador Hotel in Los Angeles on June 10-12 will leave New York Sunday afternoon. Neil Agnew, vice-president in charge of sales, will head the party, which will include Charles Reagan and J. J. Unger, division managers; R. M. Gillham, director of advertising and publicity; G. B. J. Frawley, Alex Moss, Herbert Lorber, Arthur Dunne, Knox Haddow, Fred Leroy, Jack Roper, Larry Flynn, Robert Moriarty, John Belde, George Weltener, of the foreign department; Fred Lange, head of the Paris office; John Day, head of the Buenos Aires office; Albert Deane, of the foreign department; A. J. Richard, head of the newsreel; Lou Diamond, head of the short subjects department; Russell Holman, in charge of production in the East; Louis Phillips, of the legal department, and A. O. Dillenbeck, of Buchanan and company.

Freeman To Participate In Olympia Transfer

Y. Frank Freeman, Paramount vice-president in charge of theatre operations, left New York Wednesday night for Boston to participate in the formal transfer of Olympia Theatres' assets to the New England Theatre Corporation. The $4,000,000 cash bid of the Martin Mullin and Samuel Pinanski company for the Olympia assets, which consist principally of 30 theatres in Massachusetts, was approved by the courts several weeks ago. The transfer will formally conclude the five-year receivership of Olympia, one of the important Paramount theatre units and the last affiliate of the company remaining under court jurisdiction. New England Theatres will absorb and operate the Olympia houses.

Funeral Rites Held For Percy R. Kent

Funeral services were to be held at the Pierce Brothers' chapel in Los Angeles Friday for Percy R. Kent, 47, brother of Sidney R. Kent, Twentieth Century-Fox president. Mr. Kent died of spinal meningitis last Saturday in St. Luke's Hospital, New York, following an emergency operation for mastoiditis. He was formerly vice-president in charge of real estate for Fox West Coast Theatres and recently had been doing similar work in New York for National Theatres.

"Ecstasy" Order Signed

District Court Judge Rine in Omaha Saturday signed an order restraining city officials there from interferring with the showing of "Ecstasy," Jewel Productions announced in New York Wednesday. The film had been booked at the Town.

KORDA AND GOLDWYN GET OPTION ON UNITED ARTISTS FOR SIX MILLIONS

Option on Partnership Franchises of Mary Pickford, Fairbanks and Chaplin in the Company Hold Until December 31

Deal Would Not Affect Selznick or Wanger, Both Having Distribution Agreements Only with United Artists

Alexander Korda who came to the United States two weeks ago with the avowed intention of obtaining better distribution for his British productions is returning to England with an option, held jointly with Samuel Goldwyn, for the purchase, at a reported price of $6,000,000, of the United Artists' partnership franchises of Mary Pickford, Douglas Fairbanks and Charles Chaplin. The option may be exercised at any time up to next December 31st.

Granting of the option took place at the meeting last week of the five United Artists partners in Hollywood. Dr. A. H. Giannini, president of the company, in a brief announcement said the deal would not affect Selznick International or Walter Wanger Productions, both of which have distribution agreements only with United Artists, nor would it affect existing U.A. releasing contracts and the production plans announced last week.

Mr. Korda, in New York on his way back to London, barred the press from his suite in the Sherry Netherlands Hotel and refused to make any comment on the deal. Further information than the bare announcement was also refused at the offices of O'Brien, Driscoll and Raferty, attorneys in New York for Miss Pickford and Mr. Fairbanks and at the offices of Schwartz and Frolich, attorneys for Mr. Goldwyn and Mr. Chaplin.

An exercise of the option, it was reported, would involve an equal participation by Mr. Goldwyn and Mr. Korda, each contributing $3,000,000. Dr. Giannini has no participation in the agreement but it was understood he will remain as president for the present. He was reported to have opposed the granting of the option.

Indications were that Mr. Korda's British financial backers, the Prudential Assurance Company, likewise was not involved in the deal and that the option price may be advanced by American financial interests entirely.

Dissatisfaction Seen

Granting of the option followed closely on an announcement last week by Mr. Goldwyn that he had abandoned black and white motion pictures for Technicolor exclusively. John Hay (Jock) Whitney of Technicolor is closely identified with Mr. Goldwyn and United Artists through his large holdings and management participation in Selznick International.

Dr. Herbert T. Kalmus, president of Technicolor, was in London this week reported to be supervising plans for expansion of the company in England. In an interview with London reporters Dr. Kalmus placed British color negative capacity at six features a year. A three reel picture of the coronation in Technicolor will be released this month, it was announced recently.

PROTESTS AGAINST MUSIC IN CHURCH

The oft-repeated complaint against motion picture theatres competing with churches to the detriment of the latter's attendance appeared in Atlantic Highlands, N. J., this week in reverse form when Mrs. John McNamara, wife of the manager of the Atlantic theatre, told police officials that the playing of a trombone by Albert Woodruff at open air gospel meetings Saturday nights near the theatre made it impossible to hear the actors on the screen speaking their lines. The police then suggested the prayer meeting be moved to another location.

In Hollywood the option was understood to have been the culmination of Mr. Goldwyn's dissatisfaction with the United Artists corporate agreement under which all five partners participated equally in the company's earnings, and Mr. Korda's dissatisfaction with the American reception given his pictures. Miss Pickford, Mr. Fairbanks and Mr. Chaplin have been more or less inactive as producers for several years.

Mr. Fairbanks who was to produce "The Adventures of Marco Polo" for release in the 1937-38 season recently sold his rights in the production to Mr. Goldwyn. Mr. Chaplin has announced that he will produce one picture during the year. Under the terms of the option any pictures produced by the three retiring partners would be distributed by United Artists through separate agreements.

When he arrived in New York from England on his way to attend the United Artists meeting Mr. Korda told reporters that he was dissatisfied with returns from his pictures in this country, particularly from the major circuits. "While I am here I will look into the matter," he said. "Just what I will do, I have no idea. I may stop making pictures for the American market and instead of Denham Studios producing 17 films a year, we will make only 12."

The British producer denied at that time that he was here to secure finances and added that the Prudential Life Assurance Company was still backing him. He said he planned to spend $8,500,000 for the 17 pictures this year and believed about 12 would be released in the American market. London Films, Mr. Korda's company, is financially interested in all 17 pictures but will release about eight with the company's name.

Three in Technicolor

Mr. Korda also said at that time that three of the pictures would be produced in Technicolor. One is now in work, a second will be started this month with Merle Oberon and the third in October.

At the conclusion of the United Artists meeting and before any news of the shift in control, Dr. Giannini announced that the matter of the proposed new British Quota Act had been discussed in detail and plans had been worked out for meeting and requirements of the new law, thus giving United Artists producers the maximum in protection. According to the company president also, a plan had been prepared for cooperation and an exchange of talent between the coast studios and Mr. Korda in England. Announcement of the granting of the option followed the next day.

Mr. Goldwyn was admitted to membership in United Artists in 1926. The company was founded in 1919 as a cooperative venture by David Wark Griffith, Miss Pickford, Mr. Fairbanks and Mr. Chaplin to distribute their pictures. Mr. Griffith withdrew from the company in 1933 and Mr. Korda became an owner-member in 1935. The company has always been a closed corporation, with the owner-members holding all stock.

The company's total production budget for 1936-37 will be $26,000,000, George J. Schaefer, vice-president in charge of sales, announced last week after the meeting. Of 20 films to be produced by Mr. Goldwyn, Selznick International and Walter Wanger, at least nine will be in Technicolor.

RKO Sales Force Ready to Meet

More than 100 Radio Pictures home office representatives and eastern delegates will leave New York June 12 for Los Angeles, via the southern route, for the company's annual sales convention which will open at the Ambassador Hotel June 16. Stopovers will be made at several points where local sales forces will join the convention special.

Harry Cohen, western division manager, now in New York discussing a product deal with Fox West Coast executives, will accompany the eastern contingent.

Ned E. Depinet, vice-president in charge of sales, will also have returned from Texas in time to leave on the home office special.

Open Winnipeg Office

The establishment of a complete western headquarters for Famous Players Canadian Corporation at Winnipeg has been concluded with the appointment of Sylvester Gunn, formerly manager of the Royal, Port William, Ont., as chief booker for Winnipeg. With the exception of the Alberta district, which will continue to be supervised by John Hazza at Calgary, western theatre activities will be directed from Winnipeg under the direction of Frank Kershaw, who has been brought back from Vancouver.

CONVENTION VOTES A TEN-POINT PROGRAM TO RESTORE THE STAGE

$100,000 Promotional Fund Proposed; Subsidies for Dramatists Would Supplement Five Fellowships Announced by Golden

The American Theatre Council concluded the first convention of the stage in New York last Thursday with the adoption of a 10-point program for the rejuvenation of the legitimate theatre which is intended to revolutionize theatrical trade practices and relations between the paying public and the stage. The convention was held at the Hotel Astor, in the heart of the Times Square theatrical district.

As detailed by Frank Gillmore, president of Actors' Equity Association, which had been one of the prime sponsors of the American Theatre Council, and in that position one of the leaders in arranging for and conducting the convention, the Council's board and the convention board voted to take the following steps:

1. Present an American theatre festival in New York in August, 1938, at which time, if not earlier, the second convention would be held. Call an international convention in 1939, the year of the World's Fair.
2. Raise a $100,000 fund for promotion of the legitimate theatre industry, the money to be obtained by assessments on theatres and possibly by special benefit performances.
3. Investigate the feasibility of hiring a promotion manager who would not be an industry "czar".
4. Further the establishment of subsidies for dramatists to supplement five $1,000 fellowships announced by John Golden, producer.
5. Sponsor trial performances for younger players and directors so they would have a chance to be seen by managers and casting directors.
6. Form a "pool" of actors who would be hired by a group of managers at guaranteed annual salaries and create a managerial "clearing house" to finance plays.
7. Raise curtains early at one evening performance a week for the convenience of suburbanites.
8. Investigate the following proposals:
    - (a) Increased ticket sale by telephone.
    - (b) Central air-conditioning for theatres.
    - (c) Perfection of sound apparatus for legitimate-theatre use.
    - (d) Co-operation with the WPA theatre.
    - (e) Promotion of Federal legislation for theatre.
    - (f) Promotion of revival, children's, one-act and rotary stock theatres.
9. Publication of all speeches delivered at convention.
10. Limitation on length of speeches at next convention with increased sampling of public opinion.

John Golden's creation of five fellowships for promising young dramatists was the first concrete result of the convention. Sidney Howard, president of the Dramatists' Guild, who discussed the idea of fellowships last Wednesday, said the recipients of Mr. Golden's fellowships would be chosen by an impartial board consisting of a drama critic, a magazine editor, two dramatists and a producer, presumably Mr. Golden. The names of the committee will not be announced until they have all accepted appointment. It was also learned that 10 additional fellowships for promising dramatists had been assured, but would not be announced for some time.

The highlight of the final day of the convention was an address by Mrs. Hallie Flanagain, national director of the WPA federal theatre, supporting the protest of WPA theatre workers against any cut in relief roles. However, she took what she said was an "objective" position on the strike which was then in progress.

William P. Farnsworth, deputy WPA theatre director, asked for harmony in the commercial theatre. Morris Ernst, attorney, criticized Paul Moss, License Commissioner of New York, for withholding licenses to former burlesque operators who now want to present musical productions. J. Howard Reber, of the American National Theatre and Academy, reported that the theatre had lost 80 per cent of Philadelphia theatregoers because managers used the city for try-out purposes. Daniel Frohman, president of the Actors' Fund of America, was among the other speakers.

NEW ORLEANS BETTER FILMS COUNCIL ACTIVE

The work of the New Orleans Better Films Council is being pushed by its officers. Committees have been appointed to visit the first-run theatres in the city and report back to the chapter the value of any pictures shown. These reports are filed and members and their families then consult the recommendations which are on file in the office of the secretary.

Encourage Young Players

The encouragement of younger actors and actresses to remain in the theatre and improve their talents in it was urged by Blanche Yurka, Margot Stevenson and Teddy Jones, each of whom suggested various ways in which this might be accomplished.

The cost of repertory production was discussed by Jasper Deeter, director of the Hedgerow theatre at Moylan-Rose Valley, Pa., who said that "the greatest cost you must face in repertory is the cost of success." Personal success, said Mr. Deeter, is "the American theatre's greatest competitor." He cited the experience of the Provincetown Theatre in New York, which was a "happy organization until it became successful with 'Emperor Jones.'"

Theresa Helburn, a director of the Theatre Guild, also discussed the problems of the permanent acting company, concluding that they are "great things for the theatre family," but are difficult to manage from a practical point of view.

The final day's morning session was devoted to a discussion of "Technical Crafts and State Employes." Speakers were Fred Marshall, business representative of the United Scenic Artists; Theodore Mitchell, president of the Theatrical Managers, Agents and Treasurers Union; J. T. Stanton, Electrical Research Products, Inc., and others. James J. Brennan, vice-president of the International Alliance of Theatrical and Stage Employes, presided.

On Way from Lisbon

Alberto Armando Pereira, owner of Alianca Films, Ltd., of Porto, distributors for RKO-Radio Pictures in Portugal, is on his way to New York from Lisbon to visit the home office and later the studios.

Study of Holding Companies Looms

Personal holding companies of motion picture personalities may be investigated by a Congressional committee as part of the administration's court and legislature drive against devices used by a small group of wealthy persons to evade income taxes, it was indicated in Washington this week as Department of Justice and Congressional leaders prepared to push a joint legal and legislative drive against tax evaders.

The drive is sponsored by President Roosevelt, to whom administration officials had submitted data which, it was said, demonstrated that the tax evasions were part of the cause for the failure of revenues to meet expectations by some $400,000,000. The campaign will include both prosecutions by the Department of Justice and legislation designed to bar further use of devices which have been uncovered by government men.

For the present it is expected the drive will be confined to personal incomes, since insufficient time has elapsed for the studying of corporation returns filed last March under the new corporation levies. Later, however, it was indicated, practices followed by some of the country's largest corporations to reduce their tax liability will be examined.

Interstate Managers Discuss Operation

Various phases of theatre operation were discussed during the convention of the managers and executives of the Interstate Circuit in Galveston, Texas, which ended last Thursday with the opening of the new Martini, built by the circuit and A. Martini, local theatre operator. Karl Hoblitzelle, president of the circuit, presided over the sessions, which were conducted as open forums.

Approximately 150 of the circuit personnel were present, as well as Ned E. Depinet of Radio Pictures; Joe Weil, Universal; Monroe Greenthal, United Artists; Claude Ezell, Republic franchise holder in Texas; Y. Frank Freeman, Paramount theatre head.

Pathegrams Revived For Home Use Films

Pathe has revived Pathegrams after a number of years and is back in the non-theatrical field with 16mm and 8mm films for home consumption. The idea, according to O. Henry Briggs, president, is to get out as many special news events for home projectors as possible.

"Hindenburg Explodes" is the first subject and is now being sold over the counters in every large New York store. The subject is available both in silent and sound versions. The second is "England's Coronation."

REMEMBERING

NOAH BEERY, SR., OF OLD LEAVENWORTH OUT ON THE "ROLLING RIVER"

THE other day Noah Beery, Sr., father of Wallace and Noah, the actors of picture fame, died in his eighty-third year, in Hollywood.

Thirty years ago, Noah, Sr., was the proprietor of an establishment known as the Commercial Hotel in picaresque Cherokee Street in Leavenworth, out in Kansas, the town known to history as "the mother-in-law of the army", because of its relations to the great military post north of the city.

Noah's bar-and-garden was a rendezvous for adventurers, soldiers, fishermen bound for the adjacent waters of Platte county over in Missouri, and newspapermen and correspondents, ever passing in the affairs of that strange, frontier-model town, surrounded by a ring of "single men in barracks", the fort, the Federal prison, the Military prison, the Soldiers' Home and the State prison. Government payroll gold flowed and Leavenworth was a town of color and action, long after "Bleeding Kansas" had become elsewhere a state of piety and prohibition.

Fort Leavenworth was founded to guard the traffic of the Santa Fe trail. Ever thereafter the settlement was, in its fashion, true to the tradition of those untrammeled days.

Congressman Dan Anthony, of the Military Affairs committee, was the political boss of the region and Noah was a faithful adherent. At election time it was surprising how many voters turned out from the little two-story red brick Commercial Hotel.

ABOUT Noah's garden, where the schooners were the biggest in Cherokee Street, veterans of all the wars, and the wars to come, sat in dalliance with the hours and swapped tales from Gettysburg and Shiloh to San Juan Hill, Manila and Mindanao.

There old men in blue and young men in khaki showed their medals and sang "Tenting Tonight", "Damn, Damn, Damn the Filipinos" and "Heigho, My Nancy". Nancy was the girl on the "wild Missour-eye, the rollin' river", long before the army discovered "Mademoiselle de Armentieres".

Noah's Commercial Hotel garden had a zoo, of native fauna. Sometimes under the pressure of the fiestas and song, the pets escaped. Raccoons, foxes and coyotes dashed about throwing the guests into excitement, while the girls from adjacent caravanseries mounted the tables and screamed.

Noah, tall, solemn-visaged, three hundred pounds of lean strength, was gruffly genial and generous to all his motley of patronage and guests. He was of the mould of those lusty pioneers who had hewed and fought their way to the Missouri country along the Boone's Lick Trail just a generation before. He was proud indeed of his sons and spoke often of them "back East on the stage".

THEN one day, about 1907, when Wallace was an understudy to Raymond Hitchcock, that distinguished star got into an argument with the authorities which detained him downtown past show time, for several days, so the understudy went on in his role in a current Broadway musical comedy hit.

The next day the press, including notably the New York *World,* acclaimed Wallace Beery's success. The papers turned up on the exchange table of Dan Anthony's Leavenworth *Times,* where Terry Ramsaye, now editor of MOTION PICTURE HERALD, was news editor. He spread the story in Leavenworth the next morning under the familiar headline of "Hometown boy makes good".

Noah, in deep appreciation, presented a case of the best St. Louis beer. The editor was out for the afternoon, so Noah put the case on his desk. It was a hot day and the case was packed with ice.

The savour of its tradition has gone out of old Leavenworth now. The roof of Noah's hotel has fallen in, and cottonwood sprouts, from windblown seed, grow in its crumbling walls. The spot where a certain soldier pinked out a four-leaf clover pattern with his service "38" still stands. He was sore about Nancy.

T. R.

Charles Waldron, Mullin and Pinanski projectionist, who is also head of the Motion Picture Operators' Union in Portland, Me., has been nominated as a candidate for Commissioner of Labor on the Republican ticket there.

Foreign publicity heads of major companies in New York have sent out warnings to be on the lookout for two imposters seeking funds, one of whom claims to be a cousin of Alexander Korda, now in New York.

Four Companies Vote Dividends

Four motion picture companies this week announced the intentions of paying either regularly quarter, or, in one case, extra dividends.

They are, Paramount Pictures, Inc.; Radio Corporation of America, Inc.; Columbia Pictures Corporation and Pathe Film Corporation. International Cinema, Inc., in Hollywood, reported a net loss.

The board of directors of Paramount voted the regular quarterly dividend of $1.50 per share on its first preferred stock and the regular quarterly dividend of 15 cents per share on its second preferred, these being payable July 1 to stockholders of record on June 15. David Sarnoff, president, announced that quarterly dividend number five on the outstanding shares of RCA's $3.50 cumulative convertible first preferred stock had been declared. The dividend amounts to 87½ cents a share and will be paid to holders of the stock issued after June 10 and prior to July 1.

The board of directors of Columbia declared an extra dividend of 50 cents per share on the common stock and voting trust certificates, payable June 22 to holders of record at the close of business June 11.

Pathe Film Corporation also declared the regular quarterly dividend of $1.75 on the $7 convertible preferred stock, payable July 1 to stockholders of record June 22.

International Cinema, for the fiscal year ending February 28, last, reported an operating profit of $4,039.82 with interest, discounts, financial and other expenses of $19,540.50 accounting for a net loss of $15,500.68.

Bondholders Group Approves Roxy Plan

Daniel W. Blumenthal, counsel for the Adler first mortgage bondholders protective committee in New York this week submitted briefs to Federal Judge Francis G. Caffey in which he said that his committee favored the proposed amended plan of reorganization for the Roxy Theatre Corporation. Mr. Blumenthal declared that the Adler committee had originally opposed the plan, but that provision for an increase in the interest rate and amortization led to approval.

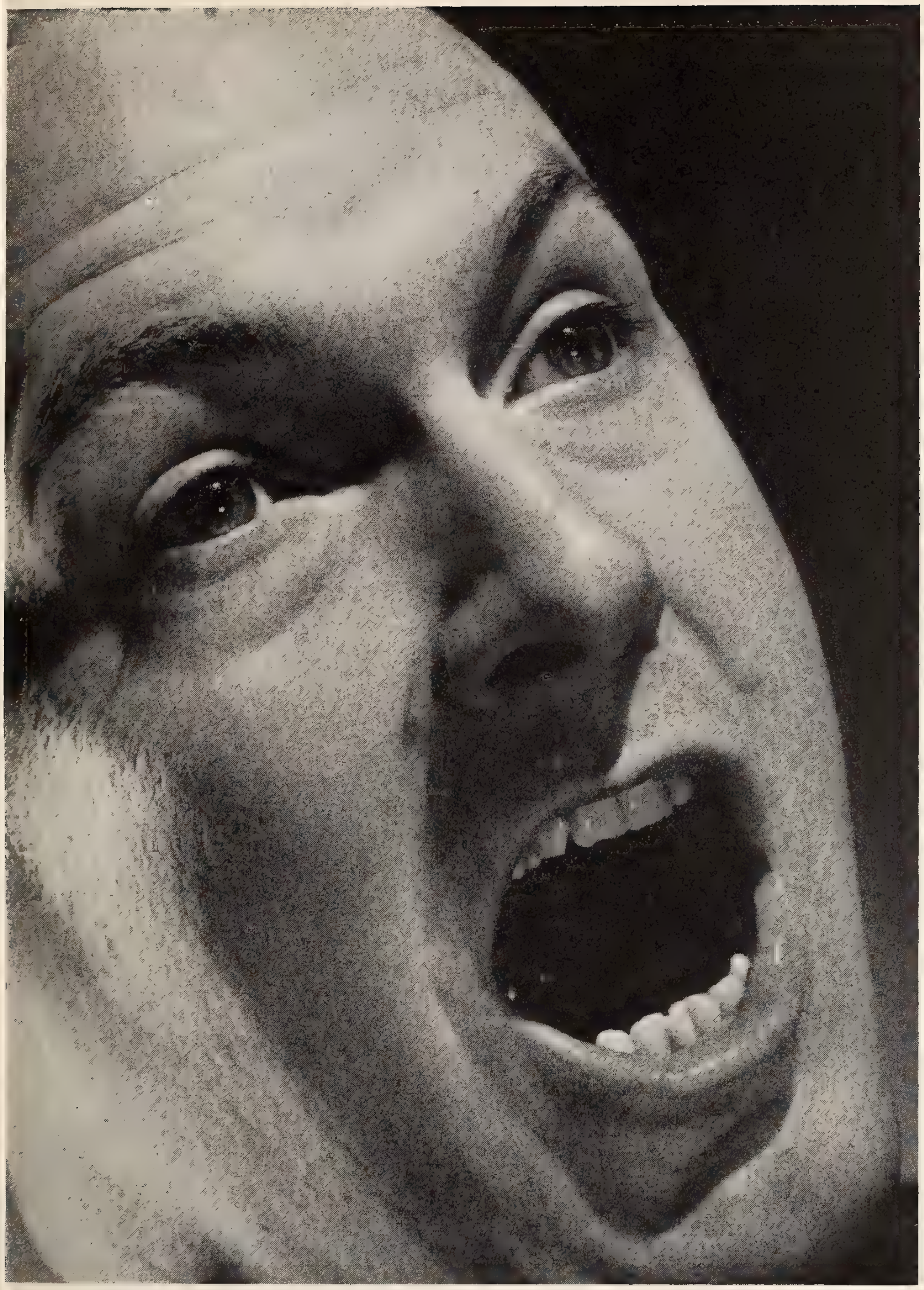
Mr. Blumenthal added that Twentieth Century-Fox had made an "extra plan provision" of $1 per share for Class A stockholders of the Roxy upon the insistence of Special Master Addison S. Pratt. It was also said that although the committee had desired further changes he became convinced as the hearings progressed that if the Twentieth Century-Fox offer were withdrawn the result might be detrimental to first mortgage bondholders.

Canadian Exports Increase $225,000

Exports of motion picture film to the Dominion of Canada during the first year of the trade agreement increased over $225,000, the Trade Agreement section of the Department of Commerce announced in Washington this week. In 1935 the United States exported to Canada $502,000 worth of film while in 1936 the figure was $751,000, an increase of $249,000 in but one year.

new
box-office
marx
a day at
the races
m-g-m

MARX BROS. (*Groucho, Chico, Harpo*) in "A DAY AT THE RACES" with Allan Jones and Maureen O'Sullivan
A Sam Wood Production. A Metro-Goldwyn-Mayer Picture



SHOUT THE NEWS!

It tops them all!

THESE ARE THE FIRST PRESS NOTICES ON "DAY AT THE RACES"

(By quick wire from San Diego preview!)

"It far surpasses previous Marx vehicles. The audience reaction far outshadowed 'Night at the Opera.' Continual uproar. Leaves you limp from laughter."—*Maurice Savage, SAN DIEGO EVENING TRIBUNE.*

"Merry Marxes enthusiastically received. 'Day at the Races' is a lot funnier than 'Night at the Opera.' Elaborate musical numbers. Fans were amazed, then burst into spontaneous applause. It's a riot. This comedy should make everybody happy." —*Willis Werner, SAN DIEGO SUN*

THESE ARE JUST THE START! FORWARD MARX!

POLI, $30,000,000 EXHIBITOR, DIES AT 77

Studied Sculpture as Apprentice in Paris; Reclaimed Theatres from Fox Corporation

Sylvestre Zeffarino Poli, born in Lucca, Tuscany, Italy, some 77 years ago, pioneer in the exhibition of motion pictures, died Monday afternoon at his home, Villa Rosa, at Woodmont-on-the-Sound, Conn. Death was attributed to a heart attack.

The son of a church organist, Mr. Poli was apprenticed at an early age to the Museum Craven in Paris, where he studied sculpturing and modeling in clay. Three years later he came to New York and joined the Eden Musee on 23rd Street and within a few years was in business for himself as proprietor of similar museums in Troy, N. Y., and New Haven, Conn., featuring a "Chamber of Horrors" in wax figures. In New Haven he leased the Music Hall, renamed it Poli's Wonderland, and launched a career destined to carry him to the top ranks of American exhibitors, which position he relinquished in 1928 when he sold his theatres to William Fox for a sum reported to have been $30,000,000.

First Exhibitor in New Haven

The showmanship of Mr. Poli often caused associates to compare him with P. T. Barnum. He showed the first motion pictures ever seen in New Haven and bought a theatre building exclusively for that purpose. From New Haven he continually expanded his holdings, leasing theatres in Waterbury and later acquiring houses in Bridgeport, Hartford, Springfield, Mass.; Scranton, Pa.; Wilkes-Barre, Pa.; Baltimore and Washington until he controlled houses employing 3,000 persons and with a total seating capacity of over 45,000.

Mr. Poli sold his circuit of theatres in 1928 to a company headed by William Fox. Mr. Fox's company, however, went into receivership a short while later and Mr. Poli reclaimed control, serving as adviser to the receiver. He retired two years ago, leaving the theatres again prosperous, and this time in the hands of Loew's, Inc.

Specializing in vaudeville at the traditional prices of 10, 20 and 30 cents, Mr. Poli became known as one of the most astute judges of talent in the industry. Once, he and Mrs. Poli heard two sisters singing in a New Haven restaurant. He decided to book the two girls, who were Rosa and Carmella Ponselle, later to become known as Metropolitan Opera stars.

Al Jolson was in an act with two other performers who played the Poli circuit for many weeks. The total salary of the act was $90. Mr. Poli suggested that Mr. Jolson put on blackface acts. Mr. Jolson agreed, and it was only a short time before he was on his way to stardom.

Hired Newspaper Reporters

Mr. Poli knew the value of self-advertisement in show business. He was tall, handsome and of distinguished carriage. Often he would occupy the head of a table at one of the principal hotels in Palm Beach, just so, as he said, persons might ask:

"Who is that distinguished man with the pince-nez?"

Mr. Poli attributed a major part of his success to the selection of competent subordinates. He preferred to hire newspaper reporters, he said, "because they, for the most part have carriage, pep, conversational ability and imagination.

Mr. Poli had often been warned, and especially of late, by his physician that his heart would not stand strain of any nature. So he lived quietly in his castle of Italian design, built above the rocks of a jutting cove of Long Island Sound, surrounded by his family, his lifelong friends and former business associates. Occasionally he visited New Haven for a preview, a musical treat or to attend a legitimate theatre production.

Last Friday he attended the wedding of an old friend in Danbury Conn., stood in the rain and returned home chilled. On Sunday pneumonia developed. He suddenly sank from heart complications.

Survivors include his widow and four daughters, Lillian, the Marchesa Gerini, of Italy; Mrs. Adeline Poli-Leonard, Mrs. Walter M. Sheaman and Mrs. Lorina Poli-Nolan.

Funeral services were to be held from Villa Rosa Thursday morning and from St. John's Roman Catholic Church, New Haven.

Will Hays Vacationing

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., left New York Tuesday night for his home in Sullivan, Ind., on his annual vacation. He will attend the graduation of his son, Will H., Jr., from Wabash College at Crawfordsville, Ind., next week and then return to New York, from where he will leave for Hollywood.

ITO Guests at Studios

The Independent Theatre Owners of Southern California held the first of a series of social gatherings at various studios as guests of Charles R. Rogers of Universal this week. The organization plans to hold each month at least one luncheon at one of the studios.

Intermountain Has Gain

Increased attendance and generally improved conditions throughout the intermountain territory were reported by managers of the 25 houses comprising the Intermountain Theatres, Inc., in Salt Lake City this week.

New Monogram Exchange

Monogram Pictures opened its new New York exchange at 630 Ninth Avenue Thursday. Edward A. Golden, general sales manager, and J. J. Felder, branch manager, acted as hosts at a party celebrating the opening.

Warners Deny Acquisitions

Warner Theatres denied this week that they are taking over four I. A. Roth theatres in Madison, Morristown and Summit, N. J.

Industry Denies Italian Boycott

The heads of the foreign departments of large distributing companies in New York this week declared they were "mystified" over the origin of news reports from Rome declaring that the American industry was threatening to boycott the International Film Exhibition in Venice this summer because of renewed restrictions on American film operations in Italy.

Several of the large companies, while making no secret of their dissatisfaction with the prevailing and indicated trade regulations in Italy, said that, in all probability, they would participate in the Venice exhibition. Others declared that no consideration had been given the matter as yet, as the exhibition will not take place until August.

It also was reported this week that American producing companies were conferring with Italian authorities in Rome over a proposed increase in dubbing fees which would increase the cost to American companies doing business in Italy.

It was reported via news services this week that Americans were complaining that the Italians were not living up to the agreement which Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., negotiated some months ago. They were reported to have said the Italian Government had announced its intention of again applying a quota on American films after July 1, that American film business was being impaired by an increase in the dubbing tax, that censorship often was "stupidly" applied, destroying the value of many films, and that obstacles were being placed in the way of American producers in their efforts to withdraw accrued royalties from Italy.

Thompson Given McCarthy Post

Lester Thompson was selected this week as director of the Advertising Advisory Council of the Motion Picture Producers and Distributors of America, Inc., to succeed the late J. J. McCarthy.

The selection was made at a meeting of the council which is charged with supervision of the advertising code. Mr. Thompson, who has had long experience in various motion picture executive posts both in America and abroad, had served as assistant to Mr. McCarthy since the organization of the council in 1934. Since Mr. McCarthy's death in February, Mr. Thompson has been acting director of the council.

Fulton Wins Contest

Robert K. Fulton, manager of Tri-States theatres in Waterloo, Ia., and acting manager of the Paramount in Des Moines, has been awarded a week's stay in Hollywood as the guest of Adolph Zukor for winning first prize in the Tri-States managers' 17-week Adolph Zukor drive.

TWENTIETH CENTURY-FOX TO HAVE 66 FEATURES, 204 SHORTS IN '37-38

52 Will Be Produced at Beverly Hills Studios; 4 Westerns and 2 Tarzans from Sol Lesser; 3 from London

A program of 66 features for release during 1937-38, "including a greater number of specials than the company has ever undertaken," was announced by John D. Clark, general manager of distribution, at the Twentieth Century-Fox annual convention which opened at the Ambassador Hotel, Los Angeles, on Monday. In addition to the features there will be 204 one and two-reel releases, including the Movietonews reels.

Of the major pictures, 52 will be produced at the company's Beverly Hills studios under the supervision of Darryl F. Zanuck, Mr. Clark told the 500 delegates. The other releases will include four western and two Tarzan pictures to be produced by Sol Lesser, three features to be produced in London, four reissues of Will Rogers pictures, and "Borneo", the last film made by the late Martin Johnson and his wife.

The program as announced will include major historical pictures, musicals and musical comedies, adventure stories, and vehicles for Shirley Temple and the Dionne quintuplets.

Titles include:

In Old Chicago; a panorama of the history of the middle western city to be accorded production treatment on a scale never attempted before by the studio. Jean Harlow, Tyrone Power and Don Ameche will head the cast, and Henry King will direct. The story is by Sonya Levien and Lamar Trotti.

Hudson's Bay Company; to be filmed in northern Canada.

Stanley and Livingstone; for which a company of actors and technicians will leave for Africa on June 10th. The expedition will be headed by Osa Johnson, widow of Martin Johnson.

Jesse James

Heidi; the first Shirley Temple picture, now in production with Jean Hersholt, Arthur Treacher, Thomas Beck, Mady Christians and Helen Westley.

Susannah of the Mounties; also for Shirley Temple. The third picture for the child star is untitled.

Alexander's Ragtime Band; an Irving Berlin musical.

Sally, Irene and Mary; starring Loretta Young, Alice Faye, Louise Hovick and Fred Allen.

Pigskin Parade of 1927.

Untitled; two Sonja Henie specials.

Second Honeymoon; starring Tyrone Power and Loretta Young under the direction of Edward H. Griffith.

Moonstruck; with the Ritz Brothers.

Love and Hisses; starring Walter Winchell and Ben Bernie.

Splinter Fleet; telling the story of the Navy's activities in the Adriatic during the World War.

Four Men and a Prayer

Mr. Nickelby Sits Down

Career in C Major

Kidnapped; Robert Louis Stevenson's adventure story.

Last Year's Kisses

Dance, Fool, Dance

The Giant Swing

Meet The Girls

Saratoga Chips; an original story by Damon Runyon and Irving Caesar for Eddie Cantor.

Ali Baba Goes to Town; second starring vehicle for Eddie Cantor.

Mother Knows Best; the Dionne quintuplets' third picture.

Wild and Woolly; with Jane Withers.

45 Fathers, His Master's Voice, and Little Dynamite, also for Jane Withers.

Charlie Chan on Broadway.

Charlie Chan at College

Charlie Chan in Radio City

Think Fast, Mr. Moto; from the story by J. P. Marquand, with Peter Lorre as Mr. Moto.

Thank You, Mr. Moto

Mr. Moto's Gamble

Too Much Limelight, the first of four Jones Family pictures which will include an untitled subject and City Cousins and A Trip To New York.

You Can't Have Everything, now in production, starring Alice Faye, the Ritz Brothers, Don Ameche and Louise Hovick.

Lancer Spy; with Peter Lorre, Virginia Field and George Sanders.

One Mile From Heaven; with Claire Trevor.

Thin Ice; starring Sonja Henie and Tyrone Power.

Danger—Love At Work; starring Simone Simon and Jack Haley.

Love Under Fire; starring Loretta Young and Don Ameche.

Wife, Doctor and Nurse; starring Warner Baxter, Barbara Stanwyck and Loretta Young.

Six Girls and Death; based on a story by Mark Hellinger.

Shanghai Deadline; with Claire Trevor, Michael Whalen and Gloria Stuart.

Island In The Sky; with Brian Donlevy, Rochelle Hudson, Phyllis Brooks, Michael Whalen and Robert Kent.

Headline Huntress; with Michael Whalen and Gloria Stuart.

The Gay Bargain

The Bride Steps Out

At Your Service

Free To Live

Page Mr. Barker; a comedy to feature Rochelle Hudson, Phyllis Brooks, Joan Davis, Michael Whalen and Robert Kent.

Joan; based on the European stage success by Ladislaus Bus-Fekete; to feature the international star, Annabella.

Boots and Saddles; the first of four westerns starring Smith Ballew to be produced by Sol Lesser. Others include Western Gold, Devil's Highway and one untitled.

Untitled; two Tarzan pictures with Glenn Morris, world's decathlon champion.

CANADIAN GROUP TAKES SALES PRIZE

The Twentieth Century-Fox territory of St. Johns, Canada, the smallest of the company's selling groups, took first prize, a bonus of five weeks' salary, in the cash awards which totalled $32,000 distributed among 647 employees in 21 exchanges. The New York territory placed second in the sales drive totals.

Releases Also Will Include Four Reissues of Will Rogers Pictures and Last Film by Martin Johnson

Handy Andy; the first of four Will Rogers reissues. The others are to be selected.

Movitonews will produce 104 issues of the newsreel, as well as six "Adventures of a Newsreel Cameraman" and six one reel specials, "Along the Road to Romance." Educational will produce 46 one reel and 42 two reel pictures for release through Twentieth Century-Fox, including 26 "Terrytoons," ten "Treasure Chest" and ten "Song Hits."

Three from England

Supplementing the 52 pictures to be made in Hollywood the company will release an additional 13 features to be made abroad and indefinitely, according to an announcement made at the convention by Mr. Clark. These will include three to be produced in England by Robert Kane.

Stars under contract to the company for the new season include:

Shirley Temple
Loretta Young
Sonja Henie
Warner Baxter
Eddie Cantor
Tyrone Power
Alice Faye
Don Ameche
Anthony Martin
Victor McLaglen
Warner Oland
Jack Haley
Peter Lorre
Slim Summerville
Jed Prouty
Claire Trevor
Joan Marsh
John Carradine
Phyllis Brooks
Virginia Field
Shirley Deane
Michael Whalen
Walter Winchell
Jane Withers
Simone Simon
Dixie Dunbar
Rochelle Hudson
Gloria Stuart
Jean Hersholt
Gregory Ratoff
Alan Dinehart
Brian Donlevy
Douglas Fowley
George Sanders
Three Ritz Brothers
Arthur Treacher
Leah Ray
Helen Westley
J. Edward Bromberg
Jane Darwell
Joan Davis
Keye Luke

In the 1937-'38 production setup under Mr. Zanuck, William Goetz, vice-president, continues as executive assistant. Sol M. Wurtzel also continues as executive producer and he will make more than a score of the 52 pictures scheduled. Ed Ebele is the production manager. The staff of associate producers includes Earl Carroll, Samuel G. Engel, Milton Feld, Max Golden, Raymond Griffith, Nunnally Johnson, Leslie Landau, Kenneth Macgowan, Gene Markey, Laurence Schwab, John Stone and Harold Wilson.

Executives Address Delegates

Addresses by Joseph M. Schenck, Sidney R. Kent, Darryl F. Zanuck, Colonel Jason Joy, John D. Clark, Harry Brand, Charles E. McCarthy, Truman H. Talley, Lowell Thomas and 15 others featured the business sessions of the five-day sales convention.

Mr. Clark, general manager of distribution, opened the convention, and introduced W. J. Hutchinson, foreign manager, and representatives of the company's world-wide organization. Addresses were made by Sol Lesser, associate producer, William Sussman, eastern division manager, and William J. Kupper, western division manager.

The afternoon session of the opening day was devoted to Movietonews and short subjects, with addresses by Truman H. Talley, producer of the newsreel; William J. Clark, general sales

(Continued on page 28, column 3)

REPUBLIC ANNOUNCES 30 FEATURES, 24 WESTERNS, 4 SERIALS FOR '37-38

Three Groups of Features Will Include 4 "Anniversary Specials", "Jubilee 10" and 16 "Showmen's Money Makers"

Republic Pictures franchise holders in the United States and Canada, home office and studio executives and all sales supervisors, gathered at the Hotel Roosevelt, Hollywood, on Tuesday, heard J. J. Millstein, vice-president in charge of sales, outline the company's program of 30 feature productions, 24 feature westerns and four serials.

The 1937-'38 product schedule calls for three groups of features headed by four "Anniversary Specials" on which the company will center all its production resources. The second group is the "1937-'38 Jubilee Ten" and the third will include 16 "Showmen's Money-Makers".

Eight pictures starring Gene Autry will head the 24 westerns to be produced. Others will be eight "Three Mesquiteers" westerns, based on ideas by William Holt MacDonald, and eight others from Bob Steele.

Phil Regan, singing star, will have leading roles in four productions. The comedy team of Alison Skipworth and Polly Moran is set for two, as are Ole Olsen and Chic Johnson. The company plans to use Max Terhune, ventriloquist of "The Hit Parade," in more important roles during the season.

Barry Perowne, creator of "Raffles;" Mildred Cram, Everett Freeman, William Colt MacDonald, William Chester, Lucian Cary, Armstrong Sperry, Malcolm Wheeler-Nicholson and Ann Lawrence are among the authors whose stories will be screened.

The complete program and all available credits follow:

"Anniversary Specials"

Manhattan Merry-Go-Round; Phil Regan starring vehicle based on the popular radio program. Musical romance.

Wagons Westward; Book by Armstrong Perry. The best available stars will be engaged for this story of the old west.

Hit Parade of 1938; Second Regan starring vehicle. Cast of radio, stage, screen personalities. Planned as an annual special.

All Hands on Deck; Original screen story. Romance with music.

"1937-'38 Jubilee Ten"

The Racket Buster; Smashing the crime wave. Screen original.

Come On, Leathernecks; Adapted from "One if by Land" by Winston Miller.

Stormy Weather; Alison Skipworth, Polly Moran, Max Terhune comedy.

The Return of Raffles; Book by Barry Perowne.

Navy Bride; Story by Mildred Cram.

Born to Be Wild; Screen original. Modern youth solves the problem of "too many parents."

Hollywood Band Wagon; Based on the story "Hail from Heaven," by Everett Freeman. Phil Regan starred.

Meet the Duchess; Second Skipworth-Moran starring picture. With Max Terhune, ventriloquist of "The Hit Parade."

The Smart Guy; But not too smart for the law. Melodrama.

SAFE DRIVING TESTS IN LOBBY AT ROXY

In connection with the curent campaign for safe driving in New York City, the Roxy has installed in its lobby the Aetna Reactometer and Aetna Steerometer, to enable motorists to check their ability to drive a car.

By means of the two devices, drivers can obtain an actual record of their ability at steering and sudden stopping. The machine delivers a printed score that indicates the motorist's skill.

All American Girl; Phil Regan's third starring picture. Based on original story, "Romance By Request," by Jerry Wald, Jules and Phil Epstein.

"Showmen's Money-Makers"

Four Marked Men; Original story by Gordon Kahn. Murder mystery.

Prison Nurse; Original by Ann Harolde, Henry Blankfort. Based on book by Louis Berg, M.D.

Island of Forgotten Men; By Malcolm Wheeler-Nicholson. Story of Alcatraz, America's prison island.

Ladies Make News; Original. A newspaper story.

The Duke Comes Back; Book by Lucian Cary, author of "The Duke Steps Out."

Get Your Man; Adaptation of book of same name by Ethel and James Dorrance.

Crime for Sale; A story of gangland. Screen original.

Queen of Burlesque; From original story, "Strip Tease," by Leston Huntley, Albert Barker. Treatment by Ann Harolde.

Sweet and Hot; Book by Ann Lawrence.

The Girl I Loved; Based on poem by James Whitcomb Riley.

Fighting Irish; Story by John Hopper.

Honolulu Holiday; Original for screen. Romance with music.

Hot Millions; Story of over-night riches. Background is first oil strike in eastern Texas.

Romance in the Hills; Original story and screen play by Ann Harolde.

College Nights; With talent selected from largest co-ed universities in the country.

Crashing the Front Page; News cameramen vs. news reporters in scramble for headline scoops on land, sea and in the air.

The Gene Autry pictures will be divided into four "Jubilees" and four musical westerns. They are:

Public Cowboy No. 1
The Old Barn Dance
Roll, Wagon, Roll
Boots and Saddles
Calling All Cowboys
Calgary or Bust
Saddle Pals
Man from Music Mountain

The "Three Mesquiteers" series will be continued with:

Heart of the Rockies
The Trigger Trio
Wild Horse Rodeo
The Purple Vigilantes
Call the Mesquiteers
Riders of the Black Hills
Outlaws of Sonora
Timberline Cowboys

Gene Autry to Star in 8 of 24 Westerns; Eight in "Mesquiteers" Group, and Same Number from Bob Steele

The eight Bob Steele westerns will be:

Arizona Gun Fighters
Ridin' the Lone Trail
Thunder in the Desert
Colorado Kid
Mutiny in Skeleton Canyon
Courage of Texas Ryan
Desert of Missing Men
Return of Draw Dawson

The four serials will be:

Dick Tracy Returns; new adventures with the "Spider Ring."

Hawk of the Wilderness; book by William Chester. The story ran serially in *Blue Book Magazine.*

The Rangers Are Coming; Texas Rangers story.

The Fighting Devil Dogs; the United States Marines in action.

It was pointed out by Mr. Millstein at the convention that all titles are subject to change but every effort will be made to retain the names as sold, he said. On Wednesday the delegates participated in an open forum at which the franchise holders expressed their views and ideas in connection with the program.

The Republic franchise holders on Tuesday heard at their business session the plan of Arthur Bromberg of Atlanta, who placed his salesmen on a partnership basis. The consensus was that others would give the proposition a trial. Other speakers were William Underwood and Claude Ezell, of Dallas, J. T. Sheffield of Seattle, B. Berkowitz of Buffalo, Moe Siegel, E. E. Schnitzer, Max Roth of Chicago, and Grover Parsons of San Francisco.

At the conclusion of the meeting Wednesday night Mr. Millstein and a number of franchise holders and district managers left Hollywood for San Francisco where the first of four regional meetings was to open on Friday. A second regional meeting will be held in Chicago on June 9th and two others will be convened in New Orleans on June 11th and in New York on June 14th.

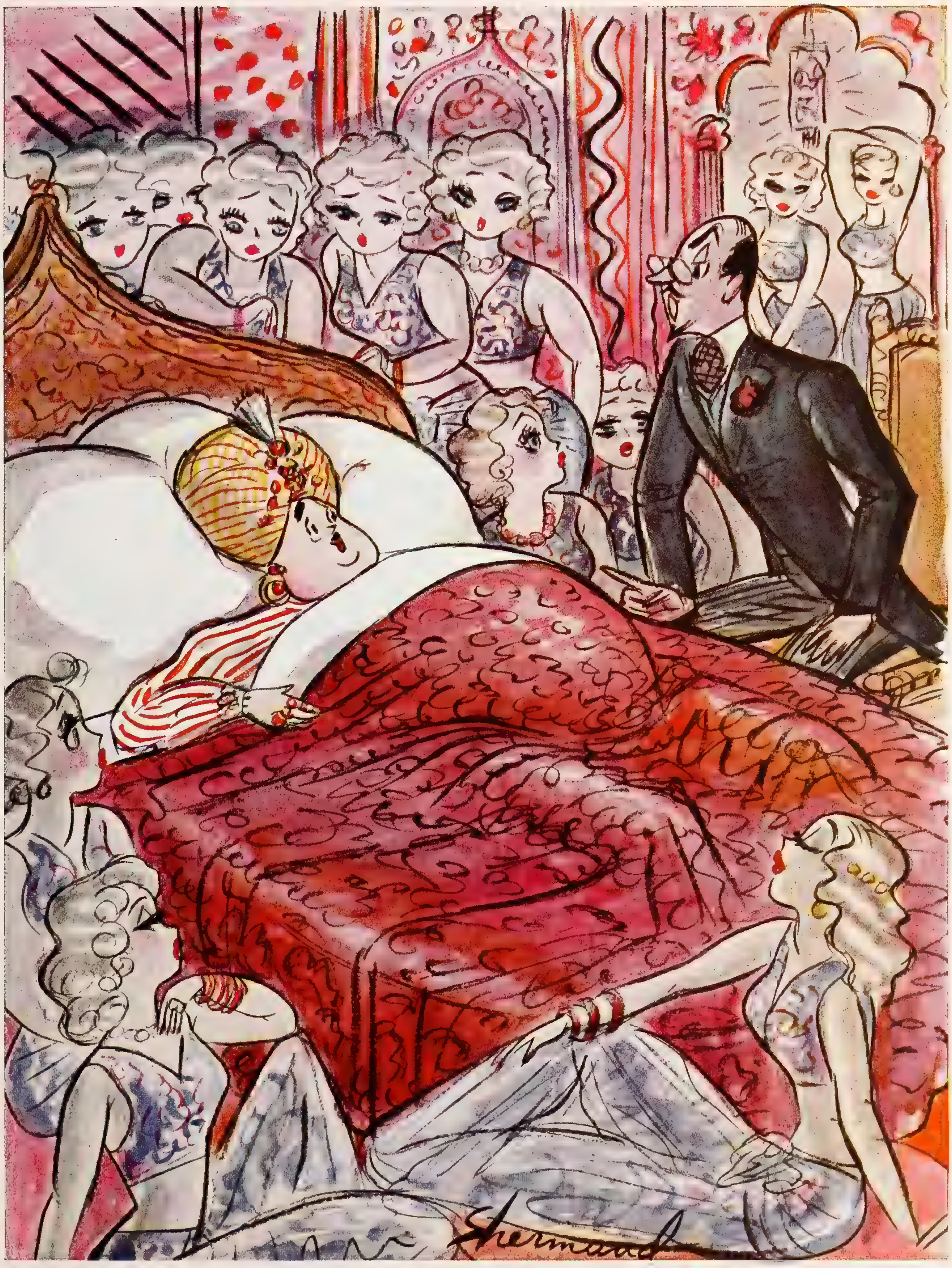
Berle Entertains at Ampa Closing Session

With Milton Berle as master-of-ceremonies, the Associated Motion Picture Advertisers in New York last Thursday closed their seasonal activities with a luncheon at Sardi's Restaurant off Broadway. Mitzi Green, Patsy Kelly and others entertained.

Trade advertising awards were made to Moe Kalish and Donald Gibbs of Paramount. Paul Gulick, head of the auditing committee, reported that the books kept by Herbert Spencer Berg, treasurer for the past two years, were "in good shape."

Kann Back in New York

Maurice D. (Red) Kann, editor of *Motion Picture Daily,* has returned to New York from an extended stay in Hollywood.



"Maharajah, what you need is 'NEW FACES'"

YES!.. THE WHOLE WORLD IS WAITING FOR NEW FACES!

... and here comes

"NEW FACES OF 1937"..

An Edward Small Production
Directed by Leigh Jason

RKO Radio's 3-Ring Circus of Summer Entertainment!... Fresh... New... Brilliantly Different!

with these famous entertainers

JOE PENNER
MILTON BERLE
PARKYAKARKUS
HARRIET HILLIARD
WILLIAM BRADY
JEROME COWAN
THELMA LEEDS

RKO RADIO PICTURES

Screenplay by Nat Perrin, Phillip G. Epstein, Irving S. Brecher

AND A HUNDRED NEW FACES!
AND A THOUSAND NEW IDEAS!

AUSTRIA COMPLAINS OF TOO MANY HOLLYWOOD FILM IMPORTATIONS

Claims Lack of Limitation of Product to Local Tastes Is Cause of Public Indifference to Pictures from America

by HANS LORANT
in Vienna

The 1936-37 motion picture year just closing in Austria was not one of unalloyed progress. American distributors sent entirely too many pictures into the market, neglecting to select on the basis of native entertainment tastes; and the last months of the season in domestic production were virtually a failure.

May marked the end of the season 1936-37 in Austria. All big feature films have been released and only less important ones left over for the summer. The American companies have shown many pictures here during the season; perhaps even too many. They inundated the local market with more films than it was able to consume and in their eagerness to import as many pictures as they could, they forgot to consider the specific taste of the local public. If they had imported fewer but more carefully selected films, they might have made better profits. A list of American and British film failures and successes may serve as an illustration for American film distributors of the types of film suitable for the Austrian public.

United Artists' biggest success was "Toumai, the Elephant Boy." The more discriminating public also liked "These Three" and "Rembrandt." This distributing company, which imports the best Korda (London Film) pictures as well as American products, suffers most from the overdose of American imports.

The Vienna public is getting tired of American pictures and it turns eagerly to French films which are a novelty here. Only a small number of French films are imported, but they all score roaring successes, in contrast to American films, which do not always come up to expectations.

Three films of United Artists, for example, which did well in other countries, were not much of a success in Vienna. They were "Dodsworth," "One Rainy Afternoon" and "Gay Desperado." They were victims of excessive American importation. "Fire Over England" failed because its whole outlook was strange to local tastes and also because the characters were considered too coldly drawn. "Dark Journey" and "The Man Who Could Work Miracles" also scored weak results.

Warner Bros. achieved great success with the following films: "The Charge of the Light Brigade," "The Story of Louis Pasteur," "Bright Lights," "Walking Dead." Other pictures, such as "White Angel" and "Petrified Forest," which were successes in Anglo-Saxon countries, did not do good business here because atmosphere was foreign to the local public. "Road Gang" was banned by the censors. Warner Bros. purchased remake rights to the two most successful Austrian films, "Episode" and "Maskerade."

Metro-Goldwyn-Mayer's biggest successes in the last season were "Camille," "San Francisco," "Mutiny on the Bounty" and "The Great Ziegfeld." Receipts from "Gorgeous Hussy" were a great disappointment to MGM. The public was not interested in the film with its American history for its background, a chapter of history unknown to most people here.

Metro plans to bring in thirty-five to forty films next season. The company has taken over the Schweden Kino, one of the smartest Vienna first-run theatres, seating 700, for the showing of its own product. This is the first case of an American company owning its own theatre in Vienna. Max Bernstein, local Metro manager, plans to release the big Metro hits after advertising them on a large scale. This will be a new departure, since local theatres do not pay sufficient attention to publicity and leave it entirely to the distributing firms. Metro's theatre will be a pioneer of American methods of publicity.

Metro decided not to release its best product during the Salzburg Festivals, although two of its pictures last year attracted quite a lot of publicity and were also financially successful. The reason for this decision is that, whereas last year Metro was the only firm to make this experiment, this year nearly every American film company plans to show films in Salzburg during the Festivals.

Two Vienna Stars Signed

Two Vienna stars got American contracts through the local branch of Metro: Arthur Rieck and Ilona Hajmassy, a Hungarian actress, members of the Vienna Staatsoper, a beautiful woman with a fine voice. The company also purchased the remake rights of the film "The Emperor's Candles," adapted from a novel by Baroness Orczy.

RKO opened its branch in Vienna only a comparatively short time ago, but its business results so far have been excellent. "Follow the Fleet," "Swing Time" and "Mary of Scotland" were the biggest hits. This latter was the first American feature film synchronized into German in Vienna. Although the dubbing expenses came to 5,000 schillings, the film justified all financial and artistic expectations. Owing to clever propaganda the film yielded high receipts also in provincial towns, a great achievement since provincial audiences don't usually care for American films. Sol Lesser was here in January and contracted composer Oskar Strauss for a Bobby Breen film to be made for RKO.

Universal showed only a few films during the past season. Among these "My Man Godfrey" was the biggest hit. Another success was "Three Smart Girls." Its producer, Joe Pasternak, had been very popular while he was in Vienna.

Eight Weeks for "Deeds"

Columbia has no local branch in Vienna.

Association of Producers in Vienna Appeals to Government for Help as German Control Restricts Its Outlet

Its pictures are distributed by the local "Star." Its greatest success and the smashing hit of the season was "Mr. Deeds Goes to Town," which ran for eight weeks in first-run, a very rare occurrence in the case of American pictures. "If You Could Only Cook," a typically American film, was not at all popular here. "Sissy" was banned by the Austrian Censors because of its subject matter.

Paramount had no outstanding success in the past season. "The Plainsman" and "Texas Rangers" were the most successful.

Twentieth Century-Fox had its greatest successes with pictures dubbed into German in Germany. Eight such films were shown in Austria and each yielded satisfactory receipts. The two Shirley Temple pictures, "Poor Little Rich Girl" and "Captain January" topped the list.

Austrian Production Lags

From the point of view of Austrian film production, the season has been a disastrous failure. Only two pictures have been shot in the three Vienna studios during the last three months and even these two were not new undertakings. At present the studios are empty and only very few plans have been made for new local films.

This standstill induced the Union of Local Producers, ("Gesamtverband der Osterreichischen Filmproduzenten), to present a memorandum to the Ministry of Commerce and Industry in which they set forth the desperate state of Austrian film production. The greatest problem lies in the fact that Germany, the chief market for Austrian films and without which market a German-speaking picture cannot hope to bring in even as much as production expenses, is in a position to force producers to make films according to the Aryan Paragraph. Austrian producers, of whom the majority are not Aryans, are compelled to accept the German terms or else fail to make their films pay. In this way, although many Austrian films are made with Jewish capital, it is nearly impossible for a non-Aryan director, talent and technical staff to get jobs on locals films.

Handicapped by Germany

Even so, only Austrian films may be imported in Germany annually without Kontingent tickets. The rest of the Austrian films do not get any privileges; they have to pay the price of the Kontingent ticket and are treated just like other foreign films. Recently, in the course of German-Austrian film negotiations, the Austrians strove to have this quota increased, but failed.

Germany's power over the Austrian film market increased a few months ago when the biggest Austrian producing and dis-

(Continued on following page)

AUSTRIANS APPEAL TO GOVERNMENT

(Continued from preceding page)

tributing company, Tobis-Sascha, got into financial difficulties. Fifty per cent of the shares were taken over by the Austrian bank, Credit-Anstalt, which never had dealt in the film business before. The other shares were bought by the German film industry. So it is now really Germany that controls the policy of the firm. The result is that Tobis-Sascha, which hitherto had the highest output, does not produce new films at all at present. Smaller German firms which had produced films in Vienna in the past, have also stayed away from Vienna studios of late. The films they made in Austria used to sell more easily in countries antagonistic to the present German regime than the ones made in Germany. But apparently this situation has changed because, for the present at any rate, no German-made films are being produced in the Vienna studios.

Reasons Given for Suspension

According to the memorandum, the reasons for the suspension of Austrian film production are as follows:

1. Expenses at the studios are far too high in Austria. The indoor work of an average film costs about 200,000 schillings. The daily fee for hiring the studio comes to 6,000 schillings alone. In Hungary and Czechoslovakia, the hiring of the studio costs only one-third of this sum, and wages, as well as all other production expenses, are much lower. That is why some Austrian producers prefer to make films in these countries rather than at home.

2. Money transfer conditions between Germany and Austria are not satisfactory. At present German debtors owe Austrian film producers a debt of one million marks, and the three Vienna studios a debt of one million, two hundred thousand marks. Although the Germans have promised to find a quicker and more satisfactory way of settling these blocked debts through a private clearing system, the results are far from being satisfactory.

3. The total receipts from Austrian film exports have greatly decreased, owing to the following reasons: (a) Many countries which in the past had been excellent customers of the Austrian film industry have now developed a national industry of their own and therefore buy a smaller number of Austrian films. Chief among these countries are Hungary, Czechoslovakia and the Scandinavian states. (b) A few countries, e.g. Holland, Switzerland and France, have devalued their currencies and therefore the receipts from these countries are much smaller. (c) American and British films have gained considerably in the European market so that the predominance of German-speaking films on the Continent has ceased.

The memorandum states that although the German-Austrian clearing deal has slightly improved the situation, the advantages granted have so far not shown material results. Austrian producers cannot hope to get any financial help from Germany before starting on a film, and so, burdened by the German terms, they think twice before starting production.

Urge Government Action

In order to save Austrian production and to avert the ultimate collapse of the once blossoming industry, the producers in their memorandum urged the Government to take all measures that lie in its power. They ask for production costs to be lowered, studio fees cut down and a Government loan to be available for producers at a reasonable rate of interest. They ask for distributing offices to be established abroad in order to facilitate the export of Austrian films, and demand that the money transfer between Germany and Austria should be taken into the hands of the Government and exercised under Government control and guarantee.

Prospect of New Large Market in China Now Looms

Plans of the Chinese government for opening the vast and populous interior of that country with railroads and electrical service in the future will provide an immeasurable opportunity for the expansion of theatres and motion pictures in the Orient, Morey Marcus, Metro-Goldwyn-Mayer manager for China, now in New York for his first visit in four years, said in an interview this week.

The immense, untapped territory in the interior, with its hundreds of millions of population, is regarded by American distributors in China as a potentially fertile field for pictures, which are now barred by the absence of transportation systems and electrical service.

China's 300 sound theatres are limited to the large coastal cities. They are flourishing at the present time, Mr. Marcus said, with admission scales ranging from 20 to 90 cents, American currency. Political conditions are fairly well settled in China, he reported, and added that business there since the early part of the year is the best it has been in the past four years. Political conditions are an accurate barometer to business conditions in China, Mr. Marcus explained.

American distributors, despite the fact that Hollywood product is played in Chinese theatres in approximately the same proportion to the films of other nations as is the rule in the United States, are not plagued either by monetary or legislative restrictions, Mr. Marcus added. Censorship, too, is on a fair basis, he said, with few official objections being raised to anything which is not offensive to nationalism.

Mr. Marcus plans to remain in New York for about three months.

20th Century-Fox Plans 66 Features For New Season

(Continued from page 23)

manager of short subjects and news; H. Lawrenson, foreign editor; Lowell Thomas, chief commentator; Ed Thorgersen, sports, and Lew Lehr, humorist. E. W. Hammons, president of Educational Pictures, and Jack Skirball, sales manager, also spoke. Following the speaking program, prizes were distributed to winners in the fourth S. R. Kent drive, by J. P. O'Loghlin, Kent drive leader, and William C. Gehring, central division manager.

Tuesday's program opened with a meeting in the Fiesta Room of the hotel. The 1937-'38 product was discussed by Mr. Clark and Col. Jason Joy, public relations counsel. The afternoon session was addressed by Mr. Zanuck.

Wednesday morning's session was devoted to product sales policy and to conferences on publicity and advertising. Addresses were made at this meeting by Charles E. McCarthy, director of advertising and publicity; Harry Brand, studio publicity director; Arch Reeve, advertising; Earl W. Wingart, publicity, and Lee D. Balsly, manager of ad sales.

Later in the morning addresses were made by Joseph M. Schenck, chairman of the board of directors; Sidney R. Kent, president; Spyros Skouras, vice-president and general manager of the National Theatres Corporation, and Herman Wobber, coast district manager.

Distribution department meetings occupied Wednesday's afternoon session, with separate conferences for branch and district managers, managers, salesmen and bookers and ad sales forces.

Schenck Speaks on Advertising

Mr. Schenck, speaking to the delegates on the general subject of advertising, said newspaper exploitation is one of the most important factors in the world distribution of motion pictures.

"A large part of our sales and theatre attendance has been traced directly to newspaper advertising," he said, "proving conclusively that this medium is far superior to any other which we use."

The board chairman also announced an expansion program.

Guests and theatre men who attended the convention included Dan Michalove, assistant to Mr. Kent, New York; Joseph Pincus, eastern talent scout, New York; William and Edward Wobber, brothers of Edward Wobber, San Francisco; Frank Underwood, eastern story manager, New York; Charles P. Skouras, president Fox West Coast Theatres; William T. Powers, film buyer, Skouras Theatres Corporation; George P. Skouras, president Skouras Theatres Corporation; Matthew Fox, film buyer, Skouras Theatres, New York; Alfred McNeill, Skouras Theatres Corporation, New York; Ted Kirkmeyer, district manager, Fox Intermountain Theatres, Butte, Mont.; Miss Hettie Grey Baker, censorship department, New York; Rick Ricketson, president, Fox Intermountain Theatres, Denver, Colo.; Elmer C. Rhoden, president, Fox Midwest Theatres, Kansas City, Mo.; Jack Hamrick, and A. L. Rosenberg, Evergreen Amusement Corporation, Seattle, Wash.

ALLIED DEMANDS FULL PROTECTION FOR ALL INDEPENDENT OWNERS

National Buying Combine Proposed at Milwaukee; Labor Affiliation Avoided; Zukor in Letter Defends Sales Policies

by WILLIAM F. CROUCH

in Milwaukee

"We are a stronger group today than ever before," said Nathan Yamins, of Fall River, Mass., president of the Allied States Association of Motion Picture Exhibitors, as he concluded the three day convention of Allied members at the Hotel Pfister in Milwaukee last week.

Mr. Yamins' attitude was that of many other Allied members who, in their fifth annual convention, felt that they had found ways and means of furthering their interests. These included strong protests against buying pictures by number rather than by title, and against special sales drives; demands for protection of independent exhibitors through legislation, specifically through state "chain store" or circuit taxes; and a proposal for a national buying combine.

The opening day was Wednesday, May 26th, the convention hall the Hotel Pfister's Fern Room, decorated with banners and other devices, one of which was a boxing ring giving the impression that when words would not suffice the opposing parties could settle their differences in the prize ring. As it turned out the ring was to be used for entertainment in the evening.

Mr. Yamins opened the first session following a meeting of the national board of directors.

In his opening address the Allied president listed the organization's principal objectives as passage of the Neely-Pettengill measure outlawing block booking, the theatre divorcement bill, and the proposal to tax circuit theatres, based on the recent decision of the United States supreme court in the Louisiana case.

Although "emancipation of the little fellow" is occurring generally through enactment of new laws such as the Robinson-Patman act forbidding price discrimination, the lot of the independent exhibitor has not improved, Mr. Yamins said. Attacking distributor policies he described as "the number racket" the practice of "selling pictures by number rather than by title, author, play or star."

The official also attacked the distributor affiliated circuits for expansion moves which he called "a mad rush to acquire theatres of every description. If this is permitted to continue," he said, "there soon won't be enough independent exhibitors left to form an exhibitor association, much less hold a convention."

Allied Prepares Draft of Model Bill For State 'Chain Store' Taxation

Following is the draft of a proposed "chain store" taxation bill studied by the Special Defense Committee of Allied States Association of Motion Picture Exhibitors at the convention in Milwaukee:

Section 1. Definitions. Unless the context otherwise requires, the words defined in this section, whenever used in this act, shall have the meaning herein ascribed to them, viz:

(a) "Person" means any individual, partnership, firm, corporation, association, trust, or other form of business enterprise.

(b) "Theatre" means any theatre, auditorium, building, tent or other enclosure wherein motion pictures are publicly exhibited and an admission price is charged.

(c) "Theatre chain" means any group of two or more theatres owned, controlled or operated, in whole or in part, directly or indirectly, through stock-ownership, ownership or lease of realty, partnership contracts, booking or buying contracts, or otherwise, by a person or an affiliated group.

(d) "Affiliated group" means a number of persons each of whom operates a theatre or a theatre chain and are connected with each other and/or with a common parent company, either directly or indirectly, through stock-ownership, ownership or lease of realty, partnership contracts, operating contracts, booking or buying contracts, or otherwise.

(e) "Stock ownership" means the ownership directly or indirectly by a person, theatre chain or affiliated group of at least ——— per centum of the outstanding capital stock of any other person, theatre chain or affiliated group.

(f) "Total number of theatres in the chain or in the affiliated group" means the total number of theatres in the continental United States connected with any such theatre chain or affiliated group, either directly or indirectly through stock ownership, ownership or lease of realty, partnership contracts, operating contracts, booking or buying contracts, or otherwise.

Section 2. *License tax.* Beginning on the ——— day of —————, 19—, and on the ——— day of ————— of each succeeding year, every person engaged in the operation of a theatre or theatres in this State shall pay as and for a license fee for the right to conduct such business, a sum of money for each chair or seat regularly provided and maintained in said theatre or theatres for the occupancy of patrons in viewing exhibitions of motion pictures, which sum shall be graduated in accordance with the competitive ability, buying power and economic resources of the theatre chain or chains or affiliated group or groups with which such theatre or theatres may be connected, as set forth in the schedule of rates in Section 3, which schedule has been found and is declared to be fair and reasonable.

Section 3. *Schedule of fees.* The bases of fees shall range from 5c to $5.00 per seat.

(Add administrative provisions in accordance with State practice.)

Sales Survey Read

Following Mr. Yamins' address H. M. Richey of Detroit read the report of the sales survey which had been prepared from reports from approximately 500 exhibitors in 29 territories including Detroit, Boston, Los Angeles; Dallas and Oklahoma City; Indianapolis; Cleveland and Cincinnati; New York and New Jersey, and St. Louis and Kansas City.

"Based on our experience with this survey," Mr. Richey said, "we are prepared to recommend that the effort to obtain for buyers definite information as to selling conditions prevalent in different parts of the country should be made each year until the exhibitors have learned the value of it and regional associations have gained greater confidence in the movement."

After commenting on numerous reports from the territories covered, Mr. Richey's statement concluded that there is no such thing as a "national sales policy," that the greatest single factor in the sale of pictures is the weakness of the exhibitor, and that mounting film rentals, increased percentage, compulsory block booking, admission price control, and designation of playdates constitute the real menace to exhibitors.

Charges Promises Not Kept

After Mr. Richey completed his report P. J. Wood, of Ohio, said various companies had promised to deliver pictures on certain dates but had not kept their promises. Mr. Wood pointed out the vast profits shown by Paramount, Warners and Loews and intimated that the desires of the major companies to maintain and increase these profits, prompted their demands for more rental on next season's product. He cited a wire to Abram F. Myers, stating that Adolph Zukor did not own a single share of Paramount issues according to the last SEC report on file.

Mr. Wood was followed by P. J. Harrison, of *Harrison's Reports*, who told the delegates that circuits were buying theatres all over the nation in an attempt to get a stronger hold over exhibition. Mr. Harrison pointed out that an analysis of the Paramount contract showed that it was so written that the company could deliver only the product which it desired. He suggested to Mr. Yamins that a committee be formed to seek an explanation from Columbia as to just why they indulged in certain "unfair" practices.

"Night Must Fall" and "Marked Woman"

(*Continued on following page*)

ALLIED PROPOSES BUYING COMBINE

(*Continued from preceding page*)

were cited by Mr. Harrison as two pictures that would never have been made if the Neely-Pettingill bill had been in effect. Harrison said both were good pictures but not the type for juvenile consumption.

Labor Committee Named

The Wednesday afternoon session closed with the appointment of two committees. One, a labor committee, was appointed at the suggestion of Mr. Myers. Fred Herrington of Pennsylvania was named chairman and M. J. McWilliams of Wisconsin, Aaron Saperstein of Illinois, Martin Smith of Ohio and Frank Wetzman members. Mr. Myers outlined to this group a number of communications he had received regarding the labor question.

The sales survey prepared by Mr. Richey was studied by a committee consisting of Sidney Samuelson of New Jersey, M. A. Rosenberg of Pittsburgh, Fred DeLodder of Michigan and P. J. Wood of Ohio.

A committee on resolutions and other matters which did not reach the floor of the convention was named. Col. H. A. Cole of Texas was chairman. Other members were: Lee Newberry of New Jersey, E. L. Peaslee of Minnesota, I. R. Holycross of Minnesota.

This concluded the business session for the first day and the evening was devoted to a "Monte Carlo Night." Free beer, wrestling matches, vaudeville acts and games of chance with "free money" supplied to all guests, made the occasion a festive one.

Labor Affiliation Avoided

On Thursday morning an executive session was held at which the labor situation was discussed. The outcome of this meeting was the decision to have each state group handle labor matters in the manner they saw fit. Suggestions that Allied join the CIO in order to combat producer-distributor members with IATSE-AFL affiliations, were rejected. Individual territories demand individual attention and joining the CIO or the AFL was a matter dependent upon the state groups, it was said.

Mr. Myers reported on the Wagner Act from a legal aspect and suggested various means of operating under the many state labor laws which have been modeled on that law.

The first business of the Thursday afternoon session was the selection of a committee to discuss and report on suggested action Allied should take regarding radio. This committee was headed by Arthur Price of Maryland, with J. B. Fishman, Wilbur Peterson, Henry Greenberger and Edward F. Maertz as members.

H. A. Cole of Texas, reporting as chairman of the resolutions committee, revealed that this group had been evenly divided regarding a plan for the organizing and developing of a national buying combination. A vote of the membership on the matter was 74 affirmative and 60 negative.

The plan outlined by Mr. Cole would make it mandatory for all Allied members to relinquish full control of their film purchases to the proposed national combine. This combine would be set up as a separate company controlled by Allied through regional associations affiliated with the national body of directors in the contemplated buying combination. These directors would elect officers of the buying company, the support of which would be guaranteed by payment of each subscribing member of three percent of his annual film rental. Mr. Cole made it clear that in theory he thought this plan would be exceptionally good. But, he said, the differences in the committee vote, which stood two for the plan and two against, one member being absent, had developed over the feasibility of selling the idea to the members of Allied.

The 74-60 vote was not on the plan as Mr. Cole outlined it, but was a general approval of further study of the idea and for the submission of the findings to the delegates at a later date.

RADIO APPEARANCES PROTESTED BY ALLIED

Exhibitor organizations, including the Motion Picture Theatre Owners of America, were joined by Allied States Association of Motion Picture Exhibitors in protesting the appearance of Hollywood stars on radio programs at intervals frequent enough to endanger their popularity and at times which conflict with theatre attendance hours. The convention adopted a resolution "vigorously protesting unfair radio competition".

Resolutions Adopted

Next in the order of business, often disrupted by members going out after free packages of popcorn which a popcorn machine vendor graciously supplied, was passage of many resolutions. Sidney Samuelson as chairman of the committee on film buying submitted five, all of which were adopted unanimously. One, concerning sales, attacked percentage bookings, compulsory playdates, weekly payment on shorts whether used or not, the practice of distributors in holding out product sold on one season's program as an inducement to sell the following season's and the reallocation of product at the distributor's discretion with the result that percentage brackets underwent changes and the exhibitor found himself spending more money on film than he had calculated. The text of the resolution also called upon all independent exhibitors regardless of association affiliation to help these points by stiffening sales resistance and, by less mutual distrust and more cooperation, to avoid falling into the distributors' hands when the selling season gets under way.

Full publicity for these aims was provided in the final section of this lengthy resolution which called upon participating exhibitors to acquaint the public with their objectives through trailers, programs and public groups. Its complexities also embraced support of the Congressional probe of the industry as well as enlisting support for passage of the Neely-Pettengill bill.

The second of Mr. Samuelson's five resolutions provided for the continuation of a sales survey next year such as the one made by Mr. Richey this year. The third resolution condemned Paramount for its "ruthlessness" in holding out for this year's program six pictures sold to exhibitors. Its text endorsed similar condemnatory resolutions passed by the Cleveland Motion Picture Exhibitors Association. Mr. Samuelson here read and repeated what he deemed high points of a letter sent by Adolph Zukor explaining why these pictures were not to be delivered.

The fourth resolution again condemned Paramount, this time on its accessories plan. Included by amendment was Vitagraph for a similar plan, while the future was taken care of by a supplementary phrase applying to any other distributors who may adopt identical plans. This resolution at the same time called upon the Allied membership to aid independent poster exchanges and endorsed the action of the Twin Cities exhibitor group along such lines.

While Paramount bore the brunt of Allied's fire, Columbia came in for an attack as well. In Mr. Samuelson's fifth resolution Columbia was scored for withholding "Lost Horizon" from this season's schedule under what he described as "the tricky roadshow clause." The text went on to say that the chief reason for exhibitor deals with Columbia this year had been the Capra picture which they now will not get. Samuelson urged theatre owners to bear "their Columbia losses" in mind when they made their 1937-'38 deals with that company.

Zukor Defends Company

Failure by Paramount to deliver six pictures sold on the 1936-37 schedule does not constitute "unfair play" Adolph Zukor, chairman of the Paramount board of directors, said in a letter read to the convention before the voting on the resolutions.

"Our method of selling for years, as you know, has been to deliver pictures according to release year," Mr. Zukor wrote. "If the pictures were generally released in a given year they were covered by the contract. If they were not so generally released, the exhibitor had no claim to them. Of this, the exhibitors have been well aware and no one has been fooled about it.

"I know exhibitors throughout the country are appreciative of the insurmountable difficulties which we have had to overcome and of the progress we have made in delivering these fine pictures. We were hopeful, indeed, that we could deliver all of the pictures which we planned to release for the 1936-37 season, but contingencies arose beyond all human expectations and it is surprising that we obtained the results we did."

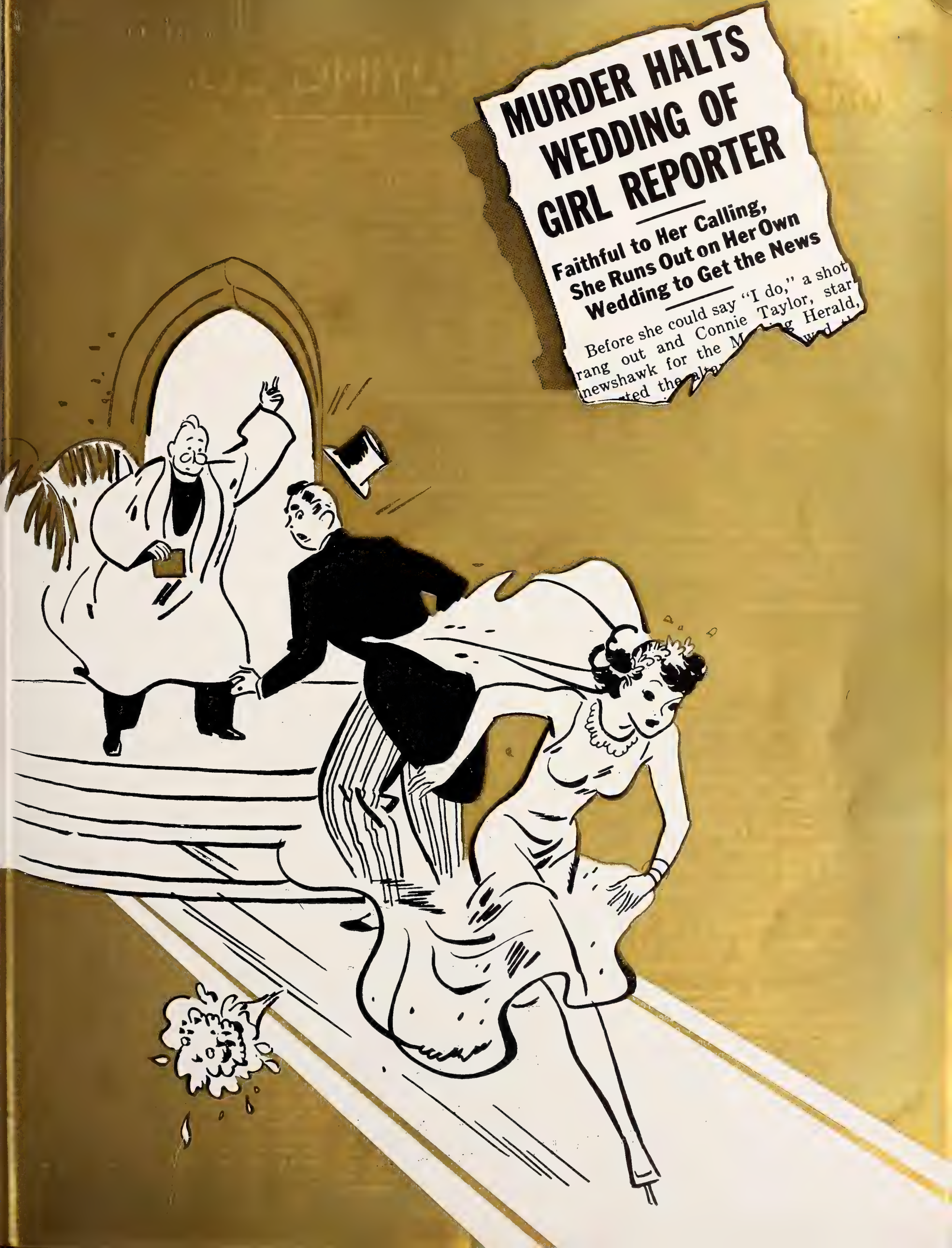
Following Mr. Samuelson, Abram Myers took the rostrum. He pointed out various parts of the Zukor letter as being contradictory and described it as "utterly insincere."

"You found in Mr. Zukor's letter," said Mr. Myers, "an estimate of your intelligence. His statement regarding 'insurmountable objects' would, it seems, be more worthy of Goldwyn, such is its meaning."

Mr. Myers said the independent exhibitor was a partner of the distributor when he played percentage pictures, whether he wanted to be a partner or not. He said a group like Allied should not tolerate conditions such as existed today and that unless Allied members could work things out so they could operate at a reasonable profit there was no use in their continuing in business. He pointed out that through legislation Allied could gain a great deal and said that recent Supreme Court decisions have opened new vistas for the independent exhibitor. In territories where the exhibitor wanted to strike a lusty blow at their opponents they would now have the support of thousands of other retailers in other fields, he added. He cited the Louisiana chain store tax case and told the assemblage he had conferred with other groups before coming to Milwaukee and that these groups were planning aggressive campaigns for anti-chain legislation.

Mr. Myers said it was the experience of Col. Cole last winter which led to the introduction of House Bill No. 160, calling for a wide probe of the entire motion picture industry. This action, he added, paved the way for the present Congress to handle the many problems which have been hanging fire for years as regards the interests of the independent exhibitor. The intense interest in the Supreme Court situation was holding up action on the Neely-Pettengill bill, Myers thought, but he felt sure that

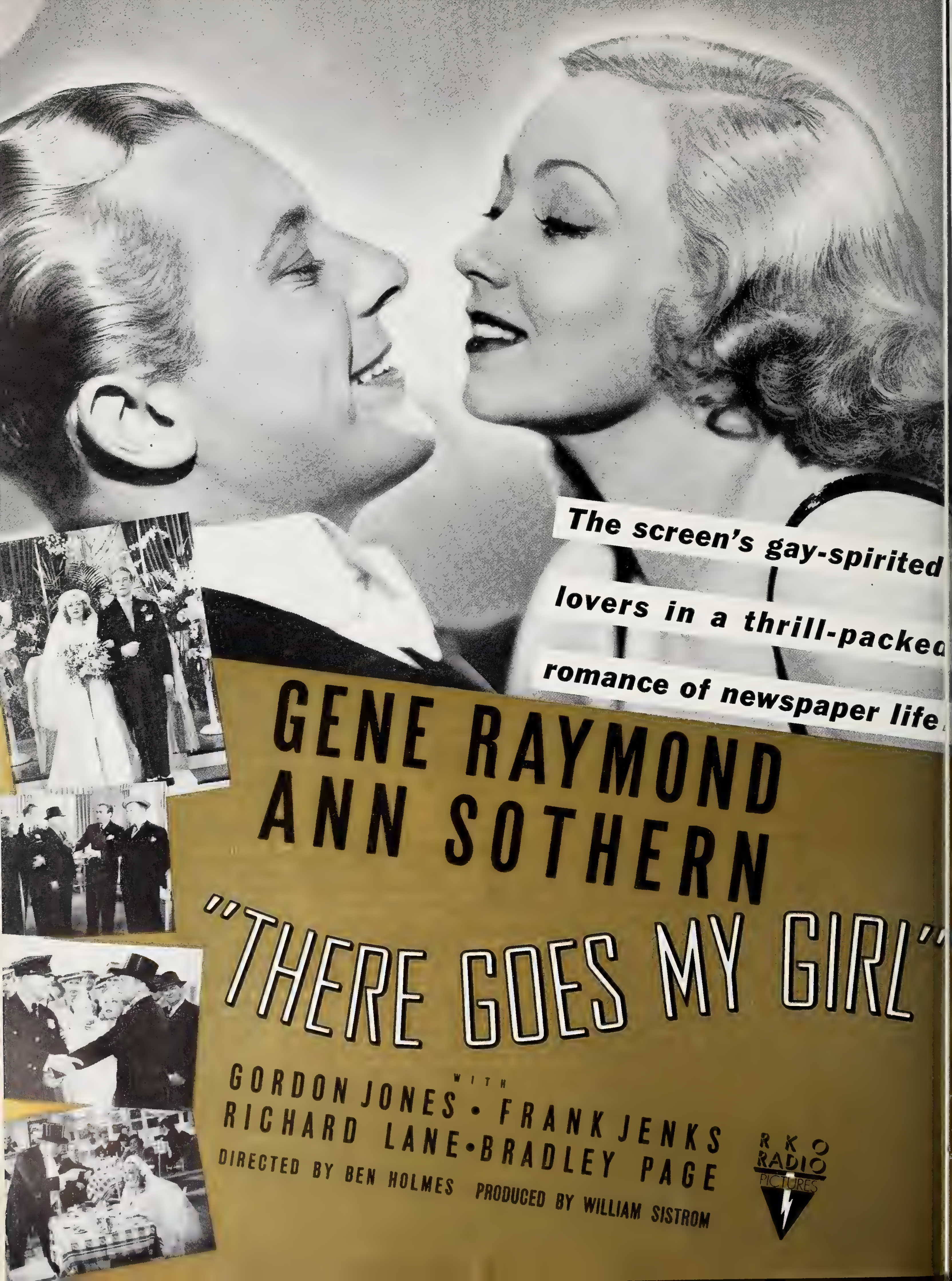
(*Continued on page 33*)



MURDER HALTS WEDDING OF GIRL REPORTER

Faithful to Her Calling, She Runs Out on Her Own Wedding to Get the News

Before she could say "I do," a shot rang out and Connie Taylor, star newshawk for the M g Herald, ted the alta



The screen's gay-spirited lovers in a thrill-packed romance of newspaper life

GENE RAYMOND
ANN SOTHERN

"THERE GOES MY GIRL"

WITH
GORDON JONES • FRANK JENKS
RICHARD LANE • BRADLEY PAGE

DIRECTED BY BEN HOLMES PRODUCED BY WILLIAM SISTROM

RKO RADIO PICTURES

LABOR AFFILIATION IS SIDESTEPPED

(*Continued from page* 30)

the bill would have proper attention before very long.

"There should be no flagging of interest on these bills," Mr. Myers concluded, "the important thing is that unless there is a wider display of interest by exhibitors and more determination to carry out the program already outlined, the delay will be most harmful."

Sales Drives Discussed

Following his talk it was decided to have a committee appointed to investigate sales drives which have the enforced participation of the exhibitor. The personnel of this committee was to be kept secret and the distributors will be asked to submit applications for the right to conduct such drives in the future. This committee is designed to pass on petitions and endeavor to prevent Allied members from participating unless the committee sanctions it.

At this time also a closed executive session was decided upon at which W. A. Steffes presented a draft of his proposed "model chain store tax" for state legislatures.

Mr. Steffes, chairman of the Special Defense Committee, told of the progress that had been made with the theatre-divorce bills in the various states, especially North Dakota. Following his speech the various state groups gathered in different parts of the hall and all unanimously decided to support the theatre divorce bills and chain tax bills by introducing one or both in their various state legislatures. At the same time the groups unanimously decided to pledge the raising of whatever funds would be needed for the advancement of these plans.

Among the states represented were New England, New Jersey, Pennsylvania, Maryland, Michigan, Indiana, Ohio, Iowa, Texas, Nebraska, Wisconsin, Minnesota, North and South Dakota. No specific quotas were announced this year but amounts will be determined after the committee in charge has investigated the situation further.

An emergency meeting of the board of directors was held immediately following this session and it was decided that Allied must expand to take care of the many plans for the coming year. The strong support shown during the afternoon session prompted this action.

Banquet on Thursday

The annual banquet held Thursday night was attended by more than 600 persons. Headline speaker of the evening was Governor William Langer of North Dakota who told of the progress his state had made during the past twenty years. Governor Langer spoke about the theatre-divorce bill and said that he expected it would be attacked by those opposed to it in an attempt to have it held unconstitutional. In that regard the Governor said, "But don't you worry, we'll fight your enemies through any court, because in North Dakota we see to it that our laws are properly upheld." He added, too, that he had no doubt that the theatre-divorce law would be held constitutional regardless of the strong opposition against it. The delegates present stood up and cheered the Governor's remarks.

Mr. Meyers was toastmaster for the evening and other speakers he introduced were Oscar Erickson, Insurance Commissioner of Minnesota, Attorney General Duben of Wisconsin and Edward Golden of Monogram Pictures. President Yamins made the closing speech of the evening. His white summer tuxedo among a row of black tuxedoed speakers made him a thing of sartorial splendor. Such a revelation was it that Yamins spent his speaking time explaining he thought Miami winter styles would be appropriate spring styles in Milwaukee.

CONVENTION CITY SELECTION DELAYED

Although several cities were reported bidding for the 1938 Allied States convention, the place and date will not be fixed until the board of directors holds its annual meeting next January. The annual election of officers also takes place at the board of directors meeting.

The balance of the evening was spent in playing Ten-O-Win, entertainment and dancing. Three of the four state goverors expected to attend were unable to do so.

The final session of the convention was held Friday morning. First to report was Arthur Price of the radio committee who presented a resolution, unanimously adopted, stating that Allied vigorously protested the appearance of motion picture celebrities on radio programs that were in any way competitive with the interests of the motion picture exhibitor.

Tax Measure Read

Mr. Richey reported that a chain theatre tax bill had been worked out along the lines of the Louisiana measure and that it provided for the licensing of theatres and the imposition of a tax from five cents to $5.00 per seat. No organized schedule of rates had been set up, Mr. Richey said. He asked that undivided support be given chain tax legislation when it was sponsored by the various Allied groups.

After Mr. Richey concluded, "Fighting Al" Steffes took the platform.

"The time has arrived, I believe, when we can sit down across the table from the various producer-distributor theatre operators for the purpose of ironing out the difficulties the independent theatre owner is confronted with," he began. "I have in mind a meeting of the defense committee with such men as Barney Balaban, Adolph Zukor, Nicholas Schenck and other producers—not their hirelings, such as Hays, Pettijohn, and others,—to talk this situation over in a manner beneficial to all concerned."

Mr. Steffes outlined various reasons why such a conference would be of much value at this time. He also said that if such a conference was held, the producer-distributors would be asked to stop building "spite" theatres, and to close those which they now operated.

"Square Deal" Asked

"We wish to perpetuate ourselves in this business to earn a reasonably fair profit," Mr. Steffes said. "The day of 40-60 per cent pictures has to be stopped. We don't want to destroy the producers or distributors and put ourselves on top—but we want a square deal. Unless the producers and distributors agree to some of our requests more legislation will be forthcoming in dozens of states within the next few years." And if it is passed, Mr. Steffes added, it will drive the producer out of the exhibition business.

Another thing Mr. Steffes brought out regarding the proposed conference was that before it could be held the independents must be assured by the producers that what they agreed to do in the conference they would carry out. Steffes also thought that one result of such a conference would be the disbanding of the MPTOA and that the opening of Allied to all affiliated theatre groups would result in a united industry—prepared to fight its common enemies.

The speaker emphasized the point that something had to be done to curb the expansion of independent theatre chains which were as great a menace as the producer-distributor operated theatres. The chain tax bill idea, he felt, would help in this regard.

He said the conference he had in mind was not a "Kuykendall conference—one that took two years to happen," but one that would get going right away.

Regarding the theatre chain tax bill Mr. Steffes said he expected the Minnesota group would propose a chain tax bill on theatres at this session of the legislature.

After his talk it was decided to let the defense committee use discretionary powers in the arranging of a conference with the producer-distributor operators of theatres and to report results of this action.

An attempt by Sidney Samuelson to have the matter of the conference discussed another time as many members had left for their homes the previous night, brought a protest from Mr. Steffes who said that this was a regularly scheduled meeting and if the entire membership was not present it was their own fault.

Censorship Resolution Fails at K. of C. Meet

Delegates to the 42nd annual state convention of the Knights of Columbus at Geneva, N. Y. this week failed to vote on a resolution demanding "much more severe state and national censorship of motion pictures." The organization, however, will continue its fight against Red propaganda in motion pictures, pledging "unalterable opposition to atheistic communism" as the meeting drew to a close.

A resolution, which was passed, said, "The New York council reiterates unalterable opposition to atheistic communism, to its alleged principles, its aims, purposes and methods and requests members of the Knights of Columbus, wherever situated, to oppose communism wherever and in whatever form it may be manifested."

R. H. Rubin Goes West

Robert Hitchcock Rubin, son of J. Robert Rubin, general counsel of Loew's, has resigned from his post in the Metro-Goldwyn-Mayer New York scenario department and has left for Hollywood, where he will join the studio in a production post. Mrs. Rubin accompanied him. His father, now in Europe, is due back this month.

Schwartz Century Buyer

Fred Schwartz, son of A. H. Schwartz, operating head of the Century Circuit in New York, has been appointed film buyer for the metropolitan theatres of the chain, and Joe Springer and Sam Goodman will handle physical operation of the houses. The appointments follow the resignation of Charles Moses and Edward Hyman.

Preparing "Camera Thrills"

The title of Universal's special thrill reel for the coming year has been changed to "Camera Thrills of 1937." The two-reel subject is now being produced by Charles Ford, editor of Universal Newsreel.

PRE-ANNOUNCEMENT FROM COLUMBIA'S 1937-1938 PROGRAM

Just one shining example of the many big show surprises in store for you this coming season!...

IRENE DUNNE

Topping even "Theodora Goes Wild" with her new screen playmate......

CARY GRANT

the Awful Truth

Directed by

LEO McCAREY

who gave you "Ruggles of Red Gap" and the current hit "Make Way for Tomorrow."

From the memorable stage comedy
by Arthur Richman.

IN COURTS

Action Sought on Fox Contempt of Court

A request for the speeding up of the contempt of court proceedings against Eva Fox, wife of William Fox, and Herbert Leitsteen, Fox family bookkeeper, has been filed with the United States circuit court in Philadelphia by John Lloyd, Jr., counsel for the Fox creditors.

The two defendents had refused to testify in the New Jersey bankruptcy proceedings against Mr. Fox. They have appealed from the order of Judge John Boyd Avis of Camden, who held them in contempt.

RCA Intervenes in Suits Over Records

Seeking to establish a precedent preventing radio stations from making unauthorized use of platters, the RCA Manufacturing Company has filed a motion to intervene in the federal court at Los Angeles in the suit of Wayne King, orchestra leader, against Warner Brothers' Broadcasting Company in which an injunction is sought against the use of his Victor records.

RCA attorneys have also filed a similar motion in the suit of the American Society of Recording Artists against Warners in the superior court over alleged use of Jan Garber discs.

Suit Against Atlantic

Atlantic Film Productions, Ltd., of London is named defendant in a $30,000 suit filed in the New York supreme court by George McLeod Baynes, who claims that on January 15, 1936, he executed a contract with the defendant whereby he was to arrange for distribution of the Atlantic picture, "Thunder Over the City" and for his service he was to receive 10 per cent of the gross income. He further asserts that he arranged for the distribution of the picture here and in Canada through Columbia.

Windsor Sues Keller-Dorian

Windsor Productions, Inc., a Deleware corporation, and Leo Lipp and S. C. Grimson, color experts, have filed suit against Keller-Dorian for $7,800, charging breach of contract. The plaintiffs alleged that Keller-Dorian had broken a contract under which Mr. Lipp and Mr. Grimson were to have each received $300 a week for their services in connection with the use of Keller-Dorian color for two Grand National productions.

Chaplin Suit Shifted

The suit of Films Sonores Tobis Society Anonyme against Charles Chaplin and United Artists has been ordered transferred from the New York supreme court to the United States district court. The plaintiff claims the defendant infringed in his "Modern Times" on "A Nous La Liberte" and seeks an accounting of profits as well as damages.

Manny Reiner, formerly at Metro-Goldwyn-Mayer, has joined the publicity and advertising department of Monogram in New York.

New York Chance Games Continuing

Despite the elimination of all chance games in Greater New York by major circuits, independent theatres this week were still continuing the practice with no indication of stopping in the near future. Several independent circuit heads have, time and time again in the past few months, expressed a willingness to discontinue the practice of giveaways, but they still contend that numerous efforts to have competitive houses follow suit are of no avail.

Meanwhile, upstate at Buffalo, chance games were finally legalized this week in the opinion of Corporation Counsel Gregory U. Harmon, which ruled Bank Night legal if customers sign a register book.

At the same time in Omaha, some theatres, but not all, were abandoning their chance games because of an injunction obtained by the state attorney general. Admission was made by County Attorney James English, joint petitioner with Attorney General R. C. Hunter before the Nebraska supreme court for the injunction, that no legal method is available to hold Bank Night until the court acts.

In Baltimore, Joseph Kane, manager of the Royal for colored persons, was found not guilty of conducting a lottery by a jury in the criminal court. The trial was based on the operation of Bingo at the theatre. A previous conviction was set aside by the supreme court, which ordered a new trial.

Two cases contesting the legality of "guarantee insurance" for theatre Bank Night awards are still pending in Dallas, Texas, according to District Attorney Andrew Patton. A case now on trial before the court of criminal appeals in Austin is expected to determine the legality of theatre chance games in Texas.

Theatre operators in three Upper Peninsular cities in Michigan, Marquette, Ishpeming and Negaunee, upon request from John Voelkner, Marquette county attorney, have agreed to discontinue Bank Night and other games in which money prizes are awarded patrons.

Suit has been filed at Middletown, Ohio, in the common pleas court by Sarah Stein against the Southio Theatre Corporation, operating the Paramount, and Roy Peffley, manager, to recover $500 exemplary damages and $2.10 for admissions paid. This is the first suit involving theatre games to be filed in that territory.

Ray Kaplan, chief of detectives of Delaware County outside of Philadelphia, this week rescinded his order of last week outlawing Bank Night and Bingo. Following conferences with exhibitors he suspended his order until a decision is handed down in a pending suit to test the legality of the games. He will be guided by the court's ruling.

In Quitman, Ga., the manager of the Ilex has discontinued Bank Night after vigorous recommendations concerning that and other giveaways by the Brooks County grand jury, and in Springfield, Ill., Mortimer E. Berman, manager of the Orpheum, was fined $100 on his plea of guilty of the charge of violation of the state lottery laws in connection with the operation of Bank Night at his theatre.

OBITUARIES

Hal Grady, Lindsey Manager, Dies Suddenly

Hal B. Grady, 29, manager of the Lindsey Theatres in Lubbock, Texas, died there last Monday of pneumonia which set in following an operation for the removal of his tonsils. Funeral services were held at Hugo, Okla., Tuesday. His widow and a young daughter survive.

Mr. Grady, who won the January Silver Plaque in the Quigley Awards competition conducted by the Managers' Round Table Club of MOTION PICTURE HERALD, entered the industry with the Griffith Amusement Company at Stillwater, Okla., where he worked at the theatres and attended Oklahoma A. & M. College. Following his graduation he served as manager in Wellington, Texas; Pampa, Texas, and Hugo, Okla. He went to Lubbock in 1934 to take over the Lindsey houses.

F. E. Ives, Process Inventor, Passes

Frederick Eugene Ives, inventor of the halftone photo-engraving process and a pioneer in color photography, died last Friday at his home in Philadelphia. He was 81 years old. A son, Dr. Herbert Ives, head of the Bell Laboratories, survives.

In 1885 Mr. Ives made the first production of panchromatic photographic plates, with chlorophyl and eosine sensitizing and glass sealed dyed gelatin and collodion screens for orthochromatic photography. Then he produced the first cross-line screen halftone process now in general use, but did not patent the process.

Joseph E. Martin

Joseph E. Martin, 78, secretary and treasurer of the Southern Real Estate and Financial Company, owners of the American, Orpheum, and Schubert theatre properties in St. Louis, died at St. John's Hospital there of heart disease last Thursday. He resided at Kirkwood, a St. Louis suburb.

Margie Adams

Margie Adams, 56, retired actress, died at her home at Massena, N. Y., last Friday following a long illness. She leaves her husband, H. Wilmot Young, and a son, Harry.

Arthur Rowland

Arthur Rowland, former owner of the White Star theatre at Hamtramck, Mich., suburb of Detroit, and a vaudeville booker for about 20 years, was buried Monday at Rochester, N. Y.

Marshall W. Taylor

Marshall W. Taylor, executive secretary to the Philadelphia Sesquicentennial Exposition in 1926, and well known in industry circles, died Monday night at the Skin and Cancer Hospital Hospital there. Mr. Taylor, who was 69, had been ill for several months.

M. Lebovitz of Grand Amusement Company of Chattanooga, Tenn., is in New York for a short visit.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Here we've been having the world's champion pass collector right in our midst of MOTION PICTURE HERALD editorial colleagues, and never knowing a thing about it, until reading in Rockefeller Center weekly—the community magazine for us Rockefellerites—that Gertrude Merriam, secretary of our Managers' Round Table Club, has collected some 2,000 passes, in Greek, Italian, French, Chinese, Japanese, German, Hungarian and Yiddish and Spanish (both Rebel and Red). That makes her the world's biggest collector of motion picture theatre passes. Which is equivalent to a Kentucky Colonelcy—which she has, too.

If Pass-Collector Miss Merriam happened to be in Soerabaja, Java, and one always runs that chance, she could walk into the Sampoerna Theatre and get two on the aisle. She could go to any show of the Shyam Talkies in Jubbulpoer, India, or sit in the dress stall at the Capitol Theatre in Karachi. Gert has passes in leather cases, passes of cardboard, passes for one night and passes for a season. As a matter of fact, a lot of members of the Managers Round Table Club have been making passes for her for years.

▽

Sam Goldwyn is so pleased with the box office performances of his "Woman Chases Man" that he says he's going to make a "squeal" to it.

▽

Whitney Bolton, the Beau Broadway columnist of New York's *Morning Telegraph*, has been vacationing in Hollywood, away from Broadway, for so long he's getting wistful.

Whitney writes back to his paper that 'twas a sad, sad sight, indeed, he witnessed the other night at the Brown Derby—a "heart tug," he called it. There, at a little side table, sat a man, alone, ignored—"It's a wonder his dinner didn't stick in his throat," cried Bolton, "as one by one, they passed his table, looked, averted their faces, and went on."

"But he took it with his chin up," chortled Mr. Bolton.

The sad, sad subject of Whitney Bolton's sob story was none other than William Fox, who sold out Fox Film to the bankers for $20,000,000, and then went and cleaned up another $20,000,000 in the stock market.

▽

Harry Brandt, press agent in Mr. Zanuck's employ at Fox in California, has only just discovered that Mr. Zanuck's Gypsy Rose Lee has brown eyes.

▽

And Anent Darryl Zanuck's changing Gypsy Rose Lee's "strip-tease" name to Louise Hovick, Cal Tinney wonders if a Rose by any other name will be as box-office.

▽

Warner Brothers have received a flat and definite cancellation on "Flyaway Baby," from the Royal theatre in Columbus, Ohio. The picture not only has not been shown for inspection or otherwise, but it hasn't even been finished, and so, receipt of the cancellation notice perplexed them. Their questioning of the "sight unseen" refusal of the Royal was answered when they found that the name of the objector to "Flyaway Baby" is Mr. Stork, owner of the house.

Motion picture theatre owners started "Bank Night" merchandising. But the butcher, baker and candlestick maker have since taken on the game widely. Some have benefited, others have not, as witness the following advertisement appearing last Sunday in The Star, in Lawrence, Mass.:

> E. Louis Ganem, Manager of Ganem's Market, announces that amongst those attending the 'Bank Day' were a crowd of thieves who stole a large amount of bacon, oranges and bananas. Therefore there will be no more 'Bank Days' at Ganem's Market.

▽

"The Star Spangled Banner" should be played in Twentieth Century-Fox's "Nancy Steele Is Missing," but isn't; the American flag should be displayed, but isn't.

When Director George Marshall ordered the national anthem sung during the filming of the picture, as part of the situation incident to the entry of the United States into the World War, the Fox studio instructed him to substitute "America" because of rules in certain foreign countries which prohibit its rendition. He was also compelled to vary from realism in court scenes by foregoing the display of the American flag—a legal requirement in American courts—because it, too, is barred on the screen in certain other countries.

▽

A rattlesnake with screen ambitions caused a near panic and broke up a story conference when it wandered into Buddy DeSylva's bungalow-office at Universal Studios in California. The snake was finally subdued by a barrage of scenarios, music rolls and the harsh words of scenario writers. It will hang later, after taxidermist treatment, in Mr. DeSylva's office, as visible evidence that there really was a snake in a Hollywood studio.

▽

From the towering headquarters of Paramount Pictures, Inc., overlooking Times Square, in New York, comes this formal and official announcement:

> "A new set of bedside controls is being installed at the Paradise (California) ranch of Cecil Blount DeMille, so that the producer-director can start and stop a giant phonograph, a giant radio, or a huge automatic pipe organ at will after he has retired."

The day was when Mr. DeMille went in for faucets. Now it's Faust.

▽

"Dripping," and not "gripping," is the word air-conditioning engineers use to describe a melodrama "thriller" that has theatre customers sitting on the edges of their movie seats.

Normally the average adult evaporates off about a tenth of a pound of moisture an hour, but under the influence of torrid romance or wild-firing gangster movies, this amount may increase by 50 per cent, according to Professor Axel Marin, of the University of Michigan College of Engineering.

On a summer day, if 1,000 persons are viewing a dull to medium picture, the ventilating system must take care of about 100 pounds of moisture per hour. But let G-men surround some bandits and start a convincing machine-gun battle and the air-conditioning apparatus will have to handle 150 pounds of moisture.

The New York *Post*, via Jimmy Fidler in Hollywood, credits a piece of cheese with starting the Jeritza-Sheehan romance which culminated in marriage.

Maria Jeritza's operatic agent had interested Winnie Sheehan, then the generalissimo of Fox production, in seeing a film test. At the same time, Mme. Jeritza was sending friends a few packages of imported cheese. Seems that the film-test and the cheese package were similar in size and shape, in cans, and they became mixed, a can of cheese going to the studio by mistake.

So when Sheehan went to the studio projection room to see the test, the projectionist sent down word from his booth that he "couldn't run a piece of cheese." That also being studio slang for "not so good," Sheehan misunderstood and said, "if it's that bad, forget it." So the can of cheese went back to Jeritza with a rejection slip. This amused the singer and she called personally on Sheehan. Together they laughed over the incident—and the road to romance was short from there.

▽

Someone over at the offices of Acousticon, a hard-of-hearing device for private and theatre use, only now has hit upon the idea of ballyhooing the Acousticon as "The Coronation Acousticon," because the deafened Queen Alexandra used an Acousticon to aid her in responding to ceremonial questions at her Coronation 35 years ago.

▽

On the morning when Jimmy Grainger, general sales manager, opened Universal's sales convention in the Siesta Room—what a place for a "pep" talk—of the Hotel Ambassador in Los Angeles, his opening address from the stage was interrupted by Joe Weil, who announced that he had arranged for a special broadcast from Washington for the delegates. Fiddling around with the dial of a radio set on the stage before the interested salesmen, Mr. Weil succeeded for a while in picking up static only, and then the voice of an announcer boomed: "We are now taking you to Washington for a broadcast direct to the Universal convention in Los Angeles."

"My friends," began a voice that was all too Rooseveletian, "I salute you. I salute everything you are doing, everything you are saying—but what the hell is a convention good for if you haven't got any telephone numbers."

▽

Declaring that films have as much chance of surviving the legitimate theatre as "a celluloid dog chasing an asbestos cat through hell," Maxwell Anderson the other day fired an excoriating broadside at Hollywood, in a speech before the American Theatre Council convention, on Broadway. He further expressed his opinion that even the best movies are but "soup from the same Hollywood can," and the product of an invention that will disappear as soon as that invention has been superseded. Motion Pictures, he cracked, are a "similacrum of the real thing, a reprint series, a line of glossy, refurbished second-hand clothes."

Sam Goldwyn, or some other Hollywood producer will probably come right back at Mr. Anderson with an offer of a writing job at $63,000 a week, or something—and Mr. Anderson will probably take it.

FIRST SCREEN SERIAL FEATURE CAST!

FRANK

No. 1 OF COLUMBIA'S NEW-STYLE SERIALS

JUNGLE MENACE

with the greatest serial cast on record and the amazing

"TIGER MAN"

who kills jungle brutes with a deadly spear!

SASHA SIEMEL

First time on the screen!

COLUMBIA
PICTURES

WITH A

BUCK

- REGINALD DENNY
- WILLIAM BAKEWELL
- CHARLOTTE HENRY
- ESTHER RALSTON
- LEROY MASON
- JOHN ST. POLIS
- RICHARD TUCKER
- DUNCAN RENALDO
- MATTHEW BETZ
- WILLIE FUNG

Coming! Three more crackerjack big-name attractions!

No. 2
FRANK HAWKS
in the
"ADVENTURES of the MYSTERIOUS PILOT"

No. 3
Secret of
TREASURE ISLAND

No. 4
The Great Adventures of
WILD BILL HICKOK

COOPERATIVE UNIT TO MAKE POLITICAL FILMS

Announced Purpose to Make Films at Cost for Groups with "Progressive" Themes

Frontier Films Corporation, an "independent, non-profit motion picture producing and distributing organization devoted to the production of realistic films of American life," has been formed in New York by a group of writers, directors, playwrights, actors and cameramen, to place the corporation at the disposal of trade unions, educational institutions, social welfare groups, farm organizations, and the like, for the production of any "progressive" pictures these groups may desire and at a cost covering only actual production expenses.

In its prospectus, the new company says, "The movies possess an enormous power to influence habit and opinion. Hollywood has used this power to mold the minds of the nation in its own image. Now for the first time an independent movie producing organization enters the field to produce films that will wield this power consistently on the side of progress."

There are no stockholders or bondholders in the new corporation and any profit that may be derived from distribution will be returned to the production of the organization's own reel, "The World Today," Lionel Berman, executive director, pointed out in outlining his plans. Mr. Berman is the only member of the group drawing a salary and working full time on the organization's affairs.

Paul Strand, photographer who recently completed "The Wave" for the Mexican government, is president of the organization while Ralph Steiner, writer, and Leo Hurwitz, former member of the Resettlement Administration, are vice-presidents. In addition, John Howard Lawson, playwright, is secretary and Bernard J. Reis, public accountant, is treasurer. Members of the board of directors are Kyle Crichton, member of the staff of *Collier's Magazine;* William Osgood Field, author; Elia Kazan, member of the Group Theatre; Anita Marburg, member of the faculty of Sarah Lawrence College; Philip Stevenson, playwright, and David Wolff, writer.

The advisory board and technical consultants include Catherine Bauer, Albert Bein, Bruce Bliven, Vera Caspary, Carlos Chavez, Aaron Copland, Malcolm Cowley, Paul de Kruif, John Dos Passos, Waldo Frank, Lester Granger, Lillian Hellman, Josephine Herbst, Gardner Jackson, Arthur Kober, Max Lerner, Archibald Mac Leish, Lewis Milestone, Clifford Odets, Sidney Perelman, Edwin Rolfe, Muriel Rukeyser, George Seldes, Irwin Shaw, Claire Sifton, George Soule, Virginia Stevens, Genevieve Taggard, Leane Zugsmith.

The first issue of "The World Today," which is admittedly patterned after The March of Time, is currently playing several small neighborhood theatres in Manhattan. The picture was booked on a flat rental basis and plans are now being formulated to release it nationally. Garrison Films is handling the distribution of the first reel, but the others, which are planned for each month, will be distributed through the Frontier office.

A script on child labor is being prepared for the second reel and although Mr. Berman pointed out that the National Child Labor Committee is not actually financing the production it is assisting in every other possible way. The picture will tell "the human story of a child who works."

Mr. Berman also said that Frontier productions will be printed in 16mm size as well as on 35mm stock in order to reach a "ready and growing market for 16mm films" in schools, churches, clubs and civic organizations.

National Decency Legion Classifies Ten New Pictures

Of 10 new pictures reviewed and classified by the National Legion of Decency in its listing for the past week seven were approved for general patronage and three were listed as unobjectionable for adults. The productions and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Blazing Sixes," "Maria, die Magd" (German), "Mile a Minute Love," "Sing, Cowboy, Sing," "There Goes My Girl," "This Is My Affair," "Under the Red Robe." Class A-2, Unobjectionable for Adults: "Amore E Dolore" (Italian), "Kid Galahad," "Das Madchen Irene" (German).

Trans Lux Increasing Its Total of Theatres

With two new houses scheduled to be opened in a few months, the Trans Lux theatre expansion program now provides for another six houses which will bring the total to 12 by the end of the year. Two houses are being operated in New York, one in Philadelphia and another in Washington at the present. The two fall openings will both be in New York City.

Negotiations are now being completed for two out-of-town properties which are expected to be concluded in a few weeks.

Mrs. Roosevelt as Sponsor

Grand National has invited Mrs. Franklin D. Roosevelt to sponsor the premier of "The Girl Said No" in Washington this month. Twenty-five per cent of the receipts of the opening will be donated to any charity Mrs. Roosevelt may suggest if she accepts the invitation.

Lichtman Adds Theatre

The A. E. Lichtman theatre circuit, Washington, D. C., increased its number of houses to 19 this week with the acquisition of the Manhattan theatre in Rocky Mount, North Carolina.

Resigns from Warner

George Daws resigned from the home office publicity department of Warners in New York this week.

Court Cuts and Allows Two RKO Claims on Leases

Negotiations for the settlement of theatre lease claims which were filed against RKO by Karl Hoblitzelle interests and Walter Reade's Broadway and 47th St. Corporation in an original amount aggregating more than $9,300,000 were concluded in New York last Friday. Stipulations were entered into by the Irving Trust Company, reorganization trustee for RKO, and the claimants for the compromise and allowance of the claims at an aggregate $1,250,000.

A petition asking that a hearing be set on the proposed settlement was filed Saturday with the United States district court by Donovan, Leisure, Newton and Lumbard, counsel to the RKO trustee. If approved by the court, the proposed settlements will eliminate the two largest theatre lease claims, exclusive of the Rockefeller Center claim, which were filed against RKO in the company's reorganization proceedings.

The Hoblitzelle claims were brought by the Hoblitzelle Corporation, Hoblitzelle Realty Company and Hoblitzelle Investment Company and were based on defaulted leases made by RKO Southern and guaranteed by the parent corporation. Special Master Thomas D. Thatcher allowed the claims for an aggregate $492,417, exclusive of any treatment for the disallowed balance of the claims which might be obtained under an RKO reorganization plan.

Under the provisions of Section 77-B of the Bankruptcy Laws which permit claims for three years' rent on defaulted leases, the Hoblitzelle claims for rental would have amounted to $1,393,036. The proposed settlement of the claims is for $750,000.

The Broadway and 47th St. Corporation claim was filed originally for $1,893,983 for a default on the RKO lease on the Mayfair theatre. It was allowed by Mr. Thatcher at $400,000, likewise exclusive of any treatment for the disallowed balance which might be obtained under a reorganization plan. The claimant had indicated that it would appeal from the court allowance. Under the three-year 77-B limitation the claim would have amounted to approximately $890,000. The proposed settlement is for $500,000.

If approved by the court, both claims would be treated as those of general creditors under the RKO reorganization plan. The plan proposes to offer such creditors one share of new RKO preferred stock and one share of common for each $100 in claims. Thus, under the settlement, Hoblitzelle interests would receive 7,500 shares of new RKO preferred and a like number of new common, and Reade would receive 5,000 shares of each.

Sheehans to Hollywood

With definite plans for engaging in production next season, Winfield R. Sheehan, accompanied by his wife, Maria Jeritza, left New York for Hollywood this week. Mr. Sheehan had spent two weeks in New York and declined to discuss his plans other than to say he had acquired several story properties while in town and that he would return during the summer.

THE HOLLYWOOD SCENE

Hollywoodpulp

Henry Ginsberg, for the past year general manager of Selznick International was elected vice-president at the annual board meeting and will relieve David O. Selznick of business matters, freeing his time for concentration on production. Accompanying Mr. Selznick on his return from the meeting in New York were Mrs. John Hay Whitney, Mrs. Selznick, George Cukor, William A. Wellman, Ben Hecht, Robert Carson and Barbara Keon . . . George D. Lottman, New York publicity man, has opened a branch office here with Murry Weintraub and Jerry Olenick in charge . . . W. A. Bach, managing director of Western Electric in London is staying on after attending the SMPE convention to visit West Coast ERPI licensee plants . . . Ralph Ravenscroft, publicity director for Harry Sherman productions, has been made production manager of the Hopalong Cassidy series . . . Andrew L. Stone, producer and director of "The Girl Said No" for Grand National, has signed a five year producer-director contract with Paramount . . . Vance Carroll, formerly an associate of Cinema Casting, has been appointed casting director for Grand National . . . Plans for filming John Galsworthy's "The Forsyte Saga" on the scale of "Grand Hotel" are interpreted as foreshadowing a production running well beyond the two-hour mark becoming standard for big pictures.

Studio Taper Off

Studios tapered off a bit as to production load with 13 pictures finishing and 7 starting during the pre-Memorial Day week. Most of this is regarded as run-of-mill material, although two or three surprise exceptions are possible.

Three pictures moved off the stages at RKO-Radio. In "Take The Heir," Guy Kibbee, Cora Witherspoon, Dorothy Moore, Gordon Jones, Russell Hicks, Frank M. Thomas, Donald Kerr, Paul Guilfoyle, Eddie Gribbon, Al Hill, Tom Kennedy, Dudley Clements, John Kelly, Barbara Pepper, Maxine Jennings and George Irving will be seen. Edward Killy directed. "New Faces of 1937" will present a lot of new faces along with some that are quite familiar. One of those that may be a big picture, it will offer Milton Berle, Joe Penner, Harriet Hilliard, Thelma Leeds, Parkyakarkus, Tommy Mack, Bill Brady, Jerome Cowan, Bert Gordon, Hite, Lowe and Stanley Ross, Lorraine Krueger, Patricia Wilder, Richard Lane, Dudley Clements, Derry Dean, Eddie Rio and Brothers, Loria Brothers, Katherine Brent, the Chocolateers, the Four Playboys and Dorothy Roberts. Leigh Jason directed. The third production features Jack Oakie, Ann Sothern and Eduardo Ciannelli supported by Edgar Kennedy, Joan Woodbury, Alan Bruce, Bradley Page, Frank M. Thomas, Willie Best, Robert O'Connor, Philip Morris, Richard Rush, William Corson, Richard Lane, Paul Guilfoyle and Alec Craig. Ben Stoloff directed.

Columbia Completes Two

Two pictures finished at Columbia. The cast of "The Man Behind The Law" includes Otto Kruger, Douglass Montgomery, Jacqueline Wells, Thurston Hall, Nana Bryant, Gene Morgan, Marc Lawrence, Robert Warwick and Stanley Fields. John Brahm directed. In "Black Torrent," a Darmour production, Jack Holt and Mae Clarke are again teamed, with Harold Huber, Ray Walker, James Bush, Joseph Crehan and Beatrice Roberts also included in the cast. Ernest Schoedsack directed.

"LOS ANGELES TIMES" GREETS CONVENTION

"Welcome 20th Century-Fox Conventioneers" was the streamer flung across a 4-page special section added by the Los Angeles Times *to copies of its May 30th edition furnished to company representatives in convention at the Hotel Ambassador. The first page carried pictures of Sidney R. Kent, Joseph M. Schenck, Darryl F. Zanuck, John D. Clark and William Goetz, whose names appeared also as by-lines on special articles, a lead-all story covering the convention straight reportorial style.*

Condor completed two productions for Grand National release. "King of the Sierras" features Rex, the wild horse, and Wally Albright, Frank Campeau, Ed Peel and Les Hilton. Arthur Rosson directed. In "Love Takes Flight" Bruce Cabot, Beatrice Roberts, Astrid Allwyn, Gordon Elliot, Edwin Maxwell, John Sheehan, Grady Sutton and Ann Evers will be seen. Conrad Nagel directed.

"The Californian" was completed to Principal. Gus Meins directed and Ricardo Cortez, Marjorie Weaver, Katherine DeMille, Morgan Wallace, Maurice Black, Bud Osborne, Nigel de Brulier, Tom Foreman, Monte Montague, Ed Keane and Helen Holmes make up the cast.

MGM's completed picture is "You'll Be Married by Noon." It features Robert Young, Florence Rice, Barnett Parker, Hugh Marlow, Irene Franklin, Warren Hymer, Tom Kennedy, Joe Caitz and Jack Norton. Edwin L. Marin directed.

Under Mitchell Leisen's direction, Paramount finished "Easy Living." Jean Arthur and Edward Arnold are starred, with Ray Milland, Mary Nash, Luis Alberni, William Demarest, Andrew Tombes and Esther Dale.

Republic crossed "Range Defenders" off its active shooting list. Robert Livingston, Ray Corrigan and Max Terhune are featured, with Eleanor Stewart, Donald Kirk, Earle Hodgins and John Merton. Mack Wright directed.

At Warners' "Angle Shooter" finished. Pat O'Brien and Joan Blondell head the cast with Margaret Lindsay, Regis Toomey, George E. Stone, Eddie Acuff, Craig Reynolds, Walter Byron, Granville Bates and Spencer Charters in support. Ray Enright directed.

Last of the completed productions, Universal's "Reported Missing" features William Gargan, Joan Rogers, Dick Purcell, Joe Sawyer and Hobart Cavanaugh. Milton Carruth directed.

Thirteen Are Completed

On the other side of the ledger, two of the newly starting pictures are credited to Universal. In "Too Clever to Live," which Lewis R. Foster is directing, Lewis Stone, Tom Brown, Barbara Reed, Forrester Harvey, Robert Gleckler and Billy Wayne will be seen. The cast of "That's My Story" includes Claudia Morgan, William Lundigan, Ralph Morgan, Jack Smart, Hobart Cavanaugh, Eddie Garr, Herbert Mundin and Harlan Briggs. Sid Salkow was assigned to direct.

Principals in Warner's "Alcatraz Isalnd" are Dick Purcell, Ann Nagel and Mary McGuire. Many more names are to be added. William McGann is directing.

At 20th Century-Fox "Too Much Limelight," a number in the American Family series, started. The cast lists Jed Prouty, Spring Byington, Florence Roberts, June Carlson, Billy Mahan, Shirley Deane, Russell Gleason and Joan Marsh. Frank Strayer is the director.

"Raw Timber" is Crescent's contribution to the new work. Tom Keane is starred with Peggy Keys, Robert Fiske, Lee Phelps, John Rutherford, Rafael Bennett and Bud Buster. Ray Taylor is directing.

At Paramount, "Good Night Ladies" went before the cameras. The cast includes Lynne Overman, Johnny Downes, Eleanor Whitney, Benny Baker, Terry Walker, El Brendel and William Demarest. George Archainbaud is directing.

For Paramount release, Major started "On Such A Night." It will present Karen Morley, Grant Richards, Eduardo Ciannelli, Roscoe Karns, Milli Monit, Allan Mowbray and Esther Dale. E. A. Dupont is directing.

To See or Not to See

An annoying problem which confronts producers from day to day is whether or not actors shall be permitted to see the daily "rushes."

Executive opinion as to whether players should be permitted to see themselves or not seems fairly evenly divided, with champions appearing on both sides. The late Irving Thalberg, for example, was a staunch adherent of the "show them nothing" school. Mr. Thalberg firmly believed that acting was an actor's job and producing was a chore solely up to the producer.

On the other hand, there are many who believe in letting all and sundry in to see themselves in rushes, and these invite all, from stars to extras, in to the showings. They contend that, by following the work as it goes along, performers are in a better position to correct their faults and improve their performances in subsequent scenes.

Staunchest of the believers in seeing himself from day to day is Basil Rathbone, currently playing the romantic lead in "Make a Wish," the new Bobby Breen picture.

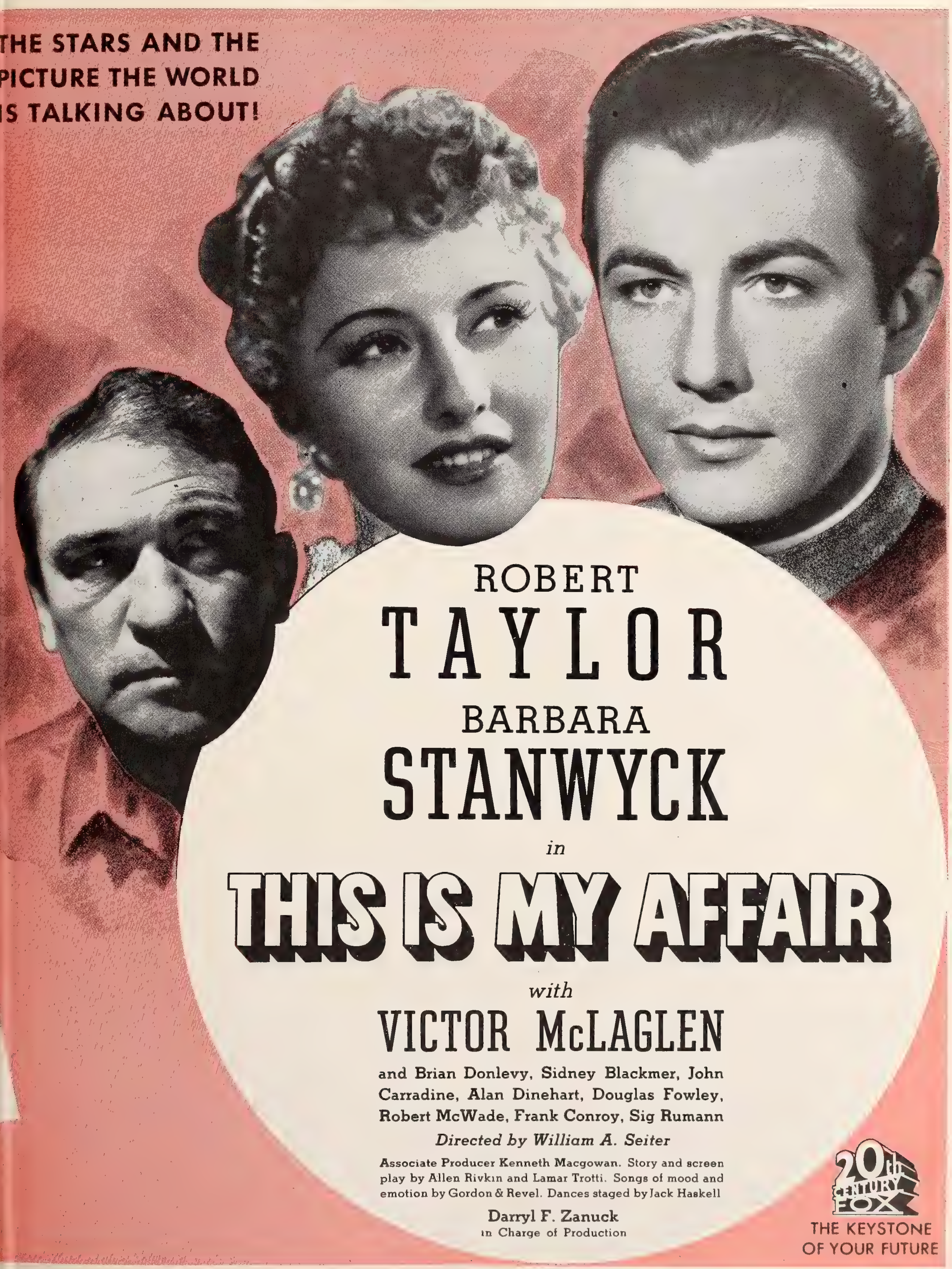
Dance directors, too, agree as a general rule with this reasoning. These men carry many of their dancers from one picture to the next, and many order their girls to attend the showings. Busby Berkeley, Bobby Connolley, Larry Ceballos, and Hermes Pan are amongst those who have voiced similar opinions in the past.

Last, but not least, are the producers who don't care whether the performers come to see themselves or not. These men have only one rule—come if you like, but remain quiet. And to this group belong most of the producers in Hollywood.

NEW YORK AND PHILADELPHIA START "THIS IS MY AFFAIR" ON ITS HOLD-OVER PARADE!

AND smash openings the country over give notice to the trade that the hold-over avalanche is just beginning!

THE STARS AND THE PICTURE THE WORLD IS TALKING ABOUT!



ROBERT

TAYLOR

BARBARA

STANWYCK

in

THIS IS MY AFFAIR

with

VICTOR McLAGLEN

and Brian Donlevy, Sidney Blackmer, John Carradine, Alan Dinehart, Douglas Fowley, Robert McWade, Frank Conroy, Sig Rumann

Directed by William A. Seiter

Associate Producer Kenneth Macgowan. Story and screen play by Allen Rivkin and Lamar Trotti. Songs of mood and emotion by Gordon & Revel. Dances staged by Jack Haskell

Darryl F. Zanuck
in Charge of Production

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Les Perles de la Couronne

Pearls of the Crown

(Films Sonores Tobis)

Historical and Modern Adventures

Sacha Guitry's film, "Les Perles de la Couronne," was awaited in France as the great cinema event of the year after its record success in its exclusive first-run at the Champs Elysées Marignan theatre, Paris.

The film is something absolutely new, which reflects the strong personality of the well-known French author, director, and actor, Sacha Guitry.

Sacha Guitry is above all a man of the stage, and his father, Lucien Guitry, was also a famous French actor.

This film and "Carnival in Flanders" (La Kermesse Heroique) are the most ambitious pictures ever produced in France.

The subject matter of "Les Perles" involves four centuries, and tells the stories of seven famous pearls, given in the 16th Century by the Pope, Clement VII, to his niece, Catherine de Medici, who, after having married the son of the King of France, François I, became Queen of France, and Regent after the death of her husband, Henry II. Later Catherine gave the seven pearls to Marie Stuart, her daughter-in-law, also a widow, before she went back to Scotland.

At the death of Marie Stuart, the pearls were stolen and only four of them were found. Queen Elizabeth closed these in a secret casket where they were discovered three centuries later by Queen Victoria, who added them to the Royal Crown of England.

And this is the story of the three other pearls: The first one fell into the hands of an English family who kept it preciously from generation to generation until 1937, when the last descendant lost it at gambling and one discovers that the pearl was false.

The second pearl came into the hands of the King of France, Henry IV, who gave it to his favorite, Gabrielle d'Estrées. It later was owned by Louis XV's favorite, La DuBarry, and Napoleon's first wife, Josephine de Beauharnais. It vanished as a gift to a Madonna, during the Great War, by the Empress Eugenie, widow of Napoleon III. The third pearl, used through the ages as a "gift of love," finally reached the hands of a rich Frenchman of the South who bought it as a gift to a mistress before permitting her to go to America. But he found the girl in company of a young man, and kept the pearl. This "love pearl" finished its career where it started, in the bottom of the sea, where it was dropped from the liner *Normandie*.

In spite of the fact there are really four stories and that the film runs nearly two hours, it never looks long. One of its best novelties is the fact that it is spoken in three languages: French, English and Italian, with French, English, and Italian players. There is always commentary to explain what the French audience, or the British one, could not understand.

The dialogue is extremely good. It is very amusing and witty, and Sacha Guitry's own remarks in the commentary provide large laughs.

One of the most amusing scenes is that of the arrival of the Chamberlain to the Pope at the Court of the Queen of Abyssinia, in the 16th Century, concluded by Sacha Guitry's observation, "She ought not to have trusted Italians . . ."

Direction is not always up to the quality of the picture but dialogue and acting are the main features. There is a very artistic and lavish scenery, as well as splendid photography.

There is no doubt that such a picture will attract class patronages. There is an English speaking version, which will include more English dialogue than the French version.

Previewed at the Marignan-Pathé Theatre, Paris, to considerable applause.—PIERRE AUTRE

Produced by Imperia Film and distributed in France, Belgium, Switzerland, and North Africa by Films Sonores Tobis. Executive Producer: Serge Sandberg. Directed by Sacha Guitry and Christian Jaque. Original story and screen play by Sacha Guitry. English dialogue: Stuart Gilbert. Photographed by Jules Kruger. Art director: Jean Perrier. Music by Jean Françaix. Costumes designed by G. K. Benda. Wardrobe: Muelle. Film editor: Barrache. Unit manager: Montis. Produced at the Paris-Cinema-Studios (Billancourt) and recorded on Western Electric Wide Range system. Running time: 115 minutes. Adult audience classification.

CAST

Jean Martin (A French writer) François I (King of France) Barras Napoleon III	Sacha Guitry
Pope Clement VII	Ermete Zacconi
Henry VIII (King of England)	Lyn Harding
Françoise Martin Marie Stuart Josephine de Beauharnais	Jacqueline Delubac
Madeleine de la Tour d'Auvergne	Renée Saint-Cyr
Chamberlain to the Pope	Enrico Glori
Queen of Abyssinia	Arletty
Catherine de Medici (as a child)	Paulette Elambert
Catherine de Medici (an old Queen) Empress Eugénie (Napoleon III's wife)	Marguerite Moreno
Marie Tudor Elizabeth of England Queen Victoria	Yvette Dienne
Hans Holbein	Craven
Cardinal Woolsey	Percy Marmont
Ann Boleyn	Barbara Shaw
Henry IV (King of France)	Aimé Simon-Gerard
Gabrielle d'Estrées	Germaine Aussey
James, the thief of the pearls	Andrews Engelman
La Dubarry	Simone Renant
Bonaparte	Jean-Louis Barrault
Napoléon Ier	Emile Drain
Queen Hortense	Huguette Duflos
Madame Tallien	Laurence Atkins
The young girl	Rosine Déréan
French man from Marseilles	Raimu
Modern Girl	Lisette Lanvin
The French woman	Cécile Sorel

and more than 40 part players.

The Lady Escapes

(Twentieth Century - Fox)

Farce Comedy

While some in the audience seemed to derive considerable amusement from this picture, the majority gave no indication that it was unusually impressed. Even before entering the theatre it was evident that the preview was not one to which the producing company attached any considerable importance. Except Sol Wurtzel, just returned from an Hawaiian vacation, none of the important executives was standing around the lobby. In a way, the absence of many 20th Century-Fox officials was understandable. Preparation for a sales convention makes heavy demands on time.

The picture is sophisticated farce comedy. Constant interference on the part of "Mrs. Worthington" makes it seem that the wedding of her daughter "Linda" to "Michael Hilton" will never come off. Their eternal squabblings are momentarily halted when "Michael" effects marriage by a ruse. As they fought before marriage, they fight afterward until "Michael" decides, if he is to remain sane, he must have a divorce. "Linda" refuses to give it unless he finds her a new husband.

The search takes them to sporting events, social affairs, theatres and into night clubs without success. Eventually, after one more hectic family session, "Linda" embarks for Europe. Abroad ship, she meets "Rene Blanchard," with whom she enjoys a romantic affair in Paris and along the Riviera. Meanwhile showgirl "Dolores," whom "Rene" has jilted, engages "Michael" to institute a beach of promise suit. Averse to having a hand in this business because he has identified the other woman as his wife, "Michael" attaches himself to "Linda" and "Rene," who doesn't know that their unwelcome guest is "Linda's" husband. To the amusement of the audience the denouement comes in a battle royal between "Michael" and "Rene," a savate, or foot fighting, adept. Anyway "Dolores" gets her man and "Michael" and "Linda" decide they will try to get along together again because of the kisses and clinches that inevitably follow each and every row.

Previewed May 27 in Fox Wilshire theatre. The audience laughed with and at the picture.—G. M.

Produced and distributed by Twentieth Century-Fox. Associate producer, Leslie L. Landau. Directed by Eugene Forde. Screen play by Don Ettlinger. Based upon the novel and play, "My Second Wife," by Eugene Heltai. Art direction, Albert Hogsett. Costumes by Herschel. Photography by Lucien Andriot. Musical direction by Samuel Kaylin. P. C. A. Certificate No. 3310. Running time, when seen in Hollywood, 65 minutes. Release date, June 18, 1937. General audience classification.

CAST

Linda Ryan	Gloria Stuart
Michael Hilton	Michael Whalen
Rene Blanchard	George Sanders
Fanny Worthington	Cora Witherspoon
Reggie Farnworth	Gerald Oliver-Smith
Dolores	June Brewster
Judge	Howard Hickman
Drake	Joseph Tozer
Antonio	Don Alvarado
Monsieur Cheval	Maurice Cass
Pierre	Franklin Pangborn
Uncle George	Tom Ricketts

There Goes My Girl

(RKO Radio)

Comedy Melodrama

Looked upon as just another newspaper picture, this really is another newspaper picture. But considered for what it actually is, a farce comedy romance with hokum melodrama background, it is something quite novel and refreshingly different. Eliminate a few rather tiring inconsequentials, and it comes within the slam bang gag comedy category.

Gene Raymond and Ann Sothern are the stars, but the characterizations they assume and the material with which they are provided are distinctly different from that which has been available in their previous starring films. Both come up with performances of a caliber that fully justifies making their names prominent in all exploitation and publicity.

People know that in the newspaper business almost anything is apt to happen. Sometimes the incidents are framed. Sometimes they are real. The story combines the best amusement values of both. Rival reporters "Jerry" and

"Connie" stage a pre-wedding party. Present is "Tim Whelan," "Connie's" editor, who is conniving to break up the marriage. When the pair is at the altar, "Whelan" contrives a fake murder and "Connie's" reportorial instincts, overcoming her romantic urge, force her to dash helter skelter in pursuit of the story. She soon finds it's a fake, but then a real murder story breaks and "Connie," who has sworn off reporting, dashes to the scene when she learns her rival, "Jerry," is on the spot. Ensues a lot of hokum tinged melodrama during which a couple of killings occur. But crime melodrama never usurps the function of farce newspaper comedy and romance. "Connie" is shot, but when "Jerry" tries to cover for her, "Whelan" mixes the story up so that it appears as a scoop in "Jerry's" paper rather than his. Everything ends well as all the reward "Whelan" gets for butting in on love is a punch on the chin, while "Jerry" and "Connie" get married.

Previewed to a Sunday night audience in the Pantages theatre, Hollywood. Whether the crowd was in the mood for farce entertainment was not known at the start, but the more spirited the film became the more spirited was audience reaction.—G. M.

Produced and distributed by RKO Radio. Produced by William Sistrom. Directed by Ben Holmes. Story by George Beck. Screenplay by Harry Segal. Photographed by Nick Musuraca. P. C. A. Certificate No. 3239. Running time, when seen in Hollywood, 75 minutes. Release date, May 21, 1937. General audience classification.

CAST

Jerry	Gene Raymond
Connie	Ann Sothern
Whalen	Richard Lane
Bum	Alec Craig
Actress	Maxine Jennings
Dunn	Gordon Jones
Faraday	Charles Coleman
Stu	Chester Clute
Rethburn	Bradley Page
Entertainer	Joan Woodbury
Tate	Frank Jenks
Curtis	William Corson
Mrs. Andrews	Marla Shelton
Police Sergeant	Joseph Crehan

The Affairs of Cappy Ricks

(Republic)

Comedy

Exhibitors setting out to make the most of this wholly humorous production will have at their copy disposal the singularly appropriate association which places the famous Peter B. Kyne character, Cappy Ricks, in the hands of the lately acclaimed character actor, Walter Brennan, whose winning of an Academy of Motion Picture Arts and Sciences award has been widely noted in newspaper and broadcast. Possibly that is the exploitation angle to be stressed above all others.

The story has "Cappy Ricks" returning home to find that his ancient business foe has joined with his former partner's wife to acquire a controlling interest in his shipping business and that the lady's son is about to marry his daughter, whose hand he has hoped would go to a young man of his own choice. Believing his family and associates have gone soft as a result of easy living and can be salvaged, he practically shanghais them and arranges a pretended marooning on a remote island. When this device has evidently brought them around to his way of thinking and his daughter is about to marry the man of his preference, it turns out that the marooning is genuine, but his daughter, discovering the attempted ruse, rebels. The party is rescued by his business rival and all hands start homeward on an automatic yacht with "Cappy Ricks" compelled to scrub decks for his passage. He takes advantage of a storm to regain control of the situation and obtain his ends, all things winding up happily.

Mary Brian, Lyle Talbot and Frank Shields have other principal roles. Frank Melton and Georgia Caine play slightly less important parts. The treatment is light throughout with all efforts directed toward preserving the Kyne humor.

Reviewed in the Republic production room.— W. R. W.

Produced and distributed by Republic. Associate producer, Burt Kelly. Directed by Ralph Staub. Original screen play by Lester Cole, suggested by a story by Peter B. Kyne. Photographed by Ernest Miller. P. C. A. certificate No. 3186. Release date, May 24. Running time, 56 minutes. General audience classification.

CAST

Cappy Ricks	Walter Brennan
Frankie Ricks	Mary Brian
Bill Peck	Lyle Talbot
Matt Peaseley	Frank Melton
Waldo Bottomley, Jr	Frank Shields
Mrs. Peaseley	Georgia Caine
Ellen	Phyllis Barry
Mr. Bottomley, Sr	William B. Davidson
Captain Braddock	Frank Shannon
Revere	Howard Brooks
Sailor	Anthony Pawley
Rankin	Sherry Hall
Riley	Don Rowan
Steward	Will Stanton

Sing Cowboy Sing

(Grand National)

Western

With the singing cowboy, Tex Ritter, giving his usual performance, this no doubt will satisfy the star's fans. Nothing revolutionary has appeared in the script, which, excepting the singing, is a product of an earlier era in the making of these outdoor dramas, an era, incidentally, that apparently ended with the introduction of modern dress, automobiles and such incidentals as the community sings, variety show, etc.

It has, however, that more important requisite, action. From the wiping out of a wagon train and crew, a hand-to-hand struggle and an attempted stabbing, the picture builds to a last ditch encounter between law and outlaw groups on the open range. It all has to do with the obtaining of a franchise for hauling freight by wagon train. Supporting Ritter are Louise Stanley, for romance; Al St. John, side-kick; Karl Hackett, Charles King, enemies; and Robert McKenzie and Budd Buster on the side of the law and order.

Tex and his friend "Biff" (Al St. John) come upon a raiding party too late to save the men or the wagons, but they do save "Madge" (Louise Stanley). "Madge's" father had a franchise to haul freight, which will be revoked unless 'Madge" is able to carry on. Tex hauls the freight, much to the displeasure of "Kalmus" and "Red." Various steps are taken by the two outlaws to prevent Tex from continuing his aid to "Madge." Thrown in jail by a ruse, Tex escapes, gathers the ranchers together and defeats the outlaws in a battle on the range.

Reviewed in projection room—PAUL MOONEY, JR.

Produced and distributed by Grand National. An Edward F. Finney Production. Story by Lindsay Parsons. Screen play by Robert Ellett. Direction by R. N. Bradbury. Supervised by Lindsay Parsons. Photography by Gus Peterson. P. C. A. Certificate No. 3277. Running time, 59 minutes. Release date, May 22, 1937. General audience classification.

CAST

Tex	Tex Ritter
Madge	Louis Stanley
Biff	Al St. John
Kalmus	Karl Hackett
Red	Charles King
Judge Dean	Robert McKenzie
Marshal Pinker	Budd Buster
Henchman	Heber Snow
Henchman	Chick Hannon

You Can't Beat Love

(RKO Radio)

Comedy Melodrama

There's more entertainment quality and potential showmanship availability in this picture than the sweet sounding title indicates. Subtantially the production is a wholesome comedy which includes a lot of gay amusement. Lively in dialogue and action, with the point of the theme hinging on several humorous situations, the picture moves rapidly and is shrewdly produced to avoid the pitfalls which any attempt to pad or string out might entail.

Instead of all the love and kisses than one might think would accompany such a title, the story is a humorous treatment of small town political skullduggery and romantic complications. Preston Foster appears to good advantage in a light comedy role, and Joan Fontaine gives further proof that she is a future star. In support Herbert Mundin, Berton Churchill, Bradley Page, Frank M. Thomas and Harold Huber are up to expectations.

No dare is too dangerous or foolish for "Jimmy Hughes" to accept. Sometimes his escapades are quite embarrassing to his valet, "Jasper." Digging a ditch, clad in evening clothes, "Jimmy" heckles "Trudy Olsen," who is campaigning for her father. The girl dares him to become a rival mayorality candidate. Then the fun begins. As honest "Mayor Olsen" refuses to take his rival seriously, grafting henchmen "Parsons" and "Brennan" indulge in mud slinging and, although newspaper reporters "Bruner" and "Gallagher" supply "Jimmy" with much damaging campaign material, he refuses to use it. This arouses "Trudy" to a sympathetic romantic interest in her father's foe. But "Parsons" and "Brennan," who know all the angles of shyster politics, manage to frame "Jimmy" in a scandal wihich involves another woman, "May Smith," and a gang of gamblers. Comes the big night-before-election rally, but just when things really look black for "Jimmy" he exposes "Parsons" and "Brennan" as a pair of grafters and, exonerating "Olsen" from any complicity, withdraws from the contest in favor of the incumbent. Through with politics, he has time only for love.

The kind of attraction that assures a lot of fun for its auditors, it is also one that should give exhibitors a lot of fun in exploiting. It easily makes possible a return to good old fashioned showmanship. Name values being adequate for the picture's class, the story, however, is the angle to concentrate upon in exploitation. Resourceful showmen who really want to go to work on it should find plenty to work with.

Previewed May 28 in the RKO-Hillstreet theatre, Los Angeles. The audience, which quickly came into the mood of the story, reacted to it in a manner that insures popularity with regular theatre patrons.—G. M.

Produced and distributed by RKO Radio. Produced by Robert Sisk. Directed by Christy Cabanne. Story by Olga Moore. Screenplay by David Silverstein and Maxwell Shane. Photographed by Russell Matty. P. C. A. Certificate No. 3315. Running time, when seen in Hollywood, 60 minutes. Release date, to be determined. General audience classification.

CAST

Jimmy Hughes	Preston Foster
Trudy Olsen	Joan Fontaine
Clem Bruner	William Brisbane
Scoop Gallagher	Allen Bruce
Butch Mehaffey	Paul Hurst
Jasper	Herbert Mundin
Dwight Parsons	Bradley Page
Chief Brennan	Berton Churchill
Mayor Olsen	Frank M. Thomas
Pretty Boy Jones	Harold Huber
Louie The Weasel	Paul Guilfoyle
May Smith	Barbara Pepper

Episode

(Metropolis)

German Language Melodrama

A program note informs that for her performance in this production Paula Wessely was awarded the gold cup at the Venice international exhibition of 1935 in competition with such players as Greta Garbo, Marlene Dietrich and Elisabeth Bergner. The role is of the kind that these actresses are in the habit of playing. Miss Wessely, it must be assumed, then, plays it very well. In any case, mention of the award seems to be the indicated procedure for showmen whose patronage goes in for German language pictures. Although the American print is supplied with translation titles in English, it seems apparent that this is the sought type of audience. (Parenthetically, the picture has been placed in Class A-2 by the National Legion of Decency and probably belongs there even without the portions quite noticeably deleted from the print viewed.)

The story is of Vienna in 1922 and has music in it, but less importantly and quite a bit less artfully than is typical of pictures with like

(*Continued on page* 48)

Continuing REPUBLIC

1937
1938
PROGRAM

ANNIVERSARY SPECIALS

1 MANHATTAN MERRY-GO-ROUND

Musical whirligig starring Phil Regan, ideally teamed with a lovely songstress. The No. 1 singer of screen and radio in a really big entertainment of big doings in the "big town."

2 WAGONS WESTWARD

The Plainsman of 1938! A story as big as all outdoors, of the women who urge men on to new frontiers. Truly epic.

3 HIT PARADE OF 1938

"The Hit Parade" marches on to bigger box office achievements. More names. More laughs. More entertainment. Phil Regan again heads the parade of screen, radio and stage personalities.

4 ALL HANDS ON DECK

A Hudson River show boat run by a group of Park Avenue belles, high in the social register but low on funds. Boat and comely crew are captured and stranded in South America amid a riot of gun-play, song, dance and hilarious situations.

❦

THE JUBILEE TEN

1 THE RACKET BUSTER

Smashing the crime wave with one of the screen's outstanding personalities. Will be popularized via radio and leading magazines.

2 COME ON, LEATHERNECKS

Republic's specialty—service pictures with a sock. Marines quell trouble during building of a great canal. First to fight. First to please your patrons.

3 STORMY WEATHER

Alison Skipworth, Polly Moran, Max Terhune—a brand new, grand new entertainment trio. Drama, humor and more than a heart-tug or two. Set the storm warnings now—S. R. O.

4 THE RETURN OF RAFFLES

By Barry Perowne, creator of the famous detective, Raffles. A mystery that is going to prove a revelation, with one of your top-notch screen favorites in the title role.

5 NAVY BRIDE

When the fleet's away, the wife will play—and what complications! A new twist to a service story. Loaded with dynamite. Crammed with entertainment.

6 BORN TO BE WILD

This one is definitely "in" from first mention of the title. Special production effort to be put behind this fast-action drama. Hand-picked cast of guaranteed "names".

7 HOLLYWOOD BAND WAGON

Featuring Phil Regan and a cast of well known radio and screen stars, with a load of bright new faces. A knockout story played against the colorful background of Hollywood.

8 MEET THE DUCHESS

Alison Skipworth, Polly Moran, Max Terhune, outsmarting each other in an old-time boarding house. Their trials, tribulations, heart-tugs are good for a great big modern laugh.

9 THE SMART GUY

One of the real thrilling stories of the coming year. A dramatic thunderbolt that will hit perilously close to every American home. Will be carefully cast for utmost drama.

10 ALL AMERICAN GIRL

Starring the singing favorite of all American girls—Phil Regan. An original screen idea featuring the pick of the nation's streamlined venuses. Maybe one from your town. Watch for further details.

❦

4 GENE AUTRY JUBILEES

Gene Autry is the nation's No. 1 Cowboy by every box office check-up. Republic brings him to you again this year in eight stand-out outdoor action entertainments.

1 PUBLIC COWBOY No. 1

2 The OLD BARN DANCE

3 ROLL, WAGON, ROLL

4 BOOTS AND SADDLES

S PARADE OF HITS!

16 SHOWMEN'S MONEY-MAKERS

1 **FOUR MARKED MEN**
That "different" murder mystery. The finger points—and four "marked" men are doomed. Sinister Oriental background.

2 **PRISON NURSE**
Lone woman in a city of forgotten men. Jail break climax surpassing anything the screen has ever seen.

3 **ISLAND OF FORGOTTEN MEN**
Alcatraz—America's Devil's Island, and its world-famous inmates. Surprise dramatic sensation of the year.

4 **LADIES MAKE NEWS**
And also plenty of box office! Gripping, new-type newspaper yarn in which the news scoop of the year involves editor's own home and happiness.

5 **THE DUKE COMES BACK**
From the famous book by Lucien Cary, who gave you "The Duke Steps Out". Two fisted romance of a gentleman prize fighter.

6 **GET YOUR MAN**
Starts at West Point and winds up with the colorful Canadian "Mounties" in the great northwest. He-man stuff.

7 **CRIME FOR SALE**
"Big shot" mobster who'd put anyone on the spot for a price. And what happens while the law is catching up with him.

8 **QUEEN OF BURLESQUE**
Scintillating story of laughs and tears behind the footlights. An attraction to bring out the real showman in you.

9 **SWEET AND HOT**
Flaming youth has its fling. Shy smiles, cozy corners, secluded nooks. Fast-stepping story of today with a bevy of refreshing new screen starlets. Swing it, sisters!

10 **THE GIRL I LOVED**
James Whitcomb Riley's internationally famous novel. The sincerity of "Girl of the Limberlost". The heart tug of "Over the Hill".

11 **FIGHTING IRISH**
As dynamic and humorous a conflict between two families as "MacFadden's Flats". Romance with a cast capped by top names of the business.

12 **HONOLULU HOLIDAY**
A Honolulu lulu! Moonlit waters. Warm tropic nights. Comedy-romance with music for everyone who has ever been in love.

13 **HOT MILLIONS**
A story of overnight riches, with the background of the first oil strike. Friends become foes. New wives for old. Human, vibrant life.

14 **ROMANCE IN THE HILLS**
Romance on the trail of the lonesome pine. On your screen while it's in the news. Teeming tale of the timberland.

15 **COLLEGE NIGHTS**
An exploitation honey. Co-eds from the college campuses of the country. Big name bands. Established box office stars join in this jamboree of joy.

16 **CRASHING THE FRONT PAGE**
News cameramen vs. press reporters in a mad scramble for headline scoops on land, sea and air. The news of today in the making.

* * *

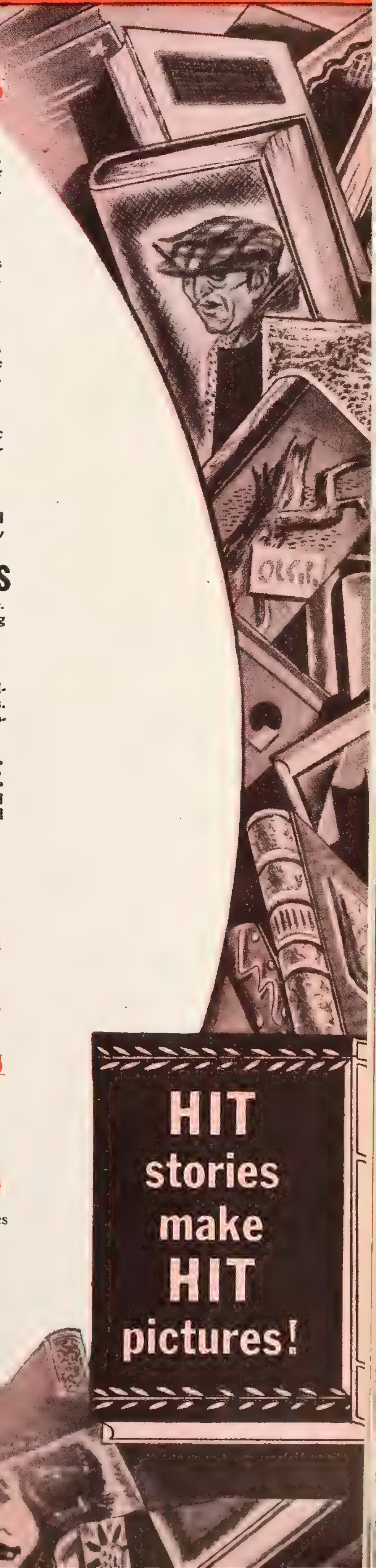
4 GENE AUTRY MUSICAL *Westerns*
8 "THREE MESQUITEERS" *Westerns*
8 BOB STEELE *Westerns*

* * *

4 SURE-FIRE SERIALS

The four greatest serials ever made by any company in one year. Here are the valuable story properties that guarantee Republic's continued supremacy in the serial field.

1 **DICK TRACY RETURNS**
2 **HAWK OF THE WILDERNESS**
3 **THE RANGERS ARE COMING**
4 **THE FIGHTING DEVIL DOGS**


HIT stories make HIT pictures!

(*Continued from page 45*)

setting. The principal character is a girl whose mother's savings have been lost in a bank failure and who accepts the actually innocent benevolence of a wealthy man but falls under the inevitable suspicion because of the association. An upright young man in her benefactor's employ learns to love her and she him, so that romance is served in the end, but a good deal of misunderstanding and a lot of dialogue and action dealing with the moral issues involved, both as of the girl and her generation, is put by before this conclusion is arrived at.

The historical setting is the post-war period during which, as has been duly noted in various novels and otherwise, Vienna was an economically stricken city and moral values were vitally affected. To the considerable extent that it reproduces this period and place the picture is as worthwhile as the printed works of like purpose. As commercial entertainment merchandise for this country at this time it is quite a bit less so.

Reviewed at the 55th Street Playhouse, New York, where a matinee audience manifested neither approval nor disapproval.—W. R. W.

Produced by Gregor Rabinowicz. A Reunion Film. Distributed in the United States by Metropolis Pictures corporation. Written and directed by Walter Reisch. Assistant director, Willi Zeyn. Photography by Harry Stradling. Music by Willi Schmidt-Gentner. No. P. C. A. certificate. Release date, May 15. Running time, 90 minutes. Adult audience classification.

CAST

Valerie Gaertner	Paula Wessely
Kinz, the tutor	Karl Ludwig Diehl
Torresani	Otto Tressler
His wife	Erika von Wagner
Eugen	Wolf Dieter Tressler
Toni	Hans Jurgel Tressler
Mizzi	Friedl Czepa

Merry Comes to Town

(Sound City-British)

Comedy

If the desire of the American public and the American exhibitor is that British pictures should provide real and intimate pcitures of British life, this unpretentious comedy against a London lower-middle class background should appeal to them strongly. It is a support feature, but one with real entertainment values. The story values are fair, but more important is that the characters portrayed are real and provide a gallery of richly comic and convincing British types, contrasted with the very individual American type of Zasu Pitts. It is, in fact, a British film and not an imitation of Hollywood.

Sussanah Merridew, the middle-aged secretary of a Correspondence School in Detroit, is left a legacy of 500 dollars by her deceased employer and determines to use it on a visit to London, where she has relatives whom she imagines to be wealthy because they live in Buckingham Lodge. Arriving she finds that this abode is not, as she supposed, an adjunct to the Royal palace but a small house in the very unfashionable district of Brixton. Her cousin "Professor" Stafford turns out to be a teacher of singing with a clientele limited to the lower classes. His mother is an embittered cripple, his daughter a stenographer, in love with her employer's son and due to lose her position as a result of that fact, his son a motor salesman also soon to be in search of a job. The house is besieged by creditors and dominated by a cook, wages in arrears, who provides a running comment on her thriftless employers.

Because "Merry" is American and has come all the way across the Atlantic for a holiday, one and all believe her to be wealthy and her inability to help them with money is put down to meanness. 'Merry,' nevertheless, is equal to the situation. She outwits a crook friend of the young son obtaining £100 in the process, and reunites the daughter, enamoured with the adventurer, to her faithful lover. She brings on the scene the Professor's old sweetheart, now a famous opera singer, and with her aid establishes a Correspondence School of Singing, which relieves the Professor from the necessity of listening to his pupils. Having put everything right, and done all the work, she returns to America without any view even of Big Ben other than the glimpse she obtained from the carriage window.

The success of the picture is due to its convincing atmosphere of a sordid London home and to the excellence of the comedy performances, with Hermione Gingold and Jack Hellier excelling as would-be vocalists. Another excellent character piece is Muriel George's cook. Zasu Pitts is an excellent foil to these ultra-British types.

It should be offered as an authentic picture of British life and should have considerable appeal as such to publics which have complained, with some reason, at British producers' "Society" obsession.

Hearty laughter was accorded the picture at a night trade show, Phoenix Theatre, London.
—Bruce Allan

Produced by George King for Embassy Pictures. Distributed by Sound City (Distributors) Ltd., in England. Directed by George King. Photography, Hone Glendinning. Continuity, Olga Burnett. Story, script and dialogue, Evadne Price. Recordist, John Byers. Running time, 77 mins. General audience classification.

CAST

Sussanah Merridew	Zasu Pitts
Professor John Stafford	Guy Newall
Marjorie Stafford	Betty-Ann Davies
Madame Saronie	Stella Arbenina
Grandmother	Margaret Watson
Noel Slater	Basil Langton
Cook	Muriel George
Peter Bell	Tom Helmore
Horace Bell	Cecil Mannering
Sales Manager	George Sims
Mr. Ramp	W. T. Elwanger
Mr. Walheimer	Arthur Finn
Zoe	Sybil Grove
Winnie	Dorothy Bush
Ida Witherspoon	Hermione Gingold
C. Wriggle	Jack Hellier
Mrs. Fish	Mabel Twenlow
Rosie Fish	Janet Fitzpatrick

The Grand Hooter

(Columbia)

Chase Comedy

To pacify the little woman, who is a bit fed up with Charlie's excessive lodge activity, Chase takes his wife away for a second honeymoon. Far from being alone in their attempts to recapture the happy past, the couple run across an inebriated lodge member, a bewitching Spanish senorita and her very jealous and equally suspicious lover. Naturally, Charlie gets himself into a few embarrassing situations with the Spanish lady and there result moments of hectic misunderstanding on the part of the wife and the irascible gentleman friend. After the proverbial chase and counter chase, the whole affair ends satisfactorily when Charlie finds out that his sword brandishing pursuer is a fellow member of Chase's lodge. The gags are pattern stuff, but the results are good for a laugh or two. The material is not particularly ideal for inclusion on the kiddie matinee. —Running time, 19½ minutes.

Double Talk

(Vitaphone)

Comedy

"Charlie McCarthy," the puckish dummy of radio fame, is an inmate of an orphanage and is up for adoption. The amusingly written gags tell how "Charlie" works himself out of being adopted by a crotchety old dowager. The popular favor of "Charlie's" odd character and his peculiar and hilarious line of talk will make this subject an easy matter for the exhibitor to any audience. Running time, 10 minutes.

Community Sing, No. 3

(Columbia)

Old Time Songs

Presenting some ditties from the long ago that will weave a spell of misty-eyed remembrance for many of the audience, this musical album of "gay old Nineties" choral tidbits will also please the vocal chords of the younger generation schooled in the current swing tune style. Such nostalgic lyrics as "In the Good Old Summer Time" and "Take Me Out to the Ball Game" are infectiously rendered by Andy Sanella and his Orchestra. Jolly, the miniature torch singer, shows how her grandmother would render the tune "Wait Till the Sun Shines, Nellie" and then in quick transition how a modern day miss would renovate it for "blues" vocalization. Wendell Hall acts as the energetic and coaxing song leader while Charles Irwin is a gracious and good humored master of ceremonies. Any audience that likes to let itself go in musical abandon will relish this pot-pourri of tunes and, perhaps, there will be a sigh or two for the good old days when a song was really a song. Running time, 10 minutes.

The Foxy Pup

(Columbia)

Cute Cartoon

Brightly colored, delightfully drawn and mischievously played by a lively set of roguish pups, this gay cartoon idyll is certain to tickle the comic sensibilities of all classes, tastes and ages. Trained by papa and a mechanical model, the eager puppies are joyfully practicing the art of wolf chasing when a real and very much alive wolfish creature comes upon the scene to offer the yearlings their first and unexpected taste with the actual thing. One of the poor doggies is captured and there result some fast and laughable moments of chase and comedy. However, the little one is saved from the hungry jaws and safely returns to the sorrowing bosom of his family. The grief is quickly turned to joy and the ending is a happy and affectionate one. The whole concotion is a sprightly bit of clever animation, well worth playing time. Running time, 6½ minutes.

Carillon Makers

(J. H. Hoffberg)

Novelty

Belgium has been justly famous down through the years for the masterful art of its carillon makers. The same methods are used today that were used decades ago in casting the bells, indicating that perfection was reached long since. Once the sole arbiter of time in the town, the bells now serve the community with music. In one of the large churches in Brussels an elaborate system of carillon bells that are coordinated in a console-like keyboard can be played to music especially written for the carillon. Narrated by Eric Hallville.—Running time, 12½ minutes.

Vitaphone Pictorial Revue, No. 10

(Vitaphone)

Interesting

Interesting items included in the contents of this issue number some shots of a bevy of dancing girls practicing their routines on small floats in a lake, the elaborate and carefully executed preparations needed to furnish the breakfast for a huge hotel's clientele, the raising of long haired rabbits for their valuable hair and finally in effective color some glimpses of the manufacturing of Morocco leather. The sum of it all is a novel bit of entertainment. Running time, 10 minutes.

In Shanghai

(J. H. Hoffberg)

Travelogue

Traveling to Shanghai, the camera has photographed various aspects of the activity of its citizenry. In the harbor the old Shanghai seems predominant with its flotilla of sea craft still manipulated by hand, while modern machinery is represented by the battleships of foreign nations dotted along the coast to maintain the open door policy. Ashore, however, the modern Shanghai is in command with skyscrapers and office buildings quite plentiful. Then there are shots of horse racing, a visit to a Chinese theatre, etc. Narrated by Andre Baruch.—Running time, 10½ minutes.

THE ANSWER

EASTMAN'S coöperation with the industry has helped to solve many a problem of motion picture technique. Now it supplies a complete answer to the important duplicating problem. Eastman Fine-Grain Duplicating Positive and Negative Films are capable of producing duplicates actually indistinguishable from originals. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

APPROVAL OF "GOOD EARTH" HELD SIGN OF UPTREND IN CHINA TRADE

Passing of Film Interpreted as Indicating Favorable Attitude to Foreign Product Based on Chinese Life and Customs

by Special Correspondent in Shanghai

Marking a milestone in the history of motion pictures in China, "The Good Earth" received full approval of the Central Film Censorship Committee and a license for exhibition was issued on April 19th. The film had been reviewed by practically every important government bureau in Nanking, by members of the official family and other individuals of influence in Chinese official life.

Only three small cuts were made in the film and it is worth while to note their significance:

In reel 2: Olan's ears are boxed by the chief maid servant. Mistreatment of employees is contrary to Chinese policy; hence this was deleted.

In reel 7: The display of corpses in the famine area is contrary to what is considered approvable and was deleted.

In reel 7: The sly theft from Wang's father's beggar bowl by another is so uncommonly rare as to be practically non-existent. Such theft is officially considered reprehensible. The act was deleted.

All deletions, apparently simple things, show the attitude of the censors and reviewers towards acts of this kind.

The approval of "The Good Earth" is regarded here as an event comparable to the first public performance of sound and talking pictures in China, which took place on February 9, 1929 at the former Embassy theatre in Shanghai. It marks the advent of a new and enlightened policy and dispels the rumors, conjectures, and gossip which for the past few years have given rise to the impression that a foreign produced film based on Chinese subject matter would have no chance to pass the censors.

Film Is Unusual

However, let us be frank. "The Good Earth" is an unusual film. Beside it all other films of Chinese subject matter can be compared as secondary. To one who has lived in China for years, who has seen and heard, and felt, indirectly, all the sorrow, terror and horror of famine and warfare and revolution, who has witnessed the sublime faith of an oppressed people struggling toward the light, and who has seen in a few short years the great advancing of a nation from backward 4,000-year-old customs and habits to modernism, who has seen the modern trend with its weight of scientific achievement tempered with the respect for old customs, "The Good Earth" came to the eye and ear like the sonorous, deep rolling thunder of mighty applause.

"The Good Earth" is like nothing else in motion pictures of China. What it means to the trade is that, by fully understanding the needs and requirements of this great nation in its new growth, the way has been opened to greater distribution in China.

Chinese producers are striving to meet the demand for better native pictures. Their efforts are succeeding, even though it may be years before technical quality will approach Hollywood's output. "The Good Earth" will open the eyes of the Chinese producers. Quick to appreciate the value of such quality, improvement may come sooner than expected.

The earnings of "The Good Earth" will be watched by thousands of eyes; statistics will be gathered as never before, and profits calculated. Capital is here, only waiting for proof of good investment. Already strong financial interests have entered the field of motion picture exhibition.

"The Good Earth" will be history making in the China exhibition field. But American producers must proceed with caution on Chinese subject matter. The law requires that Chinese producers submit the story and script for approval before turning a crank. While this cannot apply to foreign made films, thought must be given to the possibilities if care is to be taken to meet conditions as they are. Truly, and as the Chinese would put it, the seed now sown, on what was considered stony ground, may develop into a fruitful orchard if the gardeners are watchful and obedient.

"Inconsistency"

"Inconsistency" is the only word that describes past action of the Nanking censors when it comes to passing on whether films are detrimental to the public. "Frankenstein" was banned after its first three-year license certificate expired, as a "horrifying" film. Directly, the Chinese picture, "Yeh Bun Goh Hsing" (A Midnight Song) was passed; the picture depicts the life of a deformed human creature. The age limit: children under six not permitted The original age limit for "King Kong" after severe cutting was "over 16 years."

Exploitation for "A Midnight Song" included a 16-foot board on a prominent International Settlement Shanghai street, showing a creature with lividly lighted green eyes and waving huge arms and claws. As a result, an 11-year-old Chinese girl was said to have been frightened to death by such exploitation and her father protested to the Citizens' League against such horrifying stunts. The film itself, up until March, had already run over 34 consecutive days, proving its popularity with native audiences.

More Competition

More competition for motion picture theatres is in the offing with plans for a $500,000 sports center in Shanghai to be called the Olympia. The funds are to be raised by popular subscription.

Circuit Reorganized

The transfer of the Grand (2,000) and Cathay (1,000) first run theatres in Shanghai closes another chapter in the rather tumultuous financial history of these houses. Part of the original organization of the United Theatres, an American company, and designed as the nucleus of a large chain of theatres to embrace many subsequent run houses, financial difficulties resulted in the release back to owners of all houses but the Grand and Cathay. Long in receivership, then reorganized under Section 77-B of the Bankruptcy Act, sued for architectural and builders accounts, these two houses are now taken over by a group of Chinese in Shanghai under the name Cathay-Grand Corporation, headed by Mr. Percy Chu, banking leader and former member of the police board of film censors of the International Settlement.

The policy of future operation hints at greater exploitation for Chinese patronage, inasmuch as films being shown first run in the Grand now frequently use superimposed Chinese titles, heretofore seldom seen in Shanghai's first run cinemas, and the replacement of all Russian female ushers with native boys in the Cathay theatre. This latter theatre plays almost exclusively the more sophisticated class of all-talking films. Both houses are modern, air-conditioned and refrigerated, but in need of much sound apparatus re-conditioning.

Domestic Production Accelerated in First Quarter of 1937; Most Foreign Features Approved Are from U. S. A.

Educational Film

At the fifth annual meeting of the China Educational Film Association held in Shanghai on March 28, the group, represented by over 100 Chinese educational and motion picture leaders, reached a decision to petition the Ministry of Education for an appropriation of C. $20,000 (U. S. $6,000) for the production of educational film.

Among other resolutions adopted at the meeting was the formation of a film educational agency, the inclusion of a film educational course in the curriculum of all normal schools under the control of the Bureau of Social Welfare and the enforcement of film education in primary and middle schools and "mass" education schools.

Domestic Product Gain

Chinese production for the first quarter of 1937 has taken a jump, that, if continued, may make this calendar year the largest yet for native feature production. Encouraged by the success of several native productions, the Chinese studios had 19 new features approved by the Nanking Central Film Censorship committee between January 1 and March 31, 1937.

Foreign Product Approved

The first quarter of 1937 saw 77 foreign features passed by the government censors. Of these 68 were by 8 major American distributors, 4 by U. S. S. R.; 2 British; and 2 German; and one of independent American origin. Also a Universal serial of 24 reels.

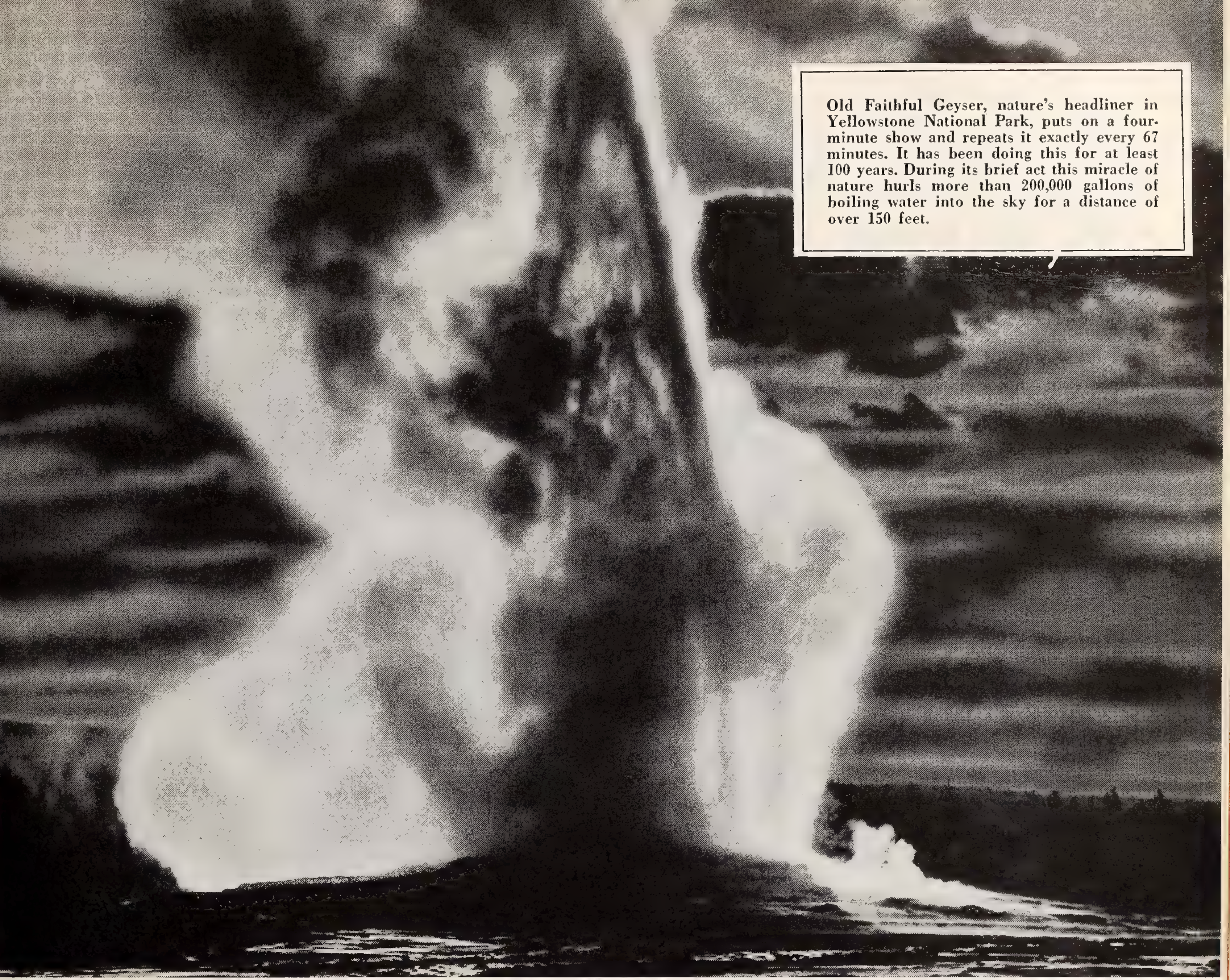
The 68 American submissions, however, included a few British films released through United Artists and 20th Century-Fox.

Of the short subjects, major American distributors supplied 20 two-reelers, 107 one-reelers and 50 newsreels; U. S. S. R. took 3 newsreels, and Germany one, a 5-reel educational featurette.

In addition the government censors passed about 20 reels of educational shorts of varied origin.

Exploitation on Upgrade

The Chinese producers, in cooperation with Shanghai first run Chinese theatres, are going in strong for billboard exploitation in the form of electrically lighted and neon-outlined 24- and 48-sheet boards on Shanghai's main thoroughfare. When foreign films started this kind of exploitation last year, the Chinese were at first contented with the regular 24-sheet display, but in the last few months native film advertising displays rival the foreign in character and attractiveness. Originality in Chinese displays is the rule, rather than the exception. When a film is rugged in theme, the exploitation goes the limit in attention-arresting display.



Old Faithful Geyser, nature's headliner in Yellowstone National Park, puts on a four-minute show and repeats it exactly every 67 minutes. It has been doing this for at least 100 years. During its brief act this miracle of nature hurls more than 200,000 gallons of boiling water into the sky for a distance of over 150 feet.

MIRACLES DON'T "JUST HAPPEN"

Nature spent centuries on the process of creating the miracle of Old Faithful.

E.R.P.I. spent years in the commercial adaptation of a revolutionary principle of sound reproduction known as MIRROPHONIC. Like Old Faithful, MIRROPHONIC is a product of time—it is a result of long research by Bell Telephone Laboratories and Western Electric in perfecting a reproducing system first conceived in the form of Stereophonic or "third-dimensional" sound.

MIRROPHONIC is the direct commercial outgrowth of the historic Stereophonic principle—first publicly demonstrated four years ago in Philadelphia, later in New York, Hollywood, and recently, in Miami.

MIRROPHONIC is readily adaptable to future advances in the art. If you now have Western Electric, it may be installed on a convenient step-by-step modification plan.

More than a thousand exhibitors, who have installed MIRROPHONIC, used its powerful exploitation campaign, now enjoy increased BOX OFFICE DOLLARS.

Old Faithful and MIRROPHONIC never fail to come through with a *good* show *on time*—and with

"A THRILL FOR YOUR EARS!"

THE NEW
Western Electric
MIRROPHONIC
SOUND SYSTEM

THE STANDARD OF THE WORLD

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London

HOLLYWOOD VISITORS snapped on one of the big sets erected for "Rhythm Racketeer," being produced at the Rock Studios, Elstree, and starring Harry Roy, are James Seymour, director, Georgie Harris, makeup man, Joe Rock, the British producer, and Johnny Hines.

Dean at Denham

Making his first picture for London Films, Basil Dean has completed several important shots, at Denham, for "The First and the Last," in which Laurence Olivier, Leslie Banks and Vivien Leigh are the big names.

Dean's direction of this picture is due, it is understood, to a clause in the will of the late John Galsworthy that any of his works adapted to the screen should be picturized by Dean, who was associated with the stage production of the dead author's work. The adaptation is by Graham Greene, who wrote the best-selling "Gun for Sale."

A recent agreement concluded between Alexander Korda and Mr. Dean provides for the interchange of stars and technical facilities between the Korda studios at Denham and the Dean plant at Ealing. Herbert Wilcox also is participating.

To go on the floor immediately at Denham is "The Return of the Scarlet Pimpernel," Arnold Pressburger directing a script by Arthur Wimperis and Adrian Brunel for British Cine Alliance.

Also scheduled for its first scenes next week is Victor Saville's production of "South Riding," a best-selling novel in both England and U. S. A. and winner of the James Tait Black Memorial prize for the best novel published in 1936.

Sabu, Indian boy hero of "Elephant Boy," has been having studio tests for his part in "The Drum," a story of the Indian frontier for which a Technicolor unit (the production is all-color) left for Indian location immediately the equipment was free after its use in the Coronation color reel. Christopher Challis and Henry Imus of Technicolor are with the unit, which will establish itself at Peashawar for the purposes of shooting in the Khyber Pass, with the assistance and permission of the Indian Government.

New Production Unit

Elder Wills Productions is the title of a new unit headed by the producer and director of that name with Fenn Sherie and Ingram d'Abbes, scenarists, as his associates. Using Sound City space, the roganization plans six features, the first of which, "Through This Gateway," will go into work immediately. Against backgrounds generally of the East and particularly of Port Said, it will have as hero a British Intelligence Officer sent to investigate political unrest in that quarter. Currently, a Hollywood lead is sought. Location work is scheduled.

▽

Under the title "Song Writers on Parade," British Lion is staging at Beaconsfield a musical with a decidedly new story structure, inasmuch as it will picture actual British writers and composers, tell their real-life histories and, of course, reproduce their most famous numbers. Light and shade should be well contrasted, as some of these present day celebrities began by singing their own and other people's compositions in the streets. Jimmy Kennedy and Michael Carr, the team who produced "Leader of the Band," and other hits, are among those cast. Also listed are Fred Godfrey, Horatio Nicholls, Annette Mills, Arthur Le Clercq, Ralph Butler and Jose Norman.

Victoria at Home

With the words "My work is done; this is good-bye, indeed," H. B. Warner concluded his part of Lord Melbourne in Herbert Wilcox's "Victoria the Great," and took ship for New York, with daughter Lorraine, a day later. Completion of his important role indicates that the picture is well forward; most of the big sets have in fact been done and Anna Neagle has this week been portraying the domestic life of the young Queen and her Consort (Anton Walbrook). Some graphic pictures of the social life which later was labelled "Victorian" are pictured, with human drama injected by evidences of the Queen's determination to be a solus ruler.

Underworld Film

The current set for the Jessie Matthews vehicle, "Gangway," at Pinewood, reproduces an American background. A gang raid on the smart "Trocadero" night club, in New York, is pictured with Miss Matthews singled out for special attention, per machine gun, from Noel Madison and Nat Pendleton, assisted by third gangster Danny Green, born in London but trained in films in Hollywood.

Also for G. F. D. G.-B. production, and distribution by the former, is "A Shilling for Candles," Alfred Hitchcock directing with Nova Pilbeam in the lead. It will go on the floor at the end of May.

The only other G.-B. film at present in active commission is the Gainsborough "Dr. Syn," with George Arliss, which Roy Neill is directing at Islington, but "Non-Stop New York," "King Solomon's Mines," and " . . . Said O'Reilly to Macnab" (Gainsborough) are completed and awaiting trade presentation. When the Hitchcock film goes on the floor, G.-B. will have two films only to put into production under the fifty-fifty deal with G. F. D. Whether the company will then go out of production entirely or prepare another production program is a matter still not officially decided.

Czechoslovakian Censors Pass 72

A total of 72 motion pictures, with a film length of approximately 230,000 feet, were passed by the Czechoslovak Board of Censors at Prague during March, 1937, as compared with 90 pictures of approximately 288,000 feet in March, 1936, the Department of Commerce in Washington announced this week. Cumulative first quarter figures showed 286 pictures in 1936 and 245 in 1937.

The countries of origin of the 79 pictures authorized for showing (56 dramas, 21 comedies and two nature pictures) in the first three months of 1937 are given below, together with similar figures for the first three months of 1936.

	January	*March*
Country	1936	1937
United States	36	34
Germany	19	20
Czechoslovakia	8	7
France	6	5
Hungary	1	4
Austria	8	4
Great Britain	1	2
Soviet Russia	2	1
Italy	..	1
Poland	..	1
	81	79

Academy Credits Bulletin Issued

The eighth regular quarterly issue of the Technical Credits Bulletin of the Academy of Motion Picture Arts and Sciences in Hollywood was distributed this week to all studio executives, studio technical department heads and members of the Academy technical members. The bulletin contains credits for the 140 productions completed between January 1 and April 30, 1937, and individual credits for 530 technicians receiving credit for the art direction, camera, film editing, special photographic effects and sound recording.

Of the 140 productions completed by the studios during this period, one was produced by Atlantic, 12 by Columbia, six by Condor, three by Darmour, three by Hal Roach, three by Major, 15 by Metro-Goldwyn-Mayer, 11 by Paramount, 16 by Republic, 12 by RKO-Radio, one by Samuel Goldwyn, two by B. P. Schulberg, one by Selznick-International, one by Toeplitz, 15 by Twentieth Century-Fox, 14 by Universal, one by Walter Wanger and 23 by Warner-First National.

Ruby Keeler Ends Warner Contract

Following the departure of her husband, Al Jolson, from Warner Brothers last week, Ruby Keeler last Saturday obtained a release from her contract with the organization and is now negotiating with RKO, Universal and Twentieth Century-Fox.

Miss Keeler had two more pictures to make under the terms of her Warner pact and after her reported dissatisfaction with former roles she was given her release when it was requested. No consideration was given by either party.

GENERAL ELECTRIC TO USE FILMS FOR SALES

Engagements Arranged in 50 Cities For "From Now On;" Many Film Names in Cast

General Electric Company will resume wholesale merchandising of electrical equipment to America's homes by way of nationwide employment of motion pictures, starting immediately with the roadshowing of its latest commercial production, "From Now On," in feature length, in virtually every large city in the United States.

On all such similar occasions of national advertisers using the motion picture, complaints have arisen from independent and organized exhibitor ranks.

Engagements for General Electric's "From Now On" already have been arranged for 50 cities in the southern states, where the picture will be exhibited in theatres now dark, in local halls, churches, schools, clubs or in any other available auditoriums.

The showings will be scheduled for different times, all before noon, General Electric officials insist, so as not to offer any competition to legitimate motion picture exhibitors. Only on rare occasions, when no other hour is available, they continue, will the film be offered at an hour competitive with other theatres. It is planned to have the local General Electric dealers invite the audiences and to arrange for various displays of commodities in the lobby and rear of the theatre showing the picture.

The film was made by Tri-State Production Company of Cleveland, at a reported cost of $125,000. Some of the cast have had starring roles in the industry. The list includes Irvin S. Cobb, Alan Baxter, Louise Stanley, Regis Toomey, William Royle, Wally Albright, Jack Mulhall, George Humbert, Ann Doran, Dorothy Christy, Etta McDaniel and Charles Moore. Hamilton McFadden directed the picture, and the story was by Ralph Shenton.

Re-editing Production

With the possible exception of a production now being made by the Shell Oil Company of Indiana, which will be shown exclusively to salesmen and other members of the organization and not to the public, "From Now On" is said to be the most pretentious commercial motion picture ever produced. The General Electric promotion officials, however, are reported not entirely satisfied with the finished product and before prints are sent to most locations several sections will be re-cut and re-edited.

Other companies now showing commercial films in their own showrooms or in public halls, include the Dole Pineapple Company, International Cement Company, Chevrolet Motor Company, Ford Motor Company, Chrysler Motor Company, Public Utilities Corporation and the United States Rubber Company.

"From Now On" had its first public showing at the Center Theatre in New York's Rockefeller Center last Monday night before an audience of 3,400 persons and at a rental of $1,000 for the night. It followed the regular radio broadcast of General Electric over the National Broadcasting Company's Blue Network and a souvenir program of the evening read, in part, as follows:

"We hope that you will find it (the picture) genuinely entertaining; that its story will appear as a clear reflection of a phase of life which is ever interesting because it is ever recurring, and because it deals with something which is the veritable core of man's aspirations—the possession of a home. In this all other things are implied. We hope that you will find its interpretation in the tempo and key of today. The essence of any story or play is volatile. It evaporates and disappears quickly. We shall know that the production of this picture is worthy and justified if, after the pleasure which it affords has passed, there is a residue which remains: a heightened sense of the value to home-loving mankind and of the various electrical appliances which we manufacture. We trust that this will be the impression which will remain with you."

William Jaffee Named For Jewish Committee

William Jaffee, formerly of Metro-Goldwyn-Mayer, and now of the law firm of Rosenblatt and Jaffee in New York, has become a member of the Lawyers' Committee on behalf of the American Jewish Joint Distribution Committee. This organization whose purpose is the alleviation of suffering among oppressed Jews of Europe is conducting a national drive to raise $4,650,000.

Mr. Jaffee, a former associate of Nathan Burkan, is well known in industry circles, his firm being counsel for Monogram Pictures, Renowned Artists, Inc., and many stars.

Headquarters of the Lawyers' Committee will be at 100 East 42 Street.

Harris and Rudin Plan To Merge Twenty Houses

The Harris Theatrical Enterprises and the Rudin, Rapf and Lederer Theatres, operating houses in Manhattan, the Bronx, Brooklyn and New Jersey, have signed an agreement whereby their interests will be consolidated on August 15. The deal involves 20 theatres, each circuit at present operating 10. Most of the theatres are in Manhattan. Under the new arrangement, Harry Harris will do the film buying and booking for all the theatres, and Otto Lederer will be in charge of the physical operation of the houses.

Ross Rejoins Scully

Nathan Ross, recently with Gaumont British in Boston under John Scully, who resigned to become manager for Grand National in that territory, has rejoined Mr. Scully's staff as a salesman.

BUYING
TIME

is now

BUYING
POWER

is here →

COVERAGE

100%

J. B. Elliot, Louis F. Long, A. E. Lichtman, Benjamin Pitts, I. W. Rodgers, E. E. Lutz, J. J. Payette, Howard Cullman, Arthur L. Mayer, Fred Schwartz, John Benas, Al Suchman, Abe Leff, Sam Rosen, Bill Powers, Ed Zabel, Louis Notarius, Bill White, Louis Frisch, Jack Hattem, Max Fellerman, Gene Picker, C. C. Moskowitz, Irving Lesser, Ted Schlanger, John Balaban, Irwin Wheeler, Harry Weinberg, Tony Sudekum, John Nolan, A. H. Schwartz, Frank Durkee, Si Fabian, Fred Dolle, A. M. Bowles, Rick Ricketson, Elmer Rhoden, R. E. Griffith, S. J. Gregory, Frank L. Newman, Jack Rose, Harry Shiffman, Sol Gordon, Mike Kallett, E. M. Loew, Marty Mullins, John Ford, A. H. Blank, Harry Nace, Harry Balaban, Lester Nealy, H. F. Kincey, John Dromey, John O'Connor, Sam Rinzler, George Mann, Harry Arthur, E. V. Richards, Al Kvool, Mort Singer, Meyer Schine, Ralph Branton, George Trendle, H. J. Fitzgerald, Robert Wilby, Eddie Rubin, Walter Vincent, E. C. Grainger, Clayton Bond, Bob Lucas, J. N. Coston, William Yost, Harry Brandt, Leo Brecher, Nathan Yamins, E. M. Fay, Fred Wehrenberg, Ike Libson, Y. Frank Freeman, Benjamin Pitts, Karl Hoblitzelle, F. W. Anderson, Abe Gumbiner, Aaron Saperstein, H. S. Gallup, J. B. Fishman, Gaston Dureau, Charles Bumstead, Charles Klein, Louis Dent, David Chatkin, Glenn Dickinson, Ed Dubinsky, W. D. Fulton, Sam Epstein, R. D. Goldberg, William Worman, Thomas E. Orr, L. J. Duncan, O. C. Lam, Joseph Burcher, L. Reinheimer, N. L. Nathanson, W. G. Van Schmus, Mort Shea, Arthur Lucas, Charles Hayman, J. J. Gregory, M. A. Lightman, J. H. Harris, J. J. Fitzgibbons, Spyros Skouras, Max Hoffman, Harold Robb, Tom Clemens, Bob O'Donnell, Harry E. Huffman, Ray Moon, John J. Friedl, S. D. Cocalis, Joe Vogel, J. J. Sullivan, Ralph Talbot, Ed Rowley, Mike Naify, John Hamrick, Al Finkelstein, J. L. Schanberger, Fred Anderson, Morgan Walsh, Joe Blumenfeld, Nate Blumberg, Jules Rubens, Joe Seider, Leslie E. Thompson, Joe Cooper, Leon Netter, H. V. Harvey, George Hunt, E. E. Elger, R. E. Martin, Alexander Manta, Harry Kalmine, Walter Reade, Edward Rugoff, S. Varbalow, Laurence Bolognino, J. J. Parker, Ben Amsterdam, Lewen Pizor, Oscar Steifel, Isaac Levy, Pete Mallers, Julius Joelson, Charles Morse, Fred Sharley, Harry Popkin, Leroy Johnson, Edward Ansin, Eddie Silverman

MOTION PICTURE HERALD

The World's Greatest Motion Picture Circulation
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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 29, 1937, from 107 theatres in 18 major cities of the country was $1,034,562, a decrease of $89,017 from the total for the preceding week ended May 22, 1937, when 106 theatres in 18 large cities aggregated $1,123,579.

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Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston							
Boston	3,246	35c-65c	$17,700	"Shall We Dance" (Radio) and "China Passage" (Radio)	11,000	"Wings Over Honolulu" (Univ.) and "Men Are Not Gods" (U.A.)	8,500
Colonial	1,643	55c-$1.65	9,600	"Captains Courageous" (MGM)	8,000		
Fenway	1,382	30c-50c	5,300	"Midnight Taxi" (20th Cent.-Fox) and "The Prince and the Pauper" (F.N.)	5,100	"Call It a Day" (W.B.) and "Once a Doctor" (F.N.)	4,500
RKO Memorial	2.907	25c-65c	13,600	"Cafe Metropole" (20th Cent.-Fox) and "Let Them Live" (Univ.)	21,000	"Shall We Dance" (Radio) (2nd week)	16,000
Loew's Orpheum	2,970	35c-65c	14,500	"A Star Is Born" (U.A.) and "A Family Affair" (MGM) (2nd week)	13,500	"A Family Affair" (MGM) and "A Star Is Born" (U.A.) (1st week)	19,000
Loew's State	3,537	35c-65c	13,100	"A Star Is Born" (U.A.) and "A Family Affair" (MGM) (2nd week)	11,500	"A Family Affair" (MGM) and "A Star Is Born" (U.A.) (1st week)	17,000
Metropolitan	4,332	35c-75c	26,200	"The Go-Getter" (W.B.) (stage: Benny Goodman and Orch.)	34,500	"Turn Off the Moon" (Para.) (plus stage show)	19,000
Paramount	1,793	30c-50c	8,000	"Midnight Taxi" (20th Cent.-Fox) and "The Prince and the Pauper" (F.N.)	8,000	"Call It a Day" (W.B.) and "Once a Doctor" (F.N.)	7,000
Buffalo							
Buffalo	3,489	30c-50c	14,000	"A Star Is Born" (U.A.)	15,000	"Call It a Day" (W.B.)	18,000
Century	3,000	25c	7,000	"No Man of Her Own" (Para.-reissue) and "The Girl from Scotland Yard" (Para.)	6,500	"Time Out for Romance" (20th Cent.-Fox) and "Her Husband Lies" (Para.)	6,300
Great Lakes	3,000	25c-40c	10,100	"Shall We Dance" (Radio) (2nd week)	10,500	"Shall We Dance" (Radio) (1st week)	13,400
Hippodrome	2,500	25c-40c	9,000	"Love from a Stranger" (U.A.) and "That Man's Here Again" (F.N.)	7,500	"Nobody's Baby" (MGM) and "Fire Over England" (U.A.)	5,500
Lafayette	3,300	25c	8,300	"Racketeers in Exile" (Col.) and "Backstage" (GB)	6,500	"We Have Our Moments" (Univ.) and "Girl Overboard" (Univ.)	6,200
Chicago							
Apollo	1,400	35c-75c	7,100	"Night Must Fall" (MGM)	8,700	"Cafe Metropole" (20th Cent.-Fox)	6,400
Chicago	4,000	35c-75c	35,500	"The Prince and the Pauper" (F.N.) (Plus stage show)	30,000	"Turn Off the Moon" (Para.) (stage: Sybil Jason and revue)	24,000
Erlanger	1,200	50c-$1.50	11,000	"Captains Courageous" (MGM) (3rd week)	8,500	"Captains Courageous" (MGM) (2nd week)	9,000
Garrick	900	35c-75c	6,800	"Turn Off the Moon" (Para.)	5,300	"Wake Up and Live" (20th Cent.-Fox)	6,700
Oriental	3,490	35c-55c	17,500	"Charlie Chan at the Olympics" (20th Cent.-Fox) (plus stage show)	16,200	"Thirteenth Chair" (MGM) (plus stage show)	15,400
Palace	2,509	35c-75c	19,900	"Shall We Dance" (Radio) (plus stage show) (4th week)	14,600	"Shall We Dance" (Radio) (plus stage show) (3rd week)	19,800
Roosevelt	1,591	35c-75c	13,000	"Good Old Soak" (MGM) (2nd week)	8,000	"Good Old Soak" (MGM) (1st week)	10,500
State-Lake	2,776	20c-40c	14,800	"Let's Get Married" (Col.) (plus stage show)	12,300	"Night Key" (Univ.) (plus stage show)	12,800
United Artists	1,700	35c-75c	17,500	"A Star Is Born" (U.A.) (3rd week)	15,000	"A Star Is Born" (U.A.) (2nd week)	18,000
Cleveland							
Allen	3,300	30c-42c	5,700	"The Prince and the Pauper" (F.N.)	5,425	"Cafe Metropole" (20th Cent.-Fox) (8 days)	6,600
Hippodrome	3,800	30c-42c	12,700	"Shall We Dance" (Radio)	13,375	"The Prince and the Pauper" (F.N.)	15,000
RKO Palace	3,100	30c-60c	17,800	"Melody for Two" (W.B.) (stage: Cab Calloway and Orch.)	18,500	"As Good as Married" (Univ.) (plus stage show)	16,000
State	3,400	30c-42c	17,200	"Night Must Fall" (MGM)	17,500	"Woman Chases Man" (U.A.)	9,000
Stillman	1,900	30c-42c	5,200	"A Star Is Born" (U.A.) (2nd week)	5,500	"A Star Is Born" (U.A.) (1st week)	8,000
Denver							
Aladdin	1,500	25c-50c	3,400	"Elephant Boy" (U.A.)	4,000	"A Star Is Born" (U.A.)	5,000
Broadway	1,500	25c-40c	2,300	"A Star Is Born" (U.A.)	3,000	"Wake Up and Live" (20th Cent.-Fox)	2,500
Denham	1,500	25c-40c	6,700	"Make Way for Tomorrow" (Para.)	5,000	"Her Husband's Secretary" (F.N.) (plus stage show)	5,500
Denver	2,500	25c-50c	9,600	"Cafe Metropole" (20th Cent.-Fox) (plus stage band)	7,500	"Marked Woman" (F.N.) (plus stage show)	3,500
Orpheum	2,500	25c-40c	7,300	"They Gave Him a Gun" (MGM) and "Good Old Soak" (MGM)	6,500	"Shall We Dance" (Radio) (2nd week)	5,000
Paramount	2,000	25c-40c	3,400	"Thunder in the City" (Col.) and "Motor Madness" (Col.)	2,500	"Charlie Chan at the Olympics" (20th Cent.-Fox) and "Midnight Taxi" (20th Cent.-Fox)	3,500

[THEATRE RECEIPTS--CONT'D]

Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week Picture	Current Week Gross	Previous Week Picture	Previous Week Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	"Romeo and Juliet" (MGM) and "Nobody's Baby" (MGM)	8,173	"The Hit Parade" (Republic) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	9,393
Pantages	3,000	30c-65c	8,100	"Shall We Dance" (Radio) (3rd week)	5,900	"Shall We Dance" (Radio) (2nd week)	7,500
W. B. Hollywood	3,000	30c-65c	10,400	"The Prince and the Pauper" (F.N.) (2nd week)	8,290	"The Prince and the Pauper" (F.N.) (1st week)	11,500
Indianapolis							
Apollo	1,100	25c-40c	4,400	"Angel's Holiday" (20th Cent.-Fox)	3,500	"The Prince and the Pauper" (F.N.)	3,800
Circle	2,800	25c-40c	6,300	"Make Way for Tomorrow" (Para.) and "Silent Barriers" (GB)	2,500	"Turn Off the Moon" (Para.) and "King of Gamblers" (Para.)	3,700
Indiana	3,200	25c-40c	6,500	"The Soldier and the Lady" (Radio) (stage: Fletcher Henderson and Orch.)	6,500	"The Man Who Found Himself" (Radio) (stage: Jan Garber and Orch.)	9,500
Loew's	2,800	25c-40c	8,200	"Woman Chases Man" (U.A.) and "I Promise to Pay" (Col.)	6,000	"A Star Is Born" (U.A.) and "Song of the City" (MGM)	9,000
Lyric	2,000	25c-40c	9,300	"As Good as Married" (Univ.) (stage: Mills Brothers)	8,400	"Cafe Metropole" (20th Cent.-Fox) (stage: Ted Lewis and revue)	13,200
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"Turn Off the Moon" (Para.) and "King of Gamblers" (Para.) (6 days)	4,500	"The Prince and the Pauper" (F.N.)	8,100
Midland	4,000	25c-40c	12,000	"Woman Chases Man" (U.A.) and "The Thirteenth Chair" (MGM)	9,000	"A Star Is Born" (U.A.) and "Nobody's Baby" (MGM)	13,500
Newman	1,900	25c-40c	7,300	"Call It a Day" (W.B.) and "The Man Who Found Himself" (Radio)	3,800	"Shall We Dance" (Radio)	4,500
Tower	2,000	25c-40c	7,400	"Cafe Metropole" (20th Cent.-Fox) (plus stage show)	8,600	"The Hit Parade" (Radio) (plus stage show)	9,400
Uptown	2,000	25c-40c	4,500	"Cafe Metropole" (20th Cent.-Fox) (8 days)	4,400	"Fifty Roads to Town" (20th Cent.-Fox) (8 days)	3,600
Los Angeles							
Carthay Circle	1,518	50c-$1.50	11,800	"Captains Courageous" (MGM) (2nd week)	10,200	"Captains Courageous" (MGM) (6 days-1st week)	12,200
Four Star	900	50c-$1.50	4,000	"Lost Horizon" (Col.) (11th week)	7,400	"Lost Horizon" (Col.) (10th week)	7,400
Hillstreet	2,700	30c-65c	8,000	"Shall We Dance" (Radio) (3rd week)	5,500	"Shall We Dance" (Radio) (2nd week)	7,200
Loew's State	2,500	30c-55c	14,700	"Romeo and Juliet" (MGM) and "Nobody's Baby" (MGM)	11,899	"The Hit Parade" (Republic) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	11,886
Paramount	3,595	30c-55c	18,400	"Turn Off the Moon" (Para.) (stage: Pinky Tomlin and revue)	25,850	"Thunder in the City" (Col.) (plus stage show)	14,800
W. B. Downtown	3,400	30c-65c	10,700	"The Prince and the Pauper" (F.N.) (2nd week)	8,500	"The Prince and the Pauper" (F.N.) (1st week)	11,100
Minneapolis							
Century	1,600	25c-40c	5,200	"Romeo and Juliet" (MGM)	4,000	"Shall We Dance" (Radio)	2,000
Minnesota	4,000	25c-55c	12,200	"A Star Is Born" (U.A.)	12,000	"The Prince and the Pauper" (F.N.)	10,000
RKO Orpheum	2,900	25c-40c	7,200	"Good Old Soak" (MGM)	4,500	"Cafe Metropole" (20th Cent.-Fox)	7,000
State	2,400	25c-40c	5,600	"Midnight Taxi" (20th Cent.-Fox) and "That Man Is Here Again" (F.N.)	3,000	"Way Out West" (MGM) and "Her Husband Lies" (Para.)	4,000
World	400	25c-35c	2,700	"Love from a Stranger" (U.A.) (9 days)	2,400	"Smalannigar" (Swedish)	2,000
Montreal							
Capitol	2,547	25c-60c	9,300	"Cafe Metropole" (20th Cent-Fox) and "That I May Live" (20th Cent.-Fox)	10,000	"Call It a Day" (W.B.) and "Fair Warning" (20th Cent.-Fox)	7,500
His Majesty's	1,700	50c-$1.50	5,600	"Lost Horizon" (Col.) (2nd week)	2,500	"Lost Horizon" (Col.) (1st week)	6,500
Loew's	3,115	25c-60c	11,000	"Hills of Old Wyoming" (Para.) and "No Man of Her Own" (Para.-reissue) (plus stage show)	9,000	"The Hit Parade" (Republic) and "Navy Blues" (Republic) (plus stage show)	12,000
Palace	2,600	25c-65c	10,500	"A Star Is Born" (U.A.) (3rd week)	6,000	"A Star Is Born" (U.A.) (2nd week)	11,000
Princess	2,272	25c-65c	7,600	"The Woman I Love" (Radio) and "California Straight Ahead" (Univ.)	6,000	"Fifty Roads to Town" (20th Cent.-Fox) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	6,500
New York							
Astor	1,142	55c-$2.20	15,600	"Captains Courageous" (MGM) (3rd week)	14,100	"Captains Courageous" (MGM) (2nd week)	17,200
Capitol	4,700	25c-85c	33,400	"They Gave Him a Gun" (MGM) (2nd week)	14,000	"They Gave Him a Gun" (MGM) (1st week)	27,000
Criterion	1,700	25c-$1.10	12,000	"Make Way for Tomorrow" (Para.) (3rd week)	8,500	"Make Way for Tomorrow" (Para.) (2nd week)	9,700
Globe	1,274	55c-$2.20	17,800	"Lost Horizon" (Col.) (13th week)	6,000	"Lost Horizon" (Col.) (12th week)	7,000
Paramount	3,700	25c-99c	36,100	"Turn Off the Moon" (Para.) (stage: Ina Ray Hutton and Orch.)	30,000	"Internes Can't Take Money" (Para.) (stage: Cugat Orch.) (2nd week)	21,500
Rialto	594	25c-55c	7,700	"What Price Vengeance?" (Rialto) (6 days)	7,000	"Nobody's Baby" (MGM)	7,400
Rivoli	2,200	25c-99c	23,100	"Dreaming Lips" (U.A.) and "Walt Disney's Academy Award Revue" (U.A.) (3 days-2nd week)	5,000	"Dreaming Lips" (U.A.) and "Walt Disney's Academy Award Revue" (U.A.)(1st week)	15,300
RKO Music Hall	5,954	40c-$1.65	79,000	"Shall We Dance" (Radio) (plus stage show) (2nd week)	75,000	"Shall We Dance" (Radio) (plus stage show) (1st week)	95,000
Roxy	6,200	25c-75c	35,400	"As Good As Married" (Univ.) (plus stage show)	23,000	"Talk of the Devil" (GB) (plus stage show)	22,000
Strand	3,000	40c-99c	20,800	"The Prince and the Pauper" (F.N.) (3rd week)	15,500	"The Prince and the Pauper" (F.N.) (2nd week)	24,000

[THEATRE RECEIPTS--CONT'D]

Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)				Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Oklahoma City							
Criterion	1,700	10c-55c	5,300	"They Gave Him a Gun" (MGM) (6 days)	3,000	"A Star Is Born" (U.A.)	7,200
Liberty	1,500	10c-35c	2,900	"Quality Street" (Radio) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	2,400	"The Good Old Soak" (MGM)	2,800
Midwest	1,500	10c-55c	4,300	"Cafe Metropole" (20th Cent.-Fox)	4,200	"Marked Woman" (F.N.)	3,400
Omaha							
Brandeis	1,200	25c-40c	4,900	"The Prince and the Pauper" (F.N.)	4,300	"Shall We Dance" (Radio) (2nd week)	3,800
Omaha	2,200	25c-40c	6,900	"Good Old Soak" (MGM) and "She's Dangerous" (Univ.)	7,200	"A Star Is Born" (U.A.) and "Her Husband Lies" (Para.) (4 days-2nd week)	5,100
Orpheum	3,000	25c-40c	9,200	"Cafe Metropole" (20th Cent.-Fox) and "A Family Affair" (MGM)	9,600	"Fifty Roads to Town" (20th Cent.-Fox) (stage: Major Bowes' All Girl Unit)	12,000
Philadelphia							
Aldine	1,400	40c-65c	9,200	"A Star Is Born" (U.A.) (4th week)	9,500	"A Star Is Born" (U.A.) (3rd week)	11,500
Boyd	2,400	40c-55c	14,800	"The Prince and the Pauper" (F.N.) (2nd week)	10,500	"The Prince and the Pauper" (F.N.) (1st week)	15,500
Earle	2,000	25c-55c	14,400	"Melody for Two" (W.B.) (stage: Stephin Fetchit)	13,000	"Way Out West" (MGM) (stage: Guy Lombardo and Orch.)	15,000
Fox	3,000	40c-65c	17,000	"They Gave Him a Gun" (MGM)	12,500	"Cafe Metropole" (20th Cent.-Fox)	16,000
Karlton	1,000	25c-40c	2,700	"Shall We Dance" (Radio)	3,300	"23½ Hours Leave" (G.N.)	2,000
Keith's	2,000	30c-50c	2,800	"Cafe Metropole" (20th Cent.-Fox)	2,900	"Wake Up and Live" (20th Cent.-Fox) (2nd week)	2,600
Stanley	3,700	40c-55c	15,700	"This Is My Affair" (20th Cent.-Fox)	17,000	"Shall We Dance" (Radio) (2nd week)	12,500
Stanton	1,700	30c-50c	6,400	"The Soldier and the Lady" (Radio)	5,200	"King of Gamblers" (Para.)	5,500
Portland							
Blue Mouse	1,700	30c-40c	2,100	"Waikiki Wedding" (Para.) and "Parole Racket" (Col.) (3rd week)	2,000	"Waikiki Wedding" (Para.) and "Parole Racket" (Col.) (2nd week)	2,000
Broadway	1,912	30c-40c	6,400	"Beloved Enemy" (U.A.) and "Pick a Star" (MGM)	6,000	"They Gave Him a Gun" (MGM) and **"That Man's Here Again" (F.N.)**	6,700
Mayfair	1,700	30c-40c	4,800	"Romance and Riches" (G.N.) and "Jim Hanvey, Detective" (Republic)	4,000	"Behind the Headlines" (Radio) and "Head Over Heels in Love" (GB)	5,000
Orpheum	1,700	30c-40c	6,900	"The Woman I Love" (Radio) and "Call It a Day" (W.B.)	7,000	"Shall We Dance" (Radio) and "Midnight Taxi" (20th Cent.-Fox) (2nd week)	6,000
Paramount	3,008	30c-40c	7,700	"Wake Up and Live" (20th Cent.-Fox) and "I Promise to Pay" (Col.) (2nd week)	8,600	"Wake Up and Live" (20th Cent.-Fox) and "I Promise to Pay" (Col.) (1st week)	9,100
United Artists	945	30c-40c	6,900	"A Star Is Born" (U.A.)	9,400	"History Is Made at Night" (U.A.) and "Nobody's Baby" (MGM)	8,000
San Francisco							
Fox	5,651	15c-75c	11,000	"Kid Galahad" (F.N.) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	22,000	"Cafe Metropole" (20th Cent.-Fox) and "Mountain Justice" (F.N.) (2nd week)	16,400
Geary	1,400	55c-$1.65	10,000	"Captains Courageous" (MGM) (2nd week)	8,500	"Lost Horizon" (Col.) (5 days-11th week) and "Captains Courageous" (MGM) (1st week)	7,000 12,500
Golden Gate	2,850	15c-55c	16,600	"Shall We Dance" (Radio) (plus vaudeville) (2nd week)	13,500	"Shall We Dance" (Radio) (plus vaudeville) (1st week)	22,500
Orpheum	2,440	15c-55c	8,200	"League of Frightened Men" (Col.) and "Speed to Spare" (Col.)	5,700	"As Good as Married" (Univ.) and "23½ Hours Leave" (G.N.)	5,800
Paramount	2,670	15c-75c	13,300	"Melody for Two" (W.B.) and "They Gave Him a Gun" (MGM)	12,000	"Night Must Fall" (MGM) and "Nobody's Baby" (MGM)	12,400
St. Francis	1,470	15c-55c	6,900	"Cafe Metropole" (20th Cent.-Fox) and "Mountain Justice" (F.N.)	5,000	"Manhattan Melodrama" (MGM) and "Girl Loves Boy" (G.N.)	7,000
United Artists	1,200	15c-75c	6,900	"A Star Is Born" (U.A.) (4th week)	6,400	"A Star Is Born" (U.A.) (3rd week)	7,100
Warfield	2,680	15c-75c	15,300	"Turn Off the Moon" (Para.) and "Two Wise Maids" (Republic)	9,000	"The Prince and the Pauper" (F.N.) and "Fair Warning" (20th Cent.-Fox) (2nd week)	14,300
Seattle							
Blue Mouse	950	30c-55c	3,700	"Cafe Metropole" (20th Cent.-Fox) and "Midnight Taxi" (20th Cent.-Fox)	3,450	"Wake Up and Live" (20th Cent.-Fox) and "Murder Goes to College" (Para.) (3rd week)	3,300
Fifth Avenue	2,500	30c-55c	7,700	"They Gave Him a Gun" (MGM) and "Nobody's Baby" (MGM)	7,400	"Cafe Metropole" (20th Cent.-Fox) and "Midnight Taxi" (20th Cent.-Fox)	6,800
Liberty	1,800	25c-55c	7,700	"A Star Is Born" (U.A.) (3rd week)	7,100	"A Star Is Born" (U.A.) (2nd week)	8,600
Music Box	950	30c-55c	3,500	"The Prince and the Pauper" (F.N.) and "Song of the City" (MGM) (2nd week)	3,200	"The Prince and the Pauper" (F.N.) and "Song of the City" (MGM) (1st week)	3,700
Orpheum	2,450	30c-55c	6,000	"Call It a Day" (W.B.) and "Silent Barriers" (GB)	5,400	"Shall We Dance" (Radio) (2nd week)	5,700
Palomar	1,500	15c-35c	4,700	"Everybody Dance" (GB) (plus vaudeville)	6,800	"The Hit Parade" (Republic) (plus vaudeville)	6,100
Paramount	3,050	30c-55c	5,200	"As Good as Married" (Univ.) and "Elephant Boy" (U.A.)	5,100	"Turn Off the Moon" (Para.) and "Love from a Stranger" (U.A.)	4,800

WHAT THE PICTURE DID FOR ME

Columbia

COUNTERFEIT LADY: Ralph Bellamy, Joan Perry—Good—only it's crooks again! We wish crime stories would fade out for a spell and let the screen get free of gun smoke. Played April 24.—L. A. Irwin, Palace Theatre, Penacook, N. H.

DEVIL'S PLAYGROUND: Richard Dix, Dolores Del Rio, Chester Morris—Richard Dix always well liked here. Played this instead of western on Friday and Saturday and it satisfied. Played May 7-8.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DODGE CITY TRAIL: Charles Starrett, Marian Weldon—Really a fine western. Far better than average. Played May 21-22.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

END OF THE TRAIL: Jack Holt, Louise Henry—Well, this was a honey. One of the best westerns to date. Pulled a good crowd and held them to their seats. Don't miss this one. Played May 11.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mining patronge.

LEGION OF TERROR: Marguerite Churchill, Bruce Cabot—This to me was ahead of the other legion pictures to date. Drew well and satisfied. Played May 18.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mining patronage.

MAN WHO LIVED TWICE, THE: Ralph Bellamy, Marian Marsh—This almost fairy tale like picture made a great hit with our patrons. A super crook who became a great surgeon after a brain operation makes a thrilling, interesting story and it was all made to appear real and possible. Marian Marsh was more appealing in this than I ever remember seeing her. This was doubled with Dick Foran in "Guns of the Pecos." This program combined with good show weather gave extra good Sunday and Monday business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MEET NERO WOLFE: Edward Arnold, Lionel Stander—Give us more of that guy, Stander. He does fine in any part. This did not draw as "Nero Wolfe" means about as much to a miner as does Lily Pons, but those that saw it liked it very much. Played March 16.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

MINE WITH THE IRON DOOR, THE: Richard Arlen, Cecilia Parker, Henry B. Walthall—Was leery of this, but had a good crowd and it was a pretty good show; a little different from the usual love story. Walthall gave a fine performance, as usual. Played March 30-31.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

THEY MET IN A TAXI: Chester Morris, Fay Wray, Lionel Stander—Another good programer. They sure go for the mug at my place, Lionel Stander. I mean, as "Fingers," he's the berries. Did only average business.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mining patronage.

TRAPPED BY TELEVISION: Mary Astor, Lyle Talbot, Nat Pendleton—This one was a good picture, but failed to do extra business. Those that came liked it. Played April 20-21.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mining patronage.

TWO FISTED GENTLEMAN: James Dunn, June Clayworth—Very well as a boxing picture goes. Was surprised myself. Had about average business. Played April 6-7.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

WOMEN OF GLAMOUR: Melvyn Douglas, Virginia Bruce—No action but nice acting by the leads keeps it afloat. Columbia isn't going any too strongly at our box office this season. Played April 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

GUNS OF THE PECOS: Dick Foran, Anne Nagel—This was doubled with "The Man Who Lived Twice." This program combined with good show weather gave extra good Sunday and Monday business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SING ME A LOVE SONG: James Melton, Patricia Ellis—Very good. James Melton has a wonderful voice. This made money for us and pleased the majority. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

SING ME A LOVE SONG: James Melton, Patricia Ellis, Hugh Herbert—This Cinderella type of story made extra good entertainment and was enjoyed more than some of the Warners' big costly musicals. A good Cinderella story in its many variations is always welcomed. James Melton was very pleasing in this. The comedy of Hugh Herbert seemed to fit in with the story. This was doubled with "Garden of Allah." This program did a fair average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Grand National

ARIZONA DAYS: Tex Ritter, Eleanor Stewart—He's there for us. Best drawing card to date. They like him better than Autry. To the gentleman who compared him with the Cassidys, does Bill Boyd sing and use a gun in the same breath? Figure that out, Mister. Show all these you can. Played March 9.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mining patronage.

CAPTAIN CALAMITY: George Houston, Marian Nixon, Movita—This was the best color picture to date but was still terrible. You must improve, G.N., or stop making color. The story was fine but they always kick on G.N.'s color films. Played February 23.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mining patronage.

GIRL LOVES BOY: Eric Linden, Cecilia Parker—This lined up to expectations and believe it or not you could have heard a pin fall when Miss Parker was playing and that's saying plenty for my customers. A good human interest story for everyone. Played April 13-14.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mining patronage.

GREAT GUY: James Cagney, Mae Clark—He is a great guy but it did not go so well with the miners. At least they didn't show up to see him. It was an average show. Played May 4.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mining patronage.

HATS OFF: Mae Clark, John Payne—This one did me more harm than good. Plenty of walkouts and no story either. To me it was a failure. Played April 27.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mining patronage.

WE'RE IN THE LEGION NOW: Reginald Denny, Esther Ralston, Vince Barnett—Another one I got walkouts on. They can't stand that color. Would have been fine without the color. Played March 23-24.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mining patronage.

Invincible

ELLIS ISLAND: Donald Cook, Peggy Shannon—While Ellis Island did not have much to do with this but as a whole this was a good exciting thrill drama for the action loving fans with a wow of a finish. This was shown with "Follow the Fleet" which I was a little late in showing. This program did satisfactory business for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Metro-Goldwyn-Mayer

AFTER THE THIN MAN: William Powell, Myrna Loy—An excellent sequel to "The Thin Man," with "Nick" and "Nora" at their best. And don't forget a bouquet for Asta, the best dog star on the screen. This one pleased. Running time, 112 minutes. Played May 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ESPIONAGE: Edmund Lowe, Madge Evans—Short of product for Sunday and this did not help any. Played May 9-11.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

GENERAL SPANKY: Spanky McFarland—Double featured this one and it pleased. Alfalfa sings "Just Before the Battle, Mother," in a way that brought down the house. Running time, 72 minutes. Played May 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GOOD OLD SOAK: Wallace Beery, Betty Furness—Got by. Just a programer. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LAST OF MRS. CHEYNEY, THE: Joan Crawford, William Powell—A disappointment, both as to story and box office. Crawford, Powell, Montgomery deserve better than this and the exhibitor has a right to expect more from Leo. Played April 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAMA STEPS OUT: Guy Kibbee, Alice Brady—Did a fair business but the picture not up to Metro's standard. Played May 19-20.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MAN OF THE PEOPLE: Joseph Calleia, Florence Rice—Good entertainment if any one comes in to see it. Played April 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—Got by nicely with all. Just a programer. Running time, 115 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—Got by nicely. Just a programer. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STAMBOUL QUEST: Myrna Loy, George Brent, Lionel Atwill—Played this the second time. A very interesting spy story, but made the mistake of bringing it back.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TROUBLE FOR TWO: Robert Montgomery, Rosalind Russell—This turned out to be trouble for "three," including the box office. Tried to play this one alone, but it failed to stand up. Should be double billed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

UNDER COVER OF NIGHT: Edmund Lowe, Florence Rice—So-so melodrama. Gets by, but little interest reflected at box office. Played April 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

DOCTOR'S DIARY, A: George Bancroft, John Trent, Helen Burgess—Let's not mention it. Played April 28-29.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

GIRL ON THE FRONT PAGE, THE: Gloria Stuart, Edmund Lowe—Nice picture. Well liked. No draw. Played May 5-6.—A. B. Jefferis, Piedmont Theatre, Pielmont, Mo. Rural and small town patronage.

HEART OF THE WEST: William Boyd, Jimmy Ellison—Pretty good western. Not as good as some of these stars' later ones. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HER HUSBAND LIES: Ricardo Cortez, Gail

Patrick—Far better than its title. We doubt if this title would draw flies, thereby handicapping business at the start. Played April 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JOHN MEAD'S WOMAN: Edward Arnold, Francine Larrimore—We thought this a good picture but it did not please. Played May 12-13.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MAID OF SALEM: Claudette Colbert, Fred MacMurray—Excellent melodrama. Should satisfy generally. Played April 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAID OF SALEM: Claudette Colbert, Fred MacMurray—Fine story, good business.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

MURDER GOES TO COLLEGE: Roscoe Karns, Marsha Hunt—Average detective yarn to low business. Played April 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—A western drama done in a grand scale. It has all the things dear to the hearts of the western fan, all done in a big way. The death of Wild Bill Hickok at the end, shot in the back by a human skunk, seemed to me an unnecessary sad ending. It may be true to history but many liberties are taken with semi-historical dramas and there was no need of showing his death. Bill Hickok in this, played by Gary Cooper, is pictured as a hero among heroes and the end of him as shown makes it a real tragic ending. To me this would have been a much better picture if his death was not shown. It could have been told in a title or omitted entirely. The drawing power was a little above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SWING HIGH, SWING LOW: Carole Lombard, Fred MacMurray—Very good program picture. Running time, 98 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

CRIMINAL LAWYER: Lee Tracy, Margot Grahame—Good programer and well liked. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—This was shown with "Ellis Island." "Follow the Fleet" is too well known to need any further comment from me. This program did satisfactory business for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

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MUMMY'S BOYS: Wheeler and Woolsey—A good picture by this pair and judging by the laughter the audience seemed to have a grand time watching this. This was doubled with "The Plainsman."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RACING LADY: Ann Dvorak, Smith Bellew—Average race track picture. Played April 10.—L. A. Irwin, Palace Theatre, Penacook. N. H. General patronage.

SMARTEST GIRL IN TOWN: Ann Sothern, Gene Raymond—Good programer. Normal business. Played May 8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SOLDIER AND THE LADY, THE: Margot Grahame, Anton Walbrook—Just got by. Nothing to brag about. Running time, 86 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SWING TIME: Fred Astaire, Ginger Rogers—Tops in entertainment, enough said. Running time, 10 reels. Played April 29.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural patronage.

WALKING ON AIR: Gene Raymond, Ann Sothern—My patrons were agreeably delighted with this comedy feature. Sound not so good on account of old print. Running time, 8 reels. Played May 6-7-8.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural patronage.

WANTED: JANE TURNER: Lee Tracy, Gloria Stuart—Good mystery drama that pleased. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown, Marian Marsh—Very good program comedy that kept the audience laughing all the time. All of Joe E. Brown's pictures make a little money. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

AMBASSADOR BILL: Will Rogers, Marguerite Churchill—Our beloved Will Rogers is still a welcome guest at this theatre. Our patrons turned out in numbers larger than usual. It seemed good to see his friendly face again. The reaction of the audience is about the same as when he was in the land of the living. Everyone seemed to enjoy every minute of it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Good interesting picture that pleased 100 per cent and did a nice business at the box office. Played May 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea, Buddy Ebsen—I believe this came the nearest to pleasing everyone of any show this year. Good story and a perfect cast, with Walter Brennan and Helen Westley and Buddy Ebsen stealing the show. "Grandma" Westley with her pipe made the cigarette smoking gals look like sissies. This one may not be one of the ten best of the year, but it is good enough for us. Running time, 95 minutes. Played May 12-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage. **

CHARLIE CHAN AT THE OPERA: Warner Oland, Boris Karloff—The Chan pictures are too much the same. When a person sees one he sees 'em all. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FIFTY ROADS TO TOWN: Ann Sothern, Don Ameche—Very good program picture that did not make money for us on account of rental being too high. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOLY TERROR, THE: Jane Withers, Anthony Martin—Good program picture. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LLOYDS OF LONDON: Tyrone Power, Madeleine Carroll—Very well received and did slightly more than average business although ordinarily our patrons don't care for these old time costume pictures. Running time, 117 minutes. Played May 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

NANCY STEELE IS MISSING: Victor McLaglen, Peter Lorre—Interesting, even exciting entertainment, but it did not attract many. Played April 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PEPPER: Jane Withers, Irvin S. Cobb—Good house saw this with a great deal of pleasure. The child is a favorite here and each picture adds to her laurels. Played May 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

REUNION: Dionne Quintuplets, J. Hersholt—This was our midweek opening offering and should have brought out a full house. Those who saw the picture enjoyed it, and loved the quins. Not as good at the box office as could be expected. Played May 19-20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero, Bruce Cabot—Many told us the best picture they had seen in a long time. Did average week-end business. Very good action picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STOWAWAY: Shirley Temple, Robert Young, Alice Faye—Shirley Temple goes to town in another pleasing production. Story not so good as some of her pictures, but Shirley does not need much of a story to please. Good supporting cast. Running time, 82 minutes. Played May 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHITE HUNTER: Warner Baxter, June Lang—Good program offering that did a satisfactory business here. Played May 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—In my opinion, this is fifty per cent better than "Ramona." Good story, beautiful color and a wow of a horse race. John McCormack sings "Believe Me If All Those Endearing Young Charms," and "Killarney," which many said was worth the price of admission. Very small attendance, but it was not the fault of the picture. Running time, 87 minutes. Played May 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

United Artists

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—They made a beautiful picture out of this story. Many scenes in color were breathtaking. The players took full advantage of the roles assigned them but this did not prove box office success. At least not for us. The answer seems quite clear. Most movie patrons do not seem to care for sad endings. Of course, this could not possibly have ended any differently. From time to time producers try tragic pictures. Very, very few of these tragedies succeed.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

YOU ONLY LIVE ONCE: Sylvia Sidney, Henry Fonda—Excellent except for one thing—they go out of their way to insist on an unhappy ending. A more happy ending would possibly have made this big box office, as it is we died on it. Played April 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

EMPTY SADDLES: Buck Jones, Louise Brooks—Good old Buck. He helped out an otherwise poor week. Played May 14-15.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

EMPTY SADDLES: Buck Jones—The western fans "ate this up." Our folks are getting the show habit again. Played May 15.—C. W. Mills, Arcade Theatre, Sodus. N. Y. Family patronage.

MIGHTY TREVE, THE: Noah Beery, Jr., Barbara Read—Good dog yarn that better direction could have improved. Played April 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHEN LOVE IS YOUNG: Virginia Bruce, Kent Taylor—A really swell show. Well liked. Played May 16-18.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Warner Bros.

FUGITIVE IN THE SKY: Jean Muir, Warren Hull—Nice little program picture that pleased our Wednesday-Thursday crowd. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—Excellent. This is what I call a special, really a fine show, all in natural color. Liked by all. The scenery was beautiful; the directing and recording very good. No doubt one of the best pictures of the year. Be sure to play it. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—Excellent production. From the story by James Oliver Curwood, filmed entirely in color, this is one of the best of the year. Scenery is grand and enough action to please the western fans. Running time, 85 minutes. Played May 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LAND BEYOND THE LAW: Dick Foran, Linda Perry—Excellent western, fair business.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

POLO JOE: Joe E. Brown, Carol Hughes—Good picture; good business.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

READY, WILLING AND ABLE: Ruby Keeler, Lee Dixon—Will get by as a program feature. This is definitely not in the big picture class, although Warners' press sheet would have you believe it is. Very poor business. There seems to be too many musicals and I think the public is tiring of them. Played May 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SMART BLONDE: Glenda Farrell, Barton MacLane—Ran this on a double feature program and it seemed to please. Glenda Farrell is plenty good. Running time, 59 minutes. Played May 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Short Features

Columbia

MERRY MUTINEERS: Color Rhapsodies—Splendid cartoon characters of movie stars.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Educational

FEMININE FORM: Treasure Chest—Fair single reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MIXED MAGIC: Buster Keaton—Pretty good. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PLAY! GIRLS: Song and Comedy Hits—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SONGS OF THE DANUBE: Treasure Chest—Excellent music makes this single reel a pleasing change. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Metro-Goldwyn-Mayer

ARBOR DAY: Our Gang—Great. Some said it was worth the price of admission to hear Alfalfa sing "Trees." These kids please. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ARBOR DAY: Our Gang—Very good. The old folks liked it and thought of their old school days.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BORED OF EDUCATION: Our Gang—Our Gang single, which many said this was their best. Thoroughly enjoyed by our week-end customers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CIRCUS DAZE: Harman-Ising—One of the best. —A. B. Jefferis, Piedmont Theatre, Pielmont, Mo. Rural and small town patronage.

COLORFUL ISLANDS: FitzPatrick Travel Talks—Tops.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DANCING ON THE CEILING: Tabloid Musical—Fair musical.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

KILLER DOG: Pete Smith Specialties—A fine police dog is accused of being a killer of sheep, shows the animosity of the sheep owners, the court scene, and the final vindication when the dog kills a coyote that is about to leap on one of the sheep.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

NO PLACE LIKE ROME: Musical Comedies Series—Just eighteen minutes of unalloyed boredom. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

OLD MILL POND, THE: Harman-Ising—This colorcartoon got them all beat as to entertainment. A pleasant 10 minutes to watch the frogs play, dance, sing and clown. Running one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

ORIENTAL PARADISE: FitzPatrick Travel Talks—These travel pictures are absolutely an asset to any program.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

ORIENTAL PARADISE: FitzPatrick Travel Talks—The best travel talk I have ever run. Beautiful color and scenes that look like Fairyland. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NEW SHOES: Jean Chatburn, Arthur Lake—A very clever musical romance of two pairs of new shoes, worn by a boy and girl.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PENNY WISDOM: Pete Smith Specialties—One of cleverest Pete Smith shorts of the year and in color. It shows cooking so that the ladies can hardly wait to get home and try it out. A great reel for any spot, any time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUPS' CHRISTMAS, THE: Real good, very clever. You'll be pleased to show this to your patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

QUAINT QUEBEC: FitzPatrick Travel Talks—Another good travelogue, photographed in color. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

REUNION IN RHYTHM: Our Gang—Our Gang comedies draw like a feature for us.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SOUTHERN EXPOSURE: Charley Chase Comedies—An old comedy with Chas. Chase and Bob Burns. Run it again and it will please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TABLE TENNIS: M-G-M Miniatures—Fine. Shows Coleman Clark and others.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THRILL FOR THELMA, A: Crime Doesn't Pay Series—We thought it was Thelma Todd, but Thelma was a character in the Crime Doesn't Pay Series, that found her thrill didn't pay. Play it by all means. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Paramount

NEVER KICK A WOMAN: Popeye the Sailor—Sweet cartoon. Pleased.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

PANELESS WINDOW WASHER, THE: Popeye the Sailor—An above average Popeye cartoon that pleased everybody; a good addition to any program. Popeye cartoons always seem to please. Running time, seven minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

PLAY SAFE: Color Classics—One of the best cartoons we have run.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

TALKING THROUGH MY HEART: Screen Songs—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHOOPS! I'M A COWBOY: Betty Boop Cartoons—Fair.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

RKO Radio

MAJOR BOWES NO. 6: These new singles of Major Bowes are well received here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MISMANAGED: Radio Musical Comedy—Only fair entertainment. Running time, one reel.—L. A. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural patronage.

NEPTUNE NONSENSE: Rainbow Parade Cartoon—Very good and very short. Running time, 7 minutes. —L. A. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural patronage.

NEVER CATCH THE RABBIT: Bill Corum Series—Something different. Good entertainment for lover of dogs. Running time, one reel.—L. A. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural patronage.

United Artists

WOODLAND CAFE: Silly Symphonies—Not up to the standard of Silly Symphony.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

TRAILER THRILLS: Oswald Cartoons—Poorest Oswald we ever ran.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Vitaphone

CLYDE LUCAS AND HIS ORCHESTRA: Melody Masters—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COOCOONUT GROVE: Merrie Melodies—Very good color cartoon. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DON'T LOOK NOW: Merrie Melodies—Very good. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HERE COMES THE CIRCUS: "Poodles" Hanneford—A three ring circus that is a wow. One of the best shorts of the year. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HORSE SENSE WITH HORSE POWER: Fine one reeler. Hope I can play it again later.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Serials

Universal

ACE DRUMMOND: John King, Jean Rogers, Noah Beery, Jr.—This starts off like a good serial but I sincerely hope they do not make John King sing in ever chapter and the same old song. I have never been tired of anything as I was of that song they sang in every chapter of "Phantom Rider"—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

CINEMA Arts

THE "FORTUNE" OF THE MOTION PICTURE INDUSTRY

Beckons America to View the Stature of Cinema Artistry

DEDICATED to the Cinema—both Art and Industry—to do what Fortune did for business, what Esquire has done for men. CINEMA ARTS is different—never dull. It is artistic, but never arty; smart, but not smug. It matches Hollywood's world-famed Glamour with a Glamour all its own.

50¢ FIRST ISSUE — JUNE 4 *All Newsstands* 50¢

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CINEMA ARTS

THE "FORTUNE" OF THE MOTION PICTURE INDUSTRY

CINEMA ARTS, 250 Park Avenue, New York City

Please send me special introductory offer of 3 issues of CINEMA ARTS for which I enclose $1. (Regular price per copy 50c; year's subscription $5.00).

NAME.............................. STREET..............................

CITY.............................. STATE..............................MPH-6

BRITISH FILMS ACT DRAFT DUE JUNE 8th

Dr. Leslie Burgin Tells Distributors Their Percentage Under the Quota Must Be Lower

by BRUCE ALLAN
in London

The first draft of the new British Films Act, designed to replace the current law which expires next year, will be placed before the three trade organizations of the industry on June 8 for discussion.

The groups which will take the new measure under consideration are the Cinematograph Exhibitors' Association, the Kinematograph Renters Society (distributors) and the Film Group of the Federation of British Industries.

It is understood the new bill will contain certain provisions which were not suggested by any of the trade groups.

Verbal accounts of last Wednesday's conference of the trade bodies' representatives with Dr. Leslie Burgin, Parliamentary Secretary of the Board of Trade, indicate that the suggestion for restrictions on imports definitely was rejected, but significance was seen in Dr. Burgin's statement to distributors that their percentage under the quota must be less in the future.

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New Association Approved

At a meeting at the offices of the Federation of British Industries formal approval was given to the formation of the new association, embracing all sections of the production branch of the industry, of which details have already appeared in MOTION PICTURE HERALD.

The new body will have a dual constitution. There will be a Federation of Film Producers and an Association of Film Producers, Ltd., but for practical purposes they will function as one, through the same officials and offices. The reason for the duplication is that the Federation will be constituted to conduct trade union matters while the association will deal with other activities. An entrance fee and annual subscription will be charged for the association; the Federation will be financed by levies on the five different classes of members in the following proportions:

Feature film producers, 50 per cent.
Studio owners and lessees, 20 per cent.
Laboratory owners, film printers, 12½ per cent.
Producers of shorts, commercial films, trailers, etc., 10 per cent.
News reel producers, 7½ per cent.

The individual members of each sections will also pay on a scale graduated according to their business; in the case of feature producers, on the cost of films made in the previous twelve months, in the case of studio owners on the value of floor space used, and in the other instances on the length or value of their annual footage.

The establishment of this new body is regarded as an important event. Heretofore the production side of the industry has been represented only by the Film Group of the Federation of British Industries, limited to producers with a strictly British qualification. The Film group will now become the Producers' panel of the new Association which will admit any company producing films in Great Britain, the limiting "British" qualification having been abandoned in all phases of the new body's program.

What is aimed at, and seems likely to be secured, is an association representing every interest on the production side with the same completeness as the K.R.S. represents distributors and the C.E.A. exhibitors. Completion of the Association's plans means, in fact, one hundred per cent organization in all branches of the British industry and provides a solid basis for any unifying body, official or unofficial, which may become essential as a result of the legislation finally decided upon by the Government.

Secretary of the new organization will be M. Neville Kearney, who has acted in a similar capacity for the Film Group.

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Want Technicians Limited

At the annual meeting of the Association of Cine-Technicians, the General Council was to submit a resolution asking the Government to include in the new Films Act a stipulation that not more than one foreign technician shall be employed on any British picture qualifying for quota. The A.C.T. also asked authority to verify all claims made by "Ace" technicians from abroad.

The association has a membership of 1,122 against 605 in 1935 and 98 in 1933. It asserts that thirty per cent of British technicians have been unemployed since the slackening in production and claims that representations to this effect to the Ministry of Labor has led to the refusal of permits to many foreign technicians or of the refusal of renewal of existing permits.

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Five Feet Television

Scophony, Ltd., in a statement to shareholders, claims that its medium receiver gives a dependable television picture, for cinema use, 5 feet by 4 feet, and that its latest home receiver shows a 24 by 22 inch picture. In both cases, still larger pictures are promised as a result of current experiments.

Scophony, Ltd., of which Arthur Levey, Oscar Deutsch and S. Sagall are directors, has received an order from the Soviet Government to install both transmission and receiving apparatus in the first Soviet Television Station at Moscow.

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Expect Odeon Flotation

The Odeon Circuit is expected to float a new £8,000,000 company, including control of County Cinemas and London and southern England de luxe theatres. The company will offer £2,000,000 in five per cent debentures late in June.

IN THE NEWSREELS

MOVIETONE NEWS—No. 74, Vol. 19.—Last big log drive takes place in Minnesota....Mario Pezzi, Italian, smashes world altitude record....Junior airmen fly model planes....Arkansas girls vie for loveliest smile....Huge firework show in Versailles....Texas plant speeds production of helium....Fashions in bathing suits....U. S. and Britain begin Atlantic air service....Lew Lehr....Sports.

MOVIETONE NEWS—No. 75, Vol. 19.—New war danger threatens Europe....Civil War veterans parade....June Week begins at Annapolis with parade....Piccard's balloon burns....Society attends dog show....12,000 thrilled by crash in air race....Sports.

NEWS OF THE DAY—No. 272, Vol. 8.—U. S. enters world shipping race....Rockefeller goes to his final rest....Trials begin for the America's Cup....Motorbike demons tackle a hill....1,200 child musicians play together....Future Lindberghs fly wonder plane models.

NEWS OF THE DAY—No. 273, Vol. 8.—Spain and Germany clash in Europe's gravest war crisis....Johnson and Woodruff star in big 4-A title meet....Denny Shute is still golf king....America one step nearer Davis Cup....Flies like a bird, lands in tree top....The thin blue line grows thinner....Biggest dog show.

PARAMOUNT NEWS—No. 85.—Army stages big drive against "foe"....Denmark gay at jubilee of King Christian....Racing yacht survives gale under own rig....U. S. and Britain open Atlantic air survey....Rockefeller goes to his last rest....Oxford, England, has "civil war" over a wall....Heavyweight drama—"who fights who"....Sit-downers sit 320 feet deep.

PARAMOUNT NEWS—No. 86.—Open giant bridge across Golden Gate....U. S. Davis Cup team beats Australians....Dog show....4-A meet at Randall's Island....Dennis Shute and Harold McSpaden play for U. S. pro title....Britain's sea power salutes King George....Fatherland pays tribute to Hindenburg dead....Admiral Horthy receives King Victor Emmanuel....Basque children seek refuge in England....Veterans march.

PATHE NEWS—No. 89, Vol. 8.—Labor feud rages....Last rites Rockefeller....Britain changes chiefs....Dr. Eckener and Secretary of Commerce Roper discuss terms on which German airships may obtain helium....Perpetual motion....Crime tourists....Edward and Wally....The spirit of Man O' War.

PATHE NEWS—No. 90, Vol. 8.—Across Golden Gate....U. S. triumphs in Davis Cup set-to with Australia....Golf champion....America's track stars compete in 4-A meet....Chicago steel strike....European crisis....Nation's greatest dog show....Navy leads graduation parade.

UNIVERSAL NEWSPAPER NEWSREEL—No. 566, Vol. 9.—Rites held for Rockefeller....China sends U. S. new envoy....Blind man is ace reporter....Spaghetti goes down fast....Bathing girls learn history....Tough bulls toss bronco busters....Louis tunes up for fight....Italy breaks altitude mark....Clippers salute in passing....8,000 ROTC boys maneuver....Motorbikers defy injuries.

UNIVERSAL NEWSPAPER NEWSREEL—No. 567, Vol. 9.—Nation mourns soldier dead....Steel union battle raging....Pitt snatches track meet....Record list at kennel show....Hundreds dead in landslide....Big show opens huge bridge....Chute saves new 'bat" man....Al Smith visits old world....Zoo monsters greet summer.

Planning Tiger Hunt

Gilbert Roland, Douglas Fairbanks, Sr., and Darryl F. Zanuck plan to leave California shortly on the China Clipper for Sumatra to hunt tigers and other wild animals. Several others will make up the party and while the expedition is under way Mr. Fairbanks will film background material for a travelogue he is planning.

Coronation Film to King

Technicolor will give prints of the Coronation film to King George and Queen Elizabeth, the Archbishop of Canterbury and others who granted special privileges to the crews in London during the filming of the scenes, it was announced this week. A print also will be kept in the British archives at Whitehall.

Brewster An Accountant

Harold S. Brewster, appointed comptroller of the Universal studios last week, for 20 years was Hollywood representative of Price, Waterhouse and Company, public accountants. His experience includes familiarity with production audits.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A LETTER;

On this page in the May 8th issue, your Chairman had occasion to run and to question the soundness of a display ad from a Reading, Pa., newspaper in which one manager lavishly praised the opposition picture, indicating that his own current show lacked box-office strength by advising readers to patronize the other attraction first. Mr. C. G. Keeney, manager of the Park Theatre in Reading and the author of the idea, takes exception to our criticism, and in the following letter, printed in full, defends his position.

DEAR MR. VOGEL:

I was amused at your criticism in your issue of May 8th, concerning our congratulatory ad to Loew's Colonial on "Maytime". You seemed to approve of the idea with your tongue in your cheek.

It may interest you to know that we are playing Joe E. Brown in "When's Your Birthday?" which did not have the most appeal when you consider the opposition was playing "Maytime", "Swing High, Swing Low", "The King and the Chorus Girl". However, our idea did bring us *only* the following: A very satisfactory week's business, patrons coming to the theatre in great numbers telling us that the reason they came this week was because of our sportsmanship in connection with the advertisement in the paper, and they had never seen or heard anything like it. It also secured for us commendatory remarks from the Real Estate Board, the Electric League Association, the Chamber of Commerce, the Kiwanis Club, the Rotary Club, and each and every one of these at a meeting of their respective associations commented very favorably on the idea, and I can assure you that we were more than repaid for the money that we spent on this idea.

It was also very gratifying to have the Mayor of the city personally call me on the 'phone, in addition to which nearly every member of the courts came into the theatre and sought me out to compliment me on the idea. I wouldn't take $5,000 for the value of the publicity which we obtained through this ad, but of course you boys sitting in New York in the swivel chairs don't always get the reaction on what happens when a fellow actually goes to work on a proposition on an unusual idea.

In conclusion, it is very funny to think that you personally gave it a very nice space in your own paper.

Kindest regards.

* * *

AN ANSWER

In the following, which is a copy of the letter addressed to Mr. Keeney in answer, we have endeavored to give the fullest consideration to the position taken by the manager.

DEAR MR. KEENEY:

Well, we should like to be as amused with your letter as you profess to be with the editorial in question. But frankly, it is not exactly a laughing matter.

Your sincerity in trying to put over something outside the conventional, your endeavor to get away from advertising routine that dogs the ambitious manager's efforts, is not to be criticized. But the manner in which you did so can only be termed an unsound procedure, despite the good sportsmanship, which is not denied, and no matter how highly you were complimented by your townspeople even in terms of extra admissions.

However, you confuse good sportsmanship with good showmanship. In the final analysis, one has but little if any bearing on the other.

We have learned during a career of some 20 years in show-business, in and out of swivel chairs, that theatres flourish mainly upon spirited, hard-hitting competition between rival managers; that grosses are consistently higher in situations where theatremen bend their every effort to put across their own attractions without bothering overly much with how good or bad the opposition's show happens to be.

Kindest regards.

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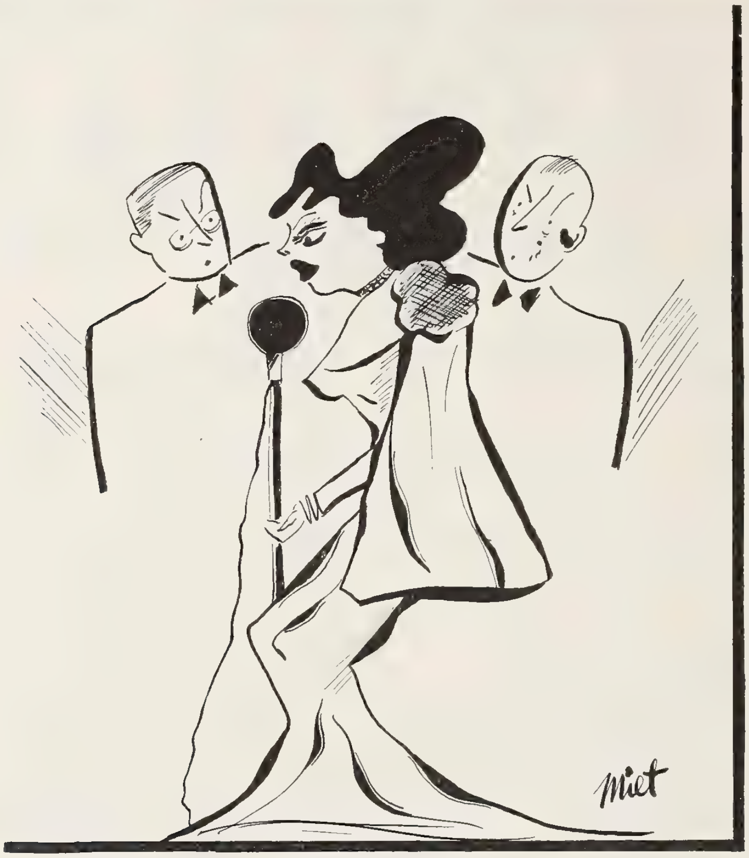
"WE MOURN OUR LOSS"

Through frequent correspondence with the late Round Tabler, his many inspiring contributions to the Club pages, his successes in the Quigley Awards, your Chairman had the good fortune to come to know and to prize highly the friendship of Hal Grady. Thus the announcement of his unexpected passing, on May 24th, conveyed in the news section of this issue comes as a shock as it must to all of our readers who knew him and his good works.

Hal was a fine character, a valued citizen, a talented theatreman. His friends and the industry he served so well can ill afford his going.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



STAR: IT'S AN HONOR, DEAR PUBLIC, TO ATTEND THIS PREMIERE, ESPECIALLY WHEN YOU GET 75% OF THE BILLING.

Barron Gives Layette On "Star Is Born"

"A Star Is Born" got off to a start at Loew's Palace, Washington, D. C., under Carter Barron's guiding hand by cashing in on the human interest angle. Carter gave a layette to the first child born after the specially staged "Hollywood" opening, Janet Gaynor donating it to the girl and Fredric March awarding it to the boy. Both arrived within five minutes after the show started but the boy was first by sixty seconds.

In connection with the opening, Barron garnered 24 of the loudest-mouthed newsboys in the city and had them distribute "Star" extras to the crowds watching the celebrities.

"Tell Us What You Did"

Special Section in Paper Devoted to Grand Opening

For the opening of the new Warner Grand Theatre, Vineland, N. J., Doug George of the Philadelphia publicity department together with manager Alan Rappaport turned out a sock 16-page section of the *Evening Journal* which was sold, written, edited and on the streets in 48 hours on a rush opening.

Section which was done on a flatbed press included congratulatory ads from local merchants, stories on the theatre, organization and opening picture, which was "God's Country and the Woman." Forthcoming productions also came in for some publicity together with scene stills and photos of Warner stars.

Mounier Promotes Flights To Coronation on "Orders"

To exploit "Without Orders," publicist J. Mounier for that opening at the Cinema Normandie, Paris, France, tied up biggest air transportation company on a contest whereby prizes were offered patrons. First prize was all expense round trip ticket to London, second prize round trip to London without expenses, both for the coronation. Contestants had to answer two questions: total kilometers covered by transportation lines in a year and total number of patrons who attended the theatre for first week of showing of film.

In addition to above inducements, company furnished a short about pilots with a record of 100,000 kilometers and over which attracted much favorable comment from the audience. According to Clair E. Hilgers, of the RKO office there, the contest was extremely successful.

"Tell Us What You Did"

Trendle Names Winners In Zukor Jubilee Contest

George Ranshaw, manager of the Northwest, Detroit, has been named by George Trendle, president of United Detroit. Theatres as winner of the Adolph Zukor Silver Jubilee contest conducted in the circuit's theatres recently.

Second prize was won by Hyman Bloom, manager of the Rosedale, with third place going to Morgan Creedon of the Alger. These managers showed the largest increase in gross receipts during the contest in comparison with the preceding three months.

Lobby Artist Used By Newman on "Heaven"

Various stunts have been used recently by Ben Newman, Loew's Rio, New York City, to plug his attraction and following are listed the highlights of a few of them.

Ben promoted a local chalk artist who drew caricatures of Simone Simon and James Stewart in his lobby (see photo), distributing them to patrons in advance of "Seventh Heaven" date. Opening performance of "Romeo and Juliet," local florist was promoted for giveaway of Norma Shearer roses to first 300 women attending opening matinee.

Applying the press book suggestion for "When's Your Birthday," Ben built a lobby display with an eye level aperture, patron looking in hole turned a knob until his or her birthday period appeared and then read a humorous horoscope. On the same picture, large birthday cake was promoted with frosted wording "To Joe E. Brown, now at Loew's Rio."

On "Maytime" usher and usherette were dressed as stars of the picture, came on stage to music of sweethearts and opened a large book, page by page. Cover carried picture of Eddy and MacDonald and cutout title letter. Closing the book they exited as the lights dimmed and faded into the trailer.

"Tell Us What You Did"

'Phone Interview with Star Plugs "Galahad" Opening

Joe Feldman, handling the publicity for the engagement of "Kid Galahad" at Loew's Penn, Pittsburgh arranged for Bette Davis co-star with Edward G. Robinson to give an interview to local movie critic over long distance phone from Hollywood. While the interview was in progress a sound-photo of the star on the telephone was sent to the paper arriving while the conversation was still going on.

The picture of the star and critic were run in paper together with the interview plugging the picture as well as the local opening which took place the following day.

"Tell Us What You Did"

Ingram's "Thin Man" Gag

Marty Ingram, Ritz Theatre, Newark, N. J., to plug "After the Thin Man" wrote the studio asking Teddy Hart, featured comedian in the picture, for some autographed photos and letter on the production. Hart complied and Ingram mounted the photos and letter on easel in his lobby where it attracted considerable comment.

"Tell Us What You Did"

Newman's "Heaven" Lobby Artist

"WHY SHOULD WE HAVE A FREE LIST?"

—IRVING LESSER, MANAGING DIRECTOR, ROXY THEATRE, NEW YORK CITY

"ELIMINATE PASSES, INCREASE GROSSES"

Dear Mike:

Your editorial in the May 22nd issue of the Motion Picture Herald, is indeed interesting and the pass evil is so deep-rooted that I only hope that you secure the needed support to actively and continuously campaign to abolish passes until that evil is wiped out of our industry.

The pass evil does not exist in the grocery stores, gasoline stations, public utility companies, restaurants, hotels, in fact no other line of endeavor. Why should our industry be singled out to have a free list? It is only that we have submitted to it. We have started to accept it as a recognized practice and we have led a lot of people into believing that they are entitled to it. As a result we have lost caste. We are looked upon regrettably as seekers of favoritism through what we like to term "reciprocation." We are just deluded and misguided and were we to look deeply enough into what the recipient of a pass thinks of us we could very readily be offended.

There is no law that says that window cards, poster locations, photograph displays, etc., are the proper medium of advertising, but if it is the opinion of some that they are and they pay money for these particular articles, then they should be willing to pay money to exhibit them, or display them, or post them or whatever is necessary. A pass should not be payment because the attraction that you advertise should be sufficiently strong to make the location selected worthy of payment by the number of people that it would attract to the theatre.

Most assuredly if money was paid a proportion of it would be returned to the box office.

You ask a very pertinent question, "Would or would not any losses incurred from giving money instead of passes be made up by the general discontinuance of the pass list and all its attendant evils, financial and otherwise?" There can only be one answer to that query—losses cannot possibly be incurred by discontinuance of passes and, to the contrary, if they were discontinued, grosses would increase and the extent of the increase would be astonishing. It will be a happy day for me to experience if passes were entirely and forever discontinued.

Into an entirely different category, howver, falls a class of individuals who are entitled to free admissions. They are the inmates of charitable institutions; the poor who are crippled and blind; the underprivileged who are the objects of local, state or national relief funds. In this direction we have a definite duty and we should endeavor to bring a little sunshine into those otherwise drab lives. This is not a matter of business practice or custom, however, this is purely a matter of individual wishes. I feel reliant, however, that if we discontinued the so-called gratuities in our industry we would be finding time and seeking opportunities to take care of more of those mentioned just hereinabove.—Irving Lesser, Managing Director, Roxy Theatre, New York.

READERS, PRO AND CON, PASS ON EDITORIAL

Setting forth an opinion in the May 22 issue that Round Tablers and other readers might be interested in discussing what might happen if certain services and contest prizes were paid off with money instead of passes, your Chairman is gratified that so many representative theatremen have expressed themselves pro and con in answer to and on the pass evil in general.

On this page and the next has been set down what theatremen have to say, and further opinions are invited. The discussion will be continued in next week's issue.

—A-MIKE.

FAVORS SUGGESTION FOR MONEY PAYMENT

Dear Mike:

Thanks for your letter of May 19th, also the enclosure which I read with a great deal of interest. The pass situation is without a doubt a very serious matter and I feel the industry as a whole should get together and work out some plan whereby it could be controlled. As it stands at present, it is just like a cancer; it grows from year to year.

Your newspaper contacts as you go along become better and naturally, the various courtesies you receive from the various departments of a newspaper puts you in a sort of spot where you can't help yourself and increase on courtesies to your theatre. The same goes on the political side of any city, as well as any other contacts which go to make up your medium of exploiting and building good-will for your property.

I have often wondered why we as theatre men are so lenient with passes. Of course in a lot of cases you are forced into a situation because your competitor, who, in order to make himself a better fellow with the newspaper and other contacts will pass them along by the handfuls. At the same time, take our merchants who get as many accommodations from the newspaper and the political side of the city and other contacts as the theatre, but still these same newspaper men or politicians, etc., wouldn't dare think of walking into a men's store and taking any of his merchandise off the shelves without paying for same.

Your suggestion of paying for bill-posting and advertising privileges, paying for contacts in newspapers in order not to give passes in excess as we do now, I think is splendid, and at the same time if theatres eliminated the pass evil, I am sure the box office would be helped a great deal. After all the seats in a theatre are our merchandise and when we give them away we are taking our stock off our shelves. Any common sense business man knows if a merchant gives his stock away for nothing, he couldn't possibly stay in business.—Wm. K. Saxton, City Manager, Loew's Theatres, Baltimore, Md.

IS AGAINST PASSES FOR CARDS, CONTESTS

Dear Mike:

I have read your article in the May 22d issue relative to the pass question with much interest. The pass question is one that can be argued about for hours, and perhaps a great many divergent opinions will be expressed. As to giving out passes for window cards, newspaper contests, etc., this I believe is bad business.

Unfortunately, a pass is only a small piece of paper and looks like it has no value when it is handed out. However, if that pass had some concrete form such as a necktie or a shirt, maybe theatre managers would not give them away so quickly. There are times, of course, that passes have a certain return value for reasons which you and every theatre man knows, without putting it in type. These are the times they should be used, and only at these times. As a great many people have remarked, "When you get something for nothing, no value is placed on it." I think that I have heard more people say that a show is lousy when they have come in on a pass than when they have paid.—Nat Holt, Division Manager, RKO Cleveland Zone Theatres.

▽ ▽

WOMETCO THEATRES ADD SERVICE CHARGE

Dear Mike:

That the theatre pass is an evil, is, I believe, an unquestioned assertion. For as many years as I can remember this issue has raised more steam, caused more discussions and wasted more wordage than most any other subject in show business. As it is today about half the show people are content to let matters as they always have been, and the other half are gunning for the guy who started it all.

But without going into all the side issues let's ask another question. You're a theatre owner. There's a nice downtown location for your display. You've always wanted it and now it's in your lap. You've just read the Motion Picture Herald, which slyly suggested the idea of laying out money for locations instead of giving away passes. Your admission price is two-bits. You'd feel foolish offering the fellow a quarter or a half dollar for the location but you know darn well you can swing it with two passes. Well, what would you do? Of course you would.

I've found that many a spot which could not be secured for any sort of money can be had for a few tickets. Funny, but people are that way.

Then again, you want to plant what you feel is a particularly good story in the paper (funny, too, how we always think each succeeding story is particularly "gooder" than the last). It's surprising what a ticket will do in most cases in instances like this.

Yes, I think passes are an evil. Still, when it comes to laying out money instead of giving away those little pieces of paper, I don't know. When I think of the billboard locations we'd have to pay for, the hotel

(*Continued on following page*)

"NEVER 'PASS' BUT RATHER 'TICKET'"

—HOWARD ARMISTEAD, LYRIC THEATRE, EASLEY, S. C.

(Continued from preceding page)

bulletins, the weekly newspapers and all of the rest of the things which are actually paid for in passes, I still don't know. But when I think of all the chiselers who think they should see the show for some fancied reason or other, or probably just because they know you, I say "No passes, ever."

With the knowledge that most managers are kind-hearted, genial fellows; that they are apt to be softened by some sob story from some would-be free show see-er, and they are prone to give them away just to get rid of some people, we have added a service charge of five cents on each pass in the hope that it would discourage a great many; at least to the knowledge that they weren't seeing the show for absolutely nothing at all. It has helped I think, but personally I wish it were stepped up to a dime.

And even after citing all these pros and cons from my own experience I wish they were never thought of, even for the small reason that I hate to write them. But I do think that the only definite way to stop passes is to pass a national law against them.—Hal Koplin, Advertising Director, Wometco Theatre, Miami, Fla.

▽ ▽

FEELS CASH PRIZES WOULD NOT DRAW

Dear Mike:

The theatre has at all times been in a unique position in regard to other industries and merchants. It is probably the only business left today that still maintains some of its glamour. Its merchandise is unique in that it is not kept on shelves and cannot be sold twice in one month or held over till another week and again put on sale.

The careful manager does not throw away passes and they therefore become a rare, valuable item to those receiving them. I believe that few managers want to distribute passes promiscuously but down through the years we have used them for barter and exchange for some items that Cash cannot buy. Newspapers and their readers would not be interested quite so much in let us say a $10 cash prize as against 15 pairs of passes which have the same commercial value. One asks for and receives favors from local politicians that could not be paid for by cash. In fact were Cash offered the recipient would be highly insulted and all favors would be canceled. No manager hesitates about offering some one a half dozen passes for a favor but wouldn't dream of offering a $2 bill or even a $5 bill.

I don't believe the question of box office has ever entered into this discussion. It's true that some recipients wouldn't go to the theatre regularly after receiving a pass, but on the other hand if a picture has sufficient value or attraction that people want to see it, lack of a pass won't stop them from coming. And they will buy a ticket. The pass situation is a subject that days of debate will not clear up. There always will be local situations where they are a necessity.—Morris Rosenthal, Manager, Loew's Majestic Theatre, Bridgeport, Conn.

REQUESTS REPRINTS FOR L. & J. MANAGERS

Dear Mike:

We are perhaps the "toughest" circuit in existence, insofar as passes are concerned; and while in some cases we have perhaps made ourselves somewhat unpopular, yet we are confident we are operating along proper business lines.

We feel that our position is also appreciated by film exchanges, for practically all of our product is played on percentage and every time we save a pass we feel they are benefited accordingly.

Other than the above, I have nothing more to add at the present moment except, if you can send me twenty reprints of your editorial on this subject, I would like to mail a copy to each of our managers, in order to bring added attention to this subject.

Wm. J. Jenkins, *Secretary-Treasurer,*
Lucas & Jenkins Theatres,
Atlanta, Ga.

"ONCE A DEAD HEAD, ALWAYS A DEAD HEAD"

Dear Mike:

There is an old but true saying, "Once a dead-head, always a dead-head." As far as the pass evil is concerned, once a layman is given a pass for no reason, favor or value, he seems to be under the impression that his days of paying at the box-office are over.

Statistics also prove that a dead-head entering a theatre on an "Annie Oakley" is always the biggest "knocker." Regarding the pass evil, pages of the abuse, grief and trouble caused, could be written on this topic.

I thoroughly agree with Mr. Larkin that the distribution of passes promiscuously lowers the standing of both the attraction and the theatre. In my long experience in the theatre business I have also found that the pass customer seems to desire more favors than the paying ones. If there is a wait, he seems to feel that he should be ushered into a seat ahead of the paying, waiting patron. We have found that if we have a hit possessing quality, regardless of our large seating capacity, paying patrons will wait hours to enter our theatre.

On the other hand, in fairness to this evil, there are situations where two passes will often obtain, in the way of a favor or location for posting, something that money cannot buy. It has been the custom in the poster or sniping situation, as far back as I can remember, to give passes for preferred sniping locations.

I believe that newspaper men, city officials, etc., are people whom the theatre is continually requesting favors of and are entitled to courtesy. However, strange as it may seem, I find that these people far from abuse the privilege. I believe that newspapers would be opposed, in various contests, to running them if they did not receive guest tickets in return for the space given the theatre. It has been my experience that the lineage given far exceeds the value of the passes.

The system used by the Fabian Theatres, in all cases except newspaper employees and critics, is that in addition to the Federal or State tax, a service charge is added. The monies from the service charge are placed in a fund for the employees, to be used in case of sickness or accident. The charge has greatly reduced the pass evil. Some of the dead-heads are so cheap, much to our gratification, that they resent paying the service and Federal taxes.

There is an old and true saying in the circus business—an Indian never forgets a good deed or favor and he will be around tomorrow for another one. The same applies to the pass hound.

MORAL—"A pass should only be given for twice the value received."—Joe Lee, Advertising Director, Fabian Theatres, Brooklyn, N. Y.

▽ ▽

OFFERS "TICKETS" BUT NOT "PASSES"

Dear Mike:

I have read, with much interest, your article in the May 22 issue of the Herald. Our views coincide with yours perfectly in the matters of birthday passes and general pass-lists. It has always been our policy to give tickets only in return for value received. My closest friends pay for our shows the same as they might pay for groceries at another friend's store, and I don't think they consider me stingy, either. Our newspaper seems entirely willing to give us some cooperation and publicity in return for the large volume of advertising and job printing business we give them. So why passes? However, like the apple vendor on the street, we have not found a way to keep policemen from "snitching" some of our wares!

As I understand your position regarding the giving of tickets as contest prizes and in return for window card space, I cannot fully agree with you.

In the first place, we never use the word "pass" . . . but, rather, "ticket." The offer of two tickets, for instance, as a contest prize seems somehow much more desirable than two "passes." Likewise, the offer of four solid hours of ENTERTAINMENT seems infinitely more alluring than 50 cents. To give a merchant a ticket for his cooperation in allowing you to place a window card prominently in his store, we feel, is giving a courtesy in return for a courtesy. . . . not a business deal. To give him 25 cents in cash would indicate that the space you are taking in his window and the inconvenience you have caused him is worth precisely 25 cents. He is likely to think you have slightly under-rated his establishment.

See you at the fair in '39!—Harold Armistead, Lyric Theatre, Easley, S. C.

Bustin Constructs Ship For "Fleet" Front

Unique lobby was built for "Follow the Fleet" in London by Aubrey L. Bustin at the Coliseum with front converted into a 20-foot-high model gunboat. Portholes were lighted and had searchlight, navigation lights, two large guns and loud speaker concealed on the deck with radiogram playing records from the picture.

On the top mast was a flag with title of the picture over each boxoffice window was a card with the words "Visitors' tickets here" while on the front of the ship was copy "All aboard for the cruise of a lifetime." On one side was a large cutout illuminated with striplights of a lifebuoy with Rogers and Astaire dancing, title was arranged in cutout letters in front covered with flitter.

Entire staff was dressed as American sailors and during the day the usherettes so dressed with imprinted kit bags on their shoulders covered the parks. Through tieup with local Lifeboat Institution. Bustin promoted loan of model lifeboat, life saving gun, anchors, etc., for lobby display. Institute also sending man in oilskins and lifeboat who stood in lobby explaining the different gadgets and collecting for the seaman's fund.

"Tell Us What You Did"

"Swing Time" Fashion Show Planted by Hayward-Hobler

Herbie Hayward, director of publicity and advertising for the Union Theatres, New Zealand, and Victor Hobler, RKO publicity director there secured the cooperation of leading department store to put over two "Swing Time" fashion shows to plug that coming attraction.

Store featured window displays with life-size cutout figures wearing dresses worn by Ginger Rogers and also arranged for fashion parades to be staged at leading cabarets. "Swing waltzes" competition were engineered at leading hotels with cash prizes, replica of frock worn by the star and cups presented to winners.

Orchestras featured hit tunes from picture, radio chain dealer plugged the show in their ads with following copy: "Tune in to the melodies of 'Swing Time' on a Blank radio," and tailoring shop featured a window of top hat, white tie and tails tying into the picture.

"Tell Us What You Did"

MURPHY
JEANETTE MACDONALD & NELSON EDDY
WITH JOHN BARRYMORE IN MAYTIME

MAYTIME IN OHIO. Rose garden effect with trellises in which cutouts of MacDonald and Eddy were planted, was created by Bill Nasses, Murphy Theatre, Wilmington, Ohio, for "Maytime."

STAR HONORS MANAGER. Spending his vacation in Hollywood, Russ Hardwick, winner of the Quigley Silver plaque for March on "The Plainsman", was accorded the unique distinction of having his plaque presented to him on the Paramount lot by Gary Cooper, star of the picture. Hardwick put on his campaign at the Lyceum Theatre, Clovis, New Mexico.

Bob Burns Day Put On By Dallas for "Wedding"

Dave Dallas, Grand Theatre, Holdenville, Okla. realizing that three-quarters of the population of his county were former Arkansawyers (residents of Arkansas) arranged with the Chamber of Commerce, civic Clubs, American Legion and the Holdenville Daily news to tieup his "Waikiki Wedding" date with the annual Hughes County Arkansawyers reunion and put on a "Bob Burns Day."

Originally designed as a county-wide event, Dave reports that the fame of the Reunion and Burns day spread until the event was not only state-wide but extended to Arkansas which was well represented. 50 Oklahoma and Arkansas counties were represented by large delegations, resulting in an estimated attendance of 12,000.

Several days before the event, stories were carried in papers and special column was written by Burns for the Van Buren county paper, his home town. As part of the day's program, Dallas, ran hog calling contests, largest feet contest and winners were presented with prizes on stage of the Grand.

"Tell Us What You Did"

Pacher's "Career" Contest

Joe Pacher, assistant manager of the State Theatre, Huron, S. D., for "Career Woman," planted a contest in the Huron College campus paper which sold the picture to the student body. Contest offered guest tickets to those presenting best 100-word letter on "Should a woman have a career instead of marriage?" Winning letters were run in paper together with names of winners.

Star Stencils Publicize "Star Is Born" in Texas

Whitewashed stenciled stars two-feet in diameter were planted on all important street corners of El Paso, Texas, leading to the Ellanay Theatre by Charles Russell in his campaign on "A Star Is Born." Special permission was obtained for the stunt, which caused plenty of comment. Full page breaks, five and six-column art featured the production in all the press both in advance and during the run.

Title in four-foot electric letters blazed from the marquee top. Three-foot blow-ups of Gaynor and March covered either end of the lobby front. Theatre artists did some very fine pastels of both stars and also used tinted blow-ups on the 40x60 panels.

"Tell Us What You Did"

ATMOSPHERIC DISPLAY. Miniature shack, shrubs, sporting goods and trees all formed part of the lobby display for "God's Country and the Woman" erected by Jack Sanson, State, Manchester, Conn.

Properly Conducted House Important to Community

Member Outlines Plan for Correct Theatre Management

by DUNCAN CAMPBELL
Capitol, Midland, Ont., Can.

A properly conducted theatre is of the same importance to a community as a school or church. Such a theatre contributes to the general welfare of the community because wholesome recreation is essential to it's well-being. The well conducted theatre combines system-regularity-cleanliness, and above all a certain civic service which is particularly necessary in the small town of today. Careful selection of employees makes it possible that nothing be left to chance and that each member of the staff knows his job and does it willingly and with a smile. The trend of the Theatre is upward and it must be continued so by constantly striving for better methods in Theatre operation.

During the recent months we have had the chance to show just how a small town movie house can not only establish a reputation for tops in entertainment but fill an important place as well, through definite service, in the larger life of the community where it is located.

The cooperation we have obtained from the educational authorities in Midland in seeing that pictures of an educational or historical nature are recommended to the pupils and referred to by the teachers, is appreciated by the parents of school children. This is only one of the local activities carried on in a general way.

Two projects of an unusual nature have been carried through lately which show just the type of service a theatre can be to the small community.

Early last winter we organized the "Capitol All Star Hockey Team" and arranged for their transportation each Saturday morning to the Ontario Hospital on the outskirts of the neighboring town of Penetanguishene. There the All Stars played interesting games with a team picked from the patients who had a reputation for skill on the blades. The games were played in the courtyard in full view of hundreds of inmates. The diversion they were thus able to enjoy was greatly appreciated by the directors of the institution.

"Tell Us What You Did"

DOG TEAM BALLY. Constructing sleigh of compo and lumber, Bill Johnson, Opera House, Millinocket, Me., used this sled to sell "Stowaway." Cutouts of Shirley were made from three sheets.

The most outstanding piece of service for which we are receiving valuable commentary was in connection with a recent disastrous fire in a nearby village (Victoria Harbor). The local Roman Catholic Church was razed and the homes of six families were destroyed. The owners of the homes, several with large families, were left destitute by the fire. A happy thought struck us immediately that why not arrange a benefit concert for these poor people. We had many patrons from this village and the cost and work connected with such a venture was negligible.

Stages Concert Benefit

The suggestion of a sacred benefit concert was adopted with enthusiasm in this district. Announcements were made of the concert in local churches and when the time came for the program the theatre was filled to capacity. The local Salvation Army, with whom we are always in accord, provided the music and all the numbers were of an exceedingly high order, including talent made up of some of the district's finest artists, several contributions being made by a former opera singer. D. L. White, leading citizen of the town, was chairman, and remarks were made by Mayor James Mackie, Dr. G. E. Tanner, member of Provincial Parliament; Rev. A. E. Ingram and Adj. Barfoot. Glowing references were made by all speakers to the generous gesture of the theatre for making all arrangements for the program and offering the facilities of the theatre for the concert. Great gratification was expressed by the village of Victoria Harbor and by the victims over the goodly sum realized from the benefit.

As a result of our efforts made locally to have the theatre occupy an indispensable part of the life of Midland we have succeeded in convincing the majority of citizens that the CAPITOL is a definite asset to the town.

I have just mentioned these two instances where the theatre can be a real service to its local community. These things happen and if the local manager takes advantage of the situation he can be of service to his patrons and also glean the proper and valuable publicity it is bound to result in for his theatre and his company.

"Tell Us What You Did"

FitzPatrick's "Love" Contest

Manager FitzPatrick of the Astoria, London, England, for "Along Came Love" promoted the Lewisham Newspaper Company, which sponsored a contest with prizes going to those submitting best 50-word letters on "How You Proposed." Paper came through with stories and printed some of the more humorous letters, thus giving FitzPatrick's date a little extra publicity.

25-26
Sidney

Star of "Mother" with Arbeit

Arbeit With Star

Accompanying photo shows Assistant Philip Arbeit of the Randforce Marcy Theatre in Brooklyn and Mrs. Hanah Hollander, the star of the Jewish picture, "I Want to be a Mother." Mrs. Hollander made several personal appearances at the theatre in connection with the showing of the film.

"Tell Us What You Did"

Garden Scene in Lobby Sells "Maytime" Date

Belmont Theatre lobby in Los Angeles was a bower of scented beauty for the advance of "Maytime" through the efforts of manager F. C. Ricord. Life-sized cutout singing figures of Eddy and MacDonald were planted in the center of a garden scene, complete even to grass rugs, stepping stones and real bird bath.

Background of display trellis work entwined with real plants and flowers, but the highlight of the entire exhibit was concealment of a phonograph behind star cutouts playing hit tunes from the picture, thus giving the impression that the music was coming from the figures of the two stars.

"Tell Us What You Did"

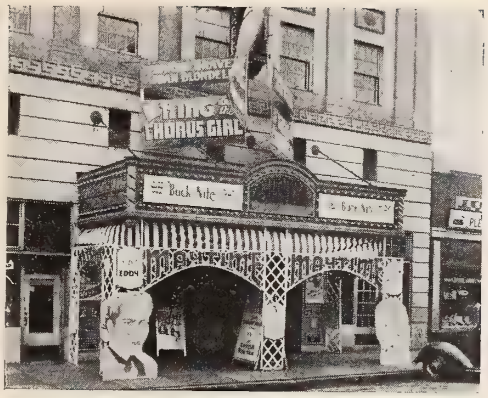
Wertheimer's "Quality Street"

Ahead of his "Quality Street" opening at the Oxford Theatre, Bronx, N. Y., Art Wertheimer promoted the merchants on block of his theatre to rename the street "quality" during run of picture. Stores offered special sales tying in the "Shop on quality street" slogan in all their advertising and Art further promoted merchandise for giveaway in theatre.

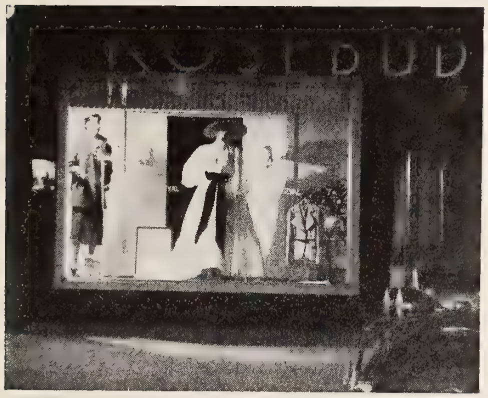
"Tell Us What You Did"

HANDEL MIJ SAMPOERNA
LIEM SEENG TEE

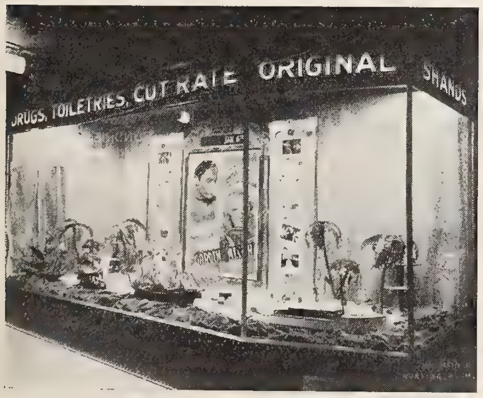
THE FLEET'S IN. Navigation lights, ships' bells, loud speaker and all the trimmings were used by Liem Seeng Tee, proprietor, Sampoerna Theatre, Soerabaja, Java, for "Follow the Fleet."



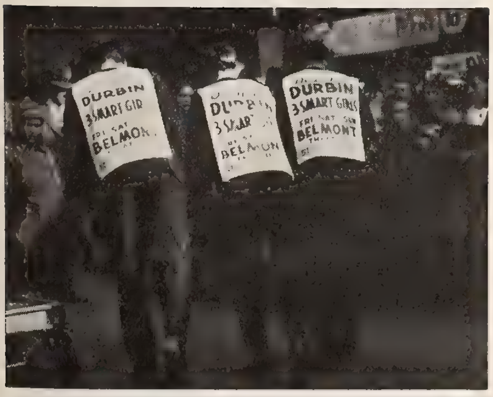
MAYTIME IN KENTUCKY. Trellis arbor of lattice work and cutout heads of Jeanette MacDonald and Nelson Eddy transformed the front of the Kentucky, Henderson, Ky., for Hal Howard's "Maytime" date.



WINDOW DISPLAY. To display the original gown worn by Garbo in "Camille," Joe Rubenfeld, Loew's Kameo, Brooklyn promoted this window display. Scene stills and playdates were used.



NEAT WINDOW. For "Garden of Allah" date at the Palace, Huntington, W. Va., John Goodno promoted attractive window display with model ships and simulated palm trees.


DURBIN 3 SMART GIRLS BELMONT
DURBIN 3 SMART GIRLS BELMONT
DURBIN 3 SMART GIRLS BELMONT

"3 SMART BOYS." David A. Titleman, Belmont, Phila., Pa., sent his ushers out to cover neighborhood with back banners selling "3 Smart Girls."

'Maytime' Stunts Recorded From Various Spots

Much has been done in the field to exploit "Maytime" and following are recorded the highlights of various campaigns around the country: Johnny Newkirk, Loew's Granada in Cleveland, followed a three-week engagement of the picture at the downtown first-run theatres by promoting local florist for lobby exhibit including pergola covered with blooms. Center of display carried card inviting sweethearts to be seated and wait for the showing.

Dress shop featured window of frocks worn by Jeannette MacDonald with neat card bearing photo of the star tying up playdates. Beauty salons dressed their window in "Maytime" atmosphere featuring a MacDonald coiffure and by visiting high schools in his district, Johnny promoted kids to carry imprinted banners on their bikes.

Radio station WSMK cooperated, running a contest two weeks in advance, listeners had to submit mistakes heard on certain programs and "Maytime" guest tickets went to winners. Local jeweler placed large clock in prominent spot in window offering tickets to those correctly guessing time the clock would stop.

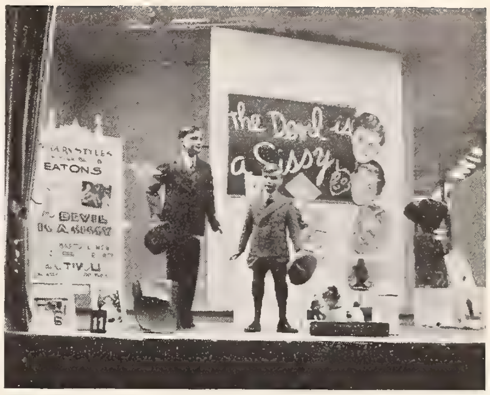
Various merchants came through with co-op ads stressing the "sweetheart" angle, letters were mailed to principals of schools and music clubs, superintendent of schools issued "must" for the students to see the picture and a study of the film took place in every schoolroom in the city.

Ahead of his opening at Loew's Regent, Harrisburg, Pa., Sam Gilman ran teaser ads reading "You'll be surprised, but it's worth a dial. Call (theatre number) for correct time." Callers on dialing were told the time and given a brief spiel on the picture. Terming what he calls "selling a picture with pictures," Gilman promoted photograph studio window which was dressed up with artificial flowers and spring type pictures.

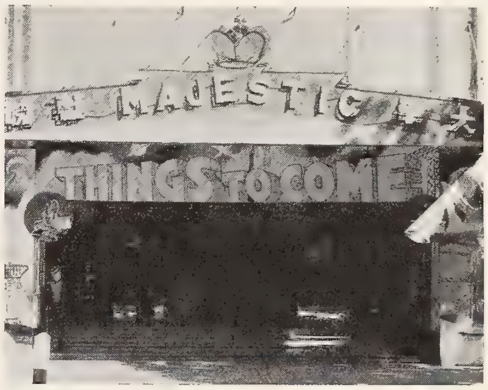
Wood blocks cut out building brick size with picture copy were used as newspaper weights on all newsstands and wherever Sam found a patch of grass he planted "stakes" with copy reading "Keep off the grass, 'Maytime' is coming." Music counters were dressed with trellis work on which were tacked star photos and girl plugged the hit tunes.

Papers gave Matt Saunders, Loew's Poli, Bridgeport, Conn., plenty of publicity when he promoted local society women to decorate his lobby with flowers for opening. Leading orchestra plugged songs with special mention of picture and theatre with one orchestra playing nightly at leading hotel broadcasting "sweetheart" songs over local N.B.C. blue network.

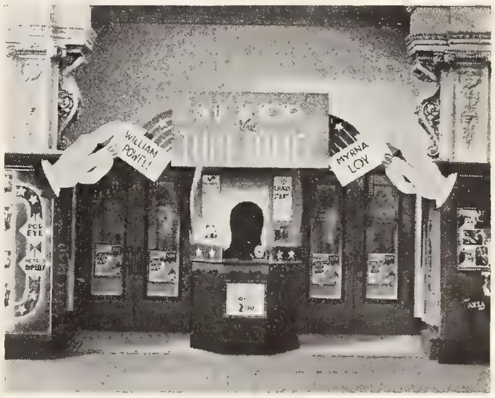
Dramatic clubs and music teachers were mailed special post cards and department store had Max Factor representative during her make-up talks use photos of Jeannette MacDonald for illustrations. Stills of the stars and shots from the picture were also displayed. For his lobby, Matt dressed dolls to resemble the stars and seated them on a swing covered with flowers and card with title and playdates.



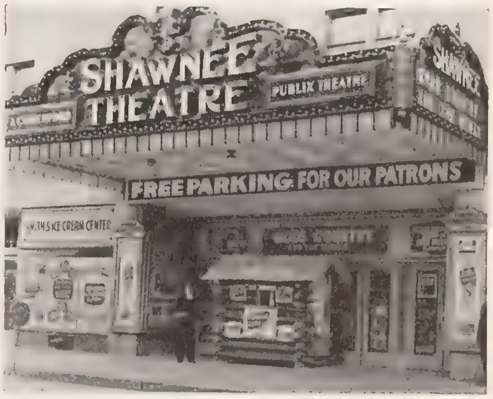
DOUBLE WINDOW DISPLAY. Promoted by Jack Purves, Tivoli Theatre, Hamilton, Ont., Can., for "Devil Is a Sissy" was double window in leading department store with credit cards on all counters.



ATMOSPHERIC FRONT. In Hong Kong, China, Constantin Goldin dressed his front as above to sell "Things to Come." On side panels were painted rocket ship and scene from the picture.



"THIN" EXPLOITATION. Harry Creasy, Capitol Theatre, Kamloops, B. C., dressed his boxoffice as shown on accompanying photo for "After the Thin Man." Note calling cards of Powell and Loy.



ATMOSPHERIC FRONT. Log cabin was erected around boxoffice of the Shawnee Theatre, Plymouth, Pa., by W. A. Roberts for "God's Country".

Bulls Eye Display Constructed By Rosenthal for "Army" Date

Plugging his "You're In The Army Now" attraction at Poli's Majestic, Bridgeport, Conn., Morris Rosenthal arranged a unique lobby display (see photo) with a movable bulls eye as center of attraction. In front of display Morris planted a collection of war materials including guns, rifles, gas masks, trench periscopes, helmets, knives, etc., etc. This display was later moved to a downtown store window.

Opening night Rosenthal invited American Legion which paraded to theatre with fife and drum corps after which they played a half hour concert on stage.

"Tell Us What You Did"

Girl in Lobby Types "Secretary" Messages

Various stunts have been used by Dave Titleman, Belmont Theatre, Philadelphia, Pa. amongst which was tieup with nationally known typewriter concern which was contacted for a noiseless machine and girl to type out messages in the lobby on "More Than a Secretary" (see photo).

For "The Great O'Malley" a contest was arranged to pick the most popular policeman in West Philadelphia with cooperation of local newspaper. Contest ran for three weeks using a voting coupon in paper as the medium for the final selection. A silver loving cup was promoted from local jeweler as prize and for the actual presentation, Hon. Michael J. Stack did the honors. Officer's wife was presented with flowers and many local dignitaries were at the theatre for the ceremonies with cooperating paper playing up the stunt.

"Tell Us What You Did"

Worley Receives Plaque On "Earthworm" Campaign

As a special award for the outstanding campaign put over for "Earthworm Tractors," Gerald Walker, advertising director of the Caterpillar Tractor Co., presented city manager Len Worley and district manager Thomas Ronan of the Great States Theatres, Peoria, Ill., with a bronze plaque in appreciation of their efforts.

The award was made at a luncheon attended by officials of both organizations and accompanying shot shows left to right Ronan, Worley and Walker.

"Tell Us What You Did"

Hairdressers' Style Show Clicks for Fred Souttar

Recently successfully concluded was the annual Hairdressers Style Show put over again this year by Fred Souttar, district manager, Fox Midwest Theatres, St. Louis, Mo. Tying in with the opening of "John Meade's Woman" at the Lincoln Theatre, Belleville, Ill., a double truck co-op page was planted with approximately 35 local hairdressers represented.

Souttar reports this has been an annual affair for a number of years with local beauty parlors cooperating and showing the latest in hair styles in a stage show combined with acts. This year, of course, many of them featured the Coronation Idea.

Another stunt that is creating plenty of publicity and interest is tieup with the Belleville Daily News Democrat whereby most popular Boy Scout is being sent to Washington, D. C. with all expenses paid, to attend the National Boy Scout Jamboree. Paper runs coupons good for ten votes and to first ten runners up promoted gifts are awarded.

YOU'RE IN the ARMY NOW!

Rosenthal's Bull's-eye "Army" Display

An Important
MORE THAN A SECRETARY
Now being typed on a new
UNDERWOOD
TYPEWRITER

Titleman's "Secretary" Lobby Stunt

Worley and Ronan Receiving Award

INGERSOLL-WATERBURY
A STAR IS BORN every MINUTE
$75.00 IN CASH PRIZES
BABY POPULARITY CONTEST
NOW PLAYING
BABY CONTEST

Julia Smith's Star Setpiece

Giesel Cooks Dinner For Lucky Patron

V. Giesel, manager Orpheum Theatre, Green Bay, Wis., had his photo on the front cover of the *Public Utility Pioneer,* a monthly magazine published by utility company there in connection with stunt put over at the theatre for "The Phantom Servant."

Arrangements were made for installation of a modern electric range on stage; the film was flashed on the screen and spot on the stove, then a girl showed audience how she placed four different items (roast, vegetables, etc.) in the oven, setting the time and temperature control. All this time the film was explaining what she was doing, using no selling copy. It ran for about 1½ minutes, ending with statement "to be continued."

The regular program followed immediately and by the time the performance was nearly over and practically the entire audience had forgotten about the stunt, the spot was again turned on the range, part two of the film appeared on the screen and the film announced that while the audience was enjoying the program a complete dinner was being prepared in the oven. At the conclusion, Giesel appeared on the stage, drew a ticket from a box and to the holder of the winning number the dinner was presented.

"Tell Us What You Did"

Night Clubs Feature "Top of Town" Night

Rodney Pantages, Pantages Theatre, Hollywood, and Jack Gross, Hillstreet Theatre, Los Angeles, distributed 50,000 eight-page "Top of the Town" tabloid newspapers in carefully selected zones. Advertising space sold in the tabloid covered cost of both printing and distribution. A "Top of the Town" Night was held at one of the smarter night clubs. Event was plugged over the air, during floor-shows, in lobby displays, table cards and by direct mail sent out by the club to their patrons. The club donated a trophy to winners of a "Top of the Town" dance contest. Tieup got breaks in all metropolitan papers, featuring title in headlines.

In a tieup with a local doughnut shop, two large cardboard doughnuts with theatre credits were placed prominently in shop. A 30-foot banner with copy for "Top of the Town" and doughnuts was set up at a street corner.

"Tell Us What You Did"

Popularity Contest Sells "Star Is Born" for Julia

Through an arrangement with the Waterbury *Republican* and *American,* Manager Julia Smith of Warner's State, Waterbury, Conn., engineered an unusually successful baby popularity contest in connection with "A Star Is Born."

The city's leading photographer took pictures of the first 250 babies who were registered. Ballots were distributed by the press and the theatre in return for tear sheets and ticket stubs. The voting took place daily in the theatre lobby where the entrants' photos were placed.

Stunt, which ran for several days before the opening as well as during the run, helped the house considerably to establish a new record for the biggest opening day business in its history. Accompanying photo lobby setpiece and clock tieup.

personalities

CHARLES SPETKA
assistant manager of Warner's Majestic, has been transferred to a similar post at Warners' Sixth Street, Coshocton, Ohio.

▽

WENDELL PARKHURST
has been named assistant at the Granada Theatre, Lawrence, Kan.

▽

ED HARRIS
will manage the Orpheum and Photoshow Theatres at Neosho, Mo.

▽

LOUIS ULFFERS
is now managing the Kimball Theatre, Yonkers, N. Y.

▽

HARRY HOLDSBERG
is the new manager of the Paramount Theatre, DesMoines, Ia., with KERMIT CARR, former manager, transferred to Ottumwa as manager of the Ottumwa Theatre, replacing LOU BRAUN, resigned.

▽

J. HAROLD LUTER
is now managing the Paramount in Miami, Fla., replacing ROBERT C. SWANSON, who was transferred to a post in northern Florida.

▽

GEORGE JACOBS
who has managed the Goldfield Theatre, Baltimore, Md., for a number of years, has taken the house over and will operate it as proprietor.

▽

HERBERT THORNBROUGH
has succeeded JACK DAVIS, resigned, as manager of the Granada, Denver, with FRED EISLE succeeding Thornborough at the Egyptian.

▽

W. C. LEWELLYN
is now managing the Federal Theatre, Denver, replacing BURNS ELLISON, who has taken an indefinite leave of absence.

▽

DON LE FEVRE
is now managing the Madrona in Seattle, succeeding RALPH SMITH, who has been transferred to the Arabian there.

▽

MARVIN F. HUBAN
formerly assistant at the Strand in Dorchester, Mass., is now managing the Hyde Park in Hyde Park, Mass.

▽

W. D. FULTON
has purchased the Strand, Kansas City, Mo.

▽

RAYMOND McKITTRICK
manager of the Kansan, Osawatomie, Kansas, has been shifted to the Republic-Midwest Exchange in Kansas City.

▽

WILLIAM FORMAN
has been named as the new supervisor of the local Sterling Circuit houses in Seattle, Wash.

▽

AL LOURIE
has been named manager of the M & P Oriental Theatre, Boston, Mass.

ELEANOR
POWELL
JAMES
STEWART
VIRGINIA
BRUCE
BORN TO DANCE

Above poster display for "Born to Dance" was created by Bill Venable, staff artist for Clyde Smith at the Malco Paramount in Hot Springs, Ark. Display was done in pastels on velour background.

Showmen's Calendar

JULY

1st	Battle of Gettysburg—1863 First Air Mail, Chicago to New York—1919 Charles Laughton's Birthday Olivia De Havilland's Birthday
3rd	Idaho Admitted to Union—1890
4th	Independence Day Calvin Coolidge born—1872 Ricardo Cortez's Birthday
7th	Inauguration of Rail-Air Passenger Service known as "Lindbergh Line" between New York and California—1929
10th	Wyoming Admitted to Union—1890
11th	Aaron Burr Killed Alexander Hamilton in Duel—1804
12th	Jean Hersholt's Birthday
14th	Irene Dunne's Birthday
15th	St. Swithin's Day
16th	Ginger Rogers' Birthday Barbara Stanwyck's Birthday
17th	Sherman's March to Sea—1864 James Cagney's Birthday
18th	Lupe Velez' Birthday Richard Dix' Birthday
21st	Battle of Bull Run—1861
25th	Alison Skipworth's Birthday
26th	Emil Janning's Birthday Gracie Allen's Birthday
28th	Joe E. Brown's Birthday Rudy Valle's Birthday Warren Williams' Birthday
29th	William Powell's Birthday
31st	Lafayette Arrives from France—1777

GLEN HAVILAND
has resigned as assistant booker for Hamrick-Evergreen State Theatres, Seattle, to join Paramount Exchange in Portland as salesman. Haviland is succeeded by EDWARD LAWLER.

▽

JOE McCLURE
assistant manager of the Granada, Lawrence, Kan., has replaced RAYMOND McKITTERICK as manager of the Kansas, Osawatomie, Kan.

▽

RAY DAVIS
city manager at Cheyenne, Wyo., for Fox, has succeeded GERALD WHITNEY as district manager of northern district for Fox Intermountain, resigned.

▽

HARRY GARFIELD
is now managing the Capitol Theatre, Walla Walla, Wash.; DALE SCHIFFMAN, formerly at the Roxy, is now at the Liberty, and GEORGE DE MARIS of the Capitol has been shifted to the Roxy.

▽

JAMES McDONOUGH
formerly assistant manager to E. O. SMITHIES of the Capitol in Kingston, Ont., has been appointed manager of the Grand in London, Ont., succeeding J. R. MINHINOCK.

▽

E. W. BASTIAN
has taken over the Atwood Theatre, Atwood, Kan., from W. H. EGGLESTON.

▽

A. W. HEYL
who operates a house at Junction City, Kan., has taken over the Garden at Marion, Kan.

▽

KENNETH MEAD
has been promoted from assistant at the Main, Pueblo, Colo., to manage the Mission at Grand Junction. IRWIN MANNING goes from the Mission to the assistantship at the Avalon, Grand Junction.

▽

J. MAXWELL JOYCE
has joined Leon Ramberger's RKO public relations staff to handle the midwest territory.

▽

T. A. MARSHBURN
is the new manager of the Patovi Theatre, Madison, N. C., with FRANK CARPENTER acting as assistant.

▽

C. R. REICH
formerly of the Upton, Chicago, has been transferred to the Strand and CHARLES CONWAY, treasurer of the Palace, is managing the Miller.

▽

L. O. LUKAN
has been made general manager of the Lake Theatre Corporation, Seattle, Wash.

▽

AL McCLURE
formerly assistant at the Fox Midwest in Jacksonville, Ill., has been promoted to manager of the Fox Strand, Hutchinson, Kan., succeeding TOMMY BRENNAN, who went to Warners as manager of the ad sales department.

TELEVISION RECEIVES NEW IMPETUS BUT LEADERS REMAIN PESSIMISTIC

NBC's Six-Story Broadcasting Plant Project in Philadelphia Will Include Television Apparatus; Academy Surveying

Problems of Cost and Limited Range Are Still Far from Solution, Sarnoff and Lohr Give Warning to Public

Announcement of a new television projection tube which makes possible the use of a larger viewing screen at comparatively low cost, and reports from England of at least partly successful broadcasting of the coronation procession in London within the last few weeks, again have attracted attention to the status of television in the laboratory and in the field.

The National Broadcasting Company, which has been experimenting for more than a year with a station in the Empire State Building, New York, announced that a new six-story broadcasting plant being erected by its Station KYW in Philadelphia will include extensive television transmitting apparatus. The Yankee Network, Inc., in New England asked permission of the Federal Communications Commission to construct a television station in Boston.

The Research Council of the Academy of Motion Picture Arts and Sciences is preparing an annual report on television in connection with motion picture production which is expected to be published this month.

Public pronouncements of officials connected with television development, including David Sarnoff, RCA president, and Lenox R. Lohr, NBC executive, indicated that the major problems of cost and of limited range were still far from solution.

The television projector, a "gun" which enlarges images a few inches in size to eight by ten feet, was demonstrated at the final session of the convention of the Institute of Radio Engineers at the Hotel Pennsylvania, New York, by Dr. R. R. Law of the engineering department of RCA who was assisted in its development by Dr. V. A. Zworykin, developer of the iconoscope used in television transmission.

A still picture, 1.8 by 2.4 inches, was projected by the tube on a screen three by four feet and the brightness of the image was said by those who demonstrated the equipment to approximate closely the brilliance of the average home movie. When enlarged to eight by ten feet in size the picture was said to have been clear to observers nearly 100 feet away from the screen.

Dr. Law called the device a "high current electron gun for projection kinescopes" and emphasized that it was in the early stages of development. "It is yet too early to say if this is the 'gun' which will be used in the final television projection machine," the engineer said. He pointed out that the demonstration was not a radio or television display but merely a laboratory test designed to show the projection properties of the equipment. "Projection is only a small part of the complete television problem or system. What we have shown here is only the 'gun' and what it will do with a still picture," he concluded.

TELEVISION PAINTED AS ULTIMATE SHOW

Television of the future will combine the more advantageous features of current broadcasting, films, the newspaper, the magazine and the billboard, Harry R. Lubcke, television director of the Don Lee Broadcasting System, told 600 delegates to the annual convention of the Pacific Coast Electrical Association in Pasadena.

"I envisage," he said, "along with interesting eye-and-ear entertainment, the presentation of the commercial message with a theme picture, a theme song and a single word, rather than the multi-worded commercial announcement in use today. Television programs will be available only a few hours every day, at first. The concept of the 'nightly performance' will follow. Later, following the trend of early broadcasting, more and more programs will be televised, until, finally, television will be as continuously available as is radio today.

Coronation Televised

The television broadcast of scenes of the coronation procession in London were regarded as highly successful by reporters and observers. It was estimated that an audience of 50,000 in an area of 7,500 square miles saw and heard the marching scenes, images of Queen Mary and Princesses Elizabeth and Margaret Rose in their coach and closeups of the King and Queen.

The experiment was sponsored by the British Broadcasting Corporation, and was regarded as expensive inasmuch as the area covered was comparatively small. The installation of cables to carry the "pickups" and relay the broadcasts between stations cost about £1,000 a mile. Three television cameras were employed to view the procession as it passed over the route to and from Buckingham Palace and Westminster Abbey. The system of direct transmission without the medium of film was used.

Reception of the broadcast, said to have been on a more ambitious scale than any ever attempted, was called excellent at sets in the London area and was reported clear at places as far removed as Brighton and Ipswich, both 50 miles from London. At the Odeon theatre in Southgate a specially invited audience of 100 saw the pictures.

A television Exposition will open at the South Kensington Museum on June 10th under the direction of the British radio-electrical industry.

NBC in Philadelphia

Announcement of the new NBC television station in Philadelphia marks that city as a center of activity in the field. The Philco Radio and Television Corporation and Farnsworth Television, Inc., are already operating experimental stations there. Station KYW is owned by the Westinghouse Electric and Manufacturing Company and operated for them by NBC. The new building is expected to be ready for occupancy on November 1st and the television installation, to occupy two floors, will be started soon after that date.

Fred Niblo, motion picture director, has been appointed television director and supervisor by NBC. He will organize programs and select talent for shows broadcast from the company's New York station.

The Boston station for which the Yankee Network applied for a permit would operate on 41,200 kilocycles with a power of 50,000 watts. No date was set for the construction.

Sarnoff Sees Delay

David Sarnoff, president of RCA, last week told a convention of radio wholesalers in Chicago that he did not foresee television this year and could not predict when it might be commercially possible. Among the obstacles to be overcome before television production can be assured Mr. Sarnoff enumerated the lack of coaxial cables for interconnecting transmitters, the problem of developing suitable programs at a reasonable cost, and the limited range of present television transmitters.

Similar views were expressed by Lenox R. Lohr, NBC president, at a Chamber of Commerce luncheon in Kansas City. Mr. Lohr, however, stressed the point that new developments in transmission involve changes in receivers and thus make impractical the wide sale of sets at present or until the process is perfected. He added that he did not think television would injure motion picture business to any extent.

Speaking of a television survey being made by Weed & Company, radio station advertising representatives, Joseph J. Weed, president of the company, said.

"There is the liklihood that sponsors will pay big fees for television preview rights to outstanding new films. And closely allied to this revenue is the possibility of their large studio facilities being engaged to produce special television films for big national advertisers. Oddly, the sponsors may thus become movie 'angels' just as the movie firms themselves have been Broadway play 'angels' in recent years."

Television will borrow from the screen in its early stages, will develop its own technique as it advances, and will pay back to the screen in devices and methods which will lend themselves to adaption in Hollywood, Ralph R. Beal, research supervisor for RCA told delegates to the Society of Motion Picture Engineers convention in Hollywood last week.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†	66	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Don't Fall in Love	Pinky Tomlin	July 12,'37†		
Fighting Texan, The	Kermit Maynard	June 22,'37†		
Young Dynamite	Frankie Darro	July 3,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†	60	
Law of the Ranger	Bob Allen-E. Shephard	Feb. 26,'37†	57	
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†	65	
(See "In the Cutting Room," Mar. 20,'37.)				
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	May 29,'37
Man Who Lived Twice, The(G)	Marian Marsh-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 28
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 18
(Exploitation: Dec. 5, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37†	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†	54	
(See "In the Cutting Room," Nov. 7.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15	63	
(See "The Fighter," "In the Cutting Room," July 4.)				
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†	58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
Black Torrent	Jack Holt-Mae Clarke			
Dangerous Adventure, A	Don Terry-Rosalind Keith			
Devil Is Driving, The	Richard Dix-Joan Perry			
(See "In the Cutting Room," Feb. 27,'37.)				
Fight to the Finish, A	Don Terry-Rosalind Keith			
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Flashing Skates	Chas. Quigley-Rita Hayworth			
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 30,'37†		
It Can't Last Forever	Betty Furness-Ralph Bellamy			
Life Begins with Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92.)				
Man Behind the Law, The	Otto Kruger-Jacqueline Wells			
Once a Hero	Richard Dix-Fay Wray			
(See "In the Cutting Room," Apr. 17,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks			
Park Avenue Dame	Fay Wray-Richard Arlen			
Roaring Timber	Jack Holt-Grace Bradley	June 12,'37†		
Sound of Your Voice	Grace Moore-M. Douglas			
Thanks for Nothing	Francis Lederer—M. Carroll			
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†	59	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Law Commands, The	Tom Keene	May 12,'37†		
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17
Under Strange Flags	Tom Keene	Apr. 12,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny	Tom Keene-Edna Lawrence	June 12,'37†		
Raw Timber	Tom Keene-Peggy Keys	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love (English titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Radey-Szoke	Nov. 1†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Folop	Dec. 31†	82	
Scotchman in Hungary	Rade-Oresi	Apr. 12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec. 26†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sweet Stepmother	Maria Tasnadi	Sept. 15†	90	
(English titles)				
Three Spinsters	Emilie Markus-Rajnay	Dec. 1†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†	74	
Kilou, The Killer	Technicolor	Oct. 1	60	June 1,'35
Mysteries of Notre Dame		Oct. 1	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 8
(Exploitation: Dec. 5, p. 79.)				
Case of the Stuttering Bishop. The 176	Donald Woods-Ann Dvorak	June 5,'37†	70	
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6,'37, p. 88.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	58	Aug. 29
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37†	61	Mar. 6,'37
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	96	Mar. 6,'37
Men In Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 19
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz Island	John Litel-Ann Sheridan			
Campus Scandals	Frank McHugh			
Devil's Saddle Legion, The	Dick Foran-Anne Nagel			
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37†		
Ever Since Eve 162	Marion Davies-R. Montgomery	July 17,'37†		
(See "In the Cutting Room," May 1,'37.)				
First Lady	Kay Francis-Preston Foster			
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
Gold Is Where You Find It	George Brent-O. de Havilland			
Great Garrick, The	Eric Stanley			
Hollywood Hotel	Ginger Rogers-Dick Powell			
It's Love I'm After	Leslie Howard-O. de Havilland			
(See "In the Cutting Room," May 29,'37.)				
Life of Emile Zola, The	Paul Muni-Gale Sondergaard			
Mr. Dodd Takes the Air	Kenny Baker-Jane Wyman			
Pit and the Pendulum, The	Patric Knowles-Mary Maguire			
Radio Jamboree	Dick Foran-Jane Wyman			
San Quentin (G)	Pat O'Brien-Humphrey Bogart		*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
Talent Scout	Donald Woods-Jeanne Madden			
Varsity Show	Dick Powell-Fred Waring			
(See "In the Cutting Room," May 29,'37.)				
War Lord 164	Boris Karloff-Beverly Roberts	July 24,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikes	Sept. 7†	110	
Exo Ftehea	B. Argyre	Sept. 20†	96	
Far from the Crowd	Mary Tsagonis	Mar. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	70	Dec. 8
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	74	Sept. 12
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels In Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 31
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 10
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 13
(Reviewed under the title, "Ourselves Alone.")				
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 1,'37†	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Talk of the Devil (G)	Ricardo Cortez-Sally Eilers	June 1,'37†	76	May 22,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†	65	Aug. 29
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	George Arliss-Anna Lee			
Gangway	Jessie Matthews			
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
(See production article, May 22,'37, p. 16.)				
Non Stop New York	Anna Lee-Desmond Tester			
Two of Us	Jack Hulbert-Gina Malo		64	

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Captain Calamity 128	George Houston-Movita	Nov. 29†	60	
Devil On Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 8
Forever Yours 155	Benjamino Gigli	May 15,'37†		
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar. 27,'37†	77	
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	68½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	70	Oct. 17
Killers of the Sea (G) 135	Lowell Thomas	May 8,'37†	50	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 17,'37†	75	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Mar. 6,'37†	58½	Aug. 28
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Sing, Cowboy, Sing 145	Tex Ritter-Louise Stanley	May 22,'37†		
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4†	79½	Sept. 19
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
Trouble in Texas (G) 148	Tex Ritter	Feb. 27,'37†	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	90	June 6
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 21,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm	Conrad Nagel-Eleanor Hunt	June 18,'37†	63	
Boots of Destiny	Ken Maynard-Claire Dodd	July 16,'37†		
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Fugitives in the Snow	Jane Baxter-Ronald Squire	July 23,'37†	75	Oct. 10
(Reviewed under the title, "Dusty Ermine.")				
Girl Said No, The (G)	Robt. Armstrong-Irene Hervey	Sept. 2,'37†	75	May 29,'37
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras	Thunder-Rex	Aug. 20,'37†		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Love Takes Flight	Bruce Cabot-Beatrice Roberts	Aug. 13,'37†		
Murder at the Rancho	Ken Maynard			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery of the Hooded Horsemen	Tex Ritter	Aug. 6,'37†		
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Renfrew of the Mounted				
Riders in the North Country	Tex Ritter-Louise Stanley	July 2,'37†		
Shadow Strikes, The	Rod La Rocque-Lynn Anders	July 9,'37†		
Small Town Boy, The	Stuart Erwin-Joyce Compton	July 30,'37†		
Snow Covered Wagons				
Something to Sing About	James Cagney			
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10
Stars and Stripes				
Sweetheart of the Navy	Eric Linden-Cecilia Parker	June 25,'37†		
Tex and the Boy Scouts	Tex Ritter			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1†	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Luck of the Irish	Richard Hayward	Sept. 15†		
Oil Raider, The	Buster Crabbe	Nov. 1†	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
White Ivory	Jack Mulhall	Dec. 1†	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	82	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoefler Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	82	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		83	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	80	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
I Demand Payment	Betty Burgess-Jack LaRue			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	96	
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37†	108	Dec. 19
(See production article, Dec. 24, p. 16; exploitation: Jan. 2,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67.)				
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 3,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 8,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	78	
Night Must Fall (A) 727	Robt Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Parnell 722	Clark Gable-Myrna Loy	June 4,'37†	119	
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	87	Aug. 15
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18†	74	Dec. 18
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Melody of 1937	Eleanor Powell-Robt. Taylor	July 16,'37†		
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 18,'37†	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Day at the Races, A 730	Marx Brothers-Allan Jones	June 11,'37†		
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Emperor's Candlesticks, The 733	William Powell-Luise Rainer	June 25,'37†		
(See "In the Cutting Room," May 22,'37.)				
Firefly, The	Jeanette MacDonald-Allan Jones			
General Hospital	Virginia Bruce-Franchot Tone	June 25,'37†		
Good Earth, The (A)	Paul Muni-Luise Rainer	Aug. 20,'37†	138	Feb. 6,'37
(See production article, July 11, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99.)				
Hell Divers (G)	Clark Gable-Wallace Beery	June reissue	109	Dec. 26,'31
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July reissue	90	Apr. 28,'34
Marie Walewska	Greto Garbo-Charles Boyer			
Married Before Breakfast	Robt. Young-Florence Rice	June 18,'37†		
Naughty Marietta (G)	Jeanette MacDonald-N. Eddy	Aug. reissue	106	Mar. 2,'35
Saratoga	Clark Gable-Jean Harlow			
Topper	Constance Bennett-Cary Grant	July 9,'37†		

MONOGRAM

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney			
Boy of the Streets	Jackie Cooper			
Hoosier Schoolboy	Mickey Rooney-Anne Nagel			
Legion of Missing Men	Ralph Forbes			
Outer Gate	R. Morgan-K. Linaker			
Paradise Isle	W. Hull-Movita			
Thirteenth Man	W. Heyburn-I. Courtney			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 81
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 15,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 22,'37†	77	Jan. 30,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 2
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 9,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29†	72	Nov. 14
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	79	Apr. 17,'37
Hollywood Boulevard (G) 3603	Marsha Hunt-Robt. Cummings	Aug. 25†	74	Nov. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
Hotel Haywire (G)	Leo Carrillo-Mary Carlisle	June 4,'37†	*65	May 22,'37
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 20
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37†	*75	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 16,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	78	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	92	May 1,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 6
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 26
(Exploitation: Sept. 19, p. 65.)				
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37†	75	May 22,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
(Exploitation: May 29,'37, p. 67.)				
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Glady George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 99.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 8
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall			
Artists and Models	Jack Benny-Gail Patrick			
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†		
Double or Nothing	Bing Crosby-Mary Carlisle			
Easy Living	Jean Arthur-Edw. Arnold	July 30,'37†		
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
Forlorn River	June Martel-Larry Crabbe	July 2,'37†		
Great Gambini, The	Akim Tamiroff-Marian Marsh	June 11,'37†		
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Last Train from Madrid	Lew Ayres-Dorothy Lamour	June 25,'37†		
(See "In the Cutting Room," May 22,'37.)				
Midnight Madonna	Warren William-Mady Correll	July 2,'37†		
Mountain Music	Bob Burns-Martha Raye	June 18,'37†		
(See "In the Cutting Room," May 15,'37.)				
North of the Rio Grande 3670	William Boyd-George Hayes	June 18,'37†		
Rustlers' Valley 3671	William Boyd-George Hayes	July 23,'37†		
(See "In the Cutting Room," May 15,'37.)				
She's No Lady	Ann Dvorak-John Trent			
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
This Way Please	C. (Buddy) Rogers-Betty Grable			
Wild Money	Edward Everett Horton	July 9,'37†		

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 8,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The 6027	Walter Brennan-Mary Brian	May 24,'37†	56	
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 28
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37†	58	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009	Ben Lyon-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17†	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Hearts in Bondage (G) 6008	James Dunn-Charlotte Henry	Aug. 15†	72	June 6
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Lawless Land 6322	Johny Mack Brown-L. Stanley	Nov. 23†	55	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 29
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 8
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	58	
(See "In the Cutting Room," Nov. 7.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5
Three Mesquiteers, The (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37†		
Borrowed Trouble	Olsen and Johnson			
Dangerous Holiday	William Bakewell-Lynn Roberts	June 7,'37†		
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†		
It Could Happen to You	Alan Baxter-Andrea Leeds	June 14,'37†		
(See "In the Cutting Room," May 15,'37.)				
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†		
Meet the Boy Friend	Carol Hughes-David Carlyle			
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†		
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37†		
Rhythm in the Clouds	Warren Hull-Patricia Ellis	June 21,'37†		
She Didn't Want a Sheik	Ramon Novarro-Lola Lane			
Yodelin' Kid from Pine Ridge 6308	Gene Autry-Betty Bronson	June 14,'37†		

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines 727	Lee Tracy-Diana Gibson	May 14,'37†	58	
(See "Tomorrow's Headlines," "In the Cutting Room," Apr. 10,'37.)				
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Hollywood Cowboy 783	George O'Brien-Cecilia Parker	May 28,'37†		
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13,'37, p. 80.)				
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37†	*65	May 29,'37
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	116	May 8,'37
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 80.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl 728	Ann Sothern-Gene Raymond	May 21,'37†	74	
(See "In the Cutting Room," Apr. 17,'37.)				
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37.	82	Oct. 17
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
You Can't Buy Luck (G)	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Cafe (G) 730	John Beal-Armida	June 25,'37†	*65	May 29,'37
House in the Country	Fred Stone-Marjorie Lord			
Life of the Party, The	Gene Raymond-Harriet Hilliard			
Make a Wish	Bobby Breen-Marion Claire			
New Faces of 1937	Joe Penner-Harriet Hilliard			
On Again—Off Again	Wheeler and Woolsey			
(See "Easy Going," "In the Cutting Room," May 22,'37.)				
Riding on Air 771	Joe E. Brown-Florence Rice	June 18,'37†		
(See "All Is Confusion," "In the Cutting Room," Apr. 17,'37.)				
Super Sleuth	Jack Oakie-Ann Sothern			
(See "In the Cutting Room," May 22,'37.)				
Take the Heir	Guy Kibbee-Cora Witherspoon			
(See "In the Cutting Room," May 22,'37.)				
Toast of New York 719	Edward Arnold-Frances Farmer	June 11,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Vivacious Lady	Ginger Rogers-James Stewart			
Windjammer	George O'Brien-Constance Worth			
(See "In the Cutting Room," May 29,'37.)				
You Can't Beat Love	Preston Foster-Joan Fontaine			
(See "In the Cutting Room," May 15,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Meldoy of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21.)					
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 28
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Squadron "B"	Ralph Graves	Advance			
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23†	70	Oct. 24,'31
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
(Exploitation: Feb. 13,'37, p. 89.)				
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 29
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 19
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 26
(Exploitation: Nov. 21, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Rob't Taylor	May 28,'37†	*90	May 22,'37
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Under the Red Robe 743	Conrad Veidt-Annabella	May 21,'37†	82	
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Mar. 20,'37
Heidi	Shirley Temple-Jean Hersholt			

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Business (G)	Jed Prouty-Spring Byington	June 18,'37†	61	Apr. 17,'37
Born Reckless	Rochelle Hudson-Brian Donlevy	July 9,'37†		
(See "In the Cutting Room," May 29,'37.)				
Californian, The	Ricardo Cortez-Marjorie Weaver	July 16,'37†		
Heidi	Shirley Temple-Jean Hersholt			
Lady Escapes, The	Gloria Stuart-Michael Whalen	July 16,'37†		
(See "Escape from Love," "In the Cutting Room." Apr. 10,'37.)				
Lancer Spy	Peter Lorre-Dolores Del Rio			
Love Under Fire	Loretta Young-Don Ameche			
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven	Claire Trevor-Michael Whalen			
(See "In the Cutting Room," Apr. 17,'37.)				
She Had to Eat	Rochelle Hudson-Jack Haley	June 11,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy	Anthony Martin-Dixie Dunbar	June 25,'37†		
(See "In the Cutting Room," May 1,'37.)				
Slave Ship 746	Wallace Beery-Warner Baxter	July 2,'37†		
(See production article, Mar. 13,'37, p. 16.)				
Thin Ice	Sonja Henie-Tyrone Power			
(See "In the Cutting Room," May 29,'37.)				
Too Much Limelight	Jed Prouty-Spring Byington			
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field		66	Apr. 17,'37
Wee Willie Winkie	Shirley Temple-V. McLaglen	July 30,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Wild and Wooly	Jane Withers-Robt. Wilcox			
You Can't Have Everything	Alice Faye-Don Ameche			
(See "In the Cutting Room," May 15,'37.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan.30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90.)				
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Sept. 4†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27†	88	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69.)				
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	80	Mar. 6,'37
Dead End	Sylvia Sidney-Joel McCrea			
52nd Street	Ian Hunter-Pat Paterson			
Gone with the Wind				
Hurricane	Dorothy Lamour-Jon Hall			
Knight Without Armour	Marlene Dietrich-Robt. Donat			
Pagliacci (G)	Richard Tauber-Steffi Duna		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)				
Prisoner of Zenda	Ronald Colman-M. Carroll			
Stella Dallas	Barbara Stanwyck-John Boles			
Vogues of 1938	Warner Baxter-Joan Benett			
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Grey	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	May 29,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	78	Apr. 24,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77½	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20†	63	Nov. 28
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	65	Apr. 3,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car 1004	Robert Wilcox-Judith Barrett	July 11,'37†		
(See "In the Cutting Room," May 22,'37.)				
Black Aces	Buck Jones-Kay Linaker			
100 Men and a Girl	Deanna Durbin-Adolphe Menjou			
I Cover the War 1016	John Wayne-Gwen Gaze	June 27,'37†		
(See "In the Cutting Room," May 22,'37.)				
Love in a Bungalow 1009	Kent Taylor-Nan Grey	June 13,'37†		
Road Back, The 1005	Larry Blake-John King	June 20,'37†		
(See production article, Apr. 24,'37, p. 16.)				
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
That's My Story	Claudia Morgan-Wm. Lundigan			
Westbound Limited 1008	Lyle Talbot-Polly Rowles	July 4,'37†		
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Flying Fists	Herman Brix	Apr. 25,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Roaring Motors	Herman Brix	May 30,'37†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Trail Feud, The	Tom Tyler-Harlene Wood	May 1,'37†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Lost Ranch	Tom Tyler	July 10,'37†		
Winning Stroke, The	Herman Brix	June 15,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27,'37, p. 82.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)				
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The 115	George Brent-Anita Louise	May 22,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
(Exploitation: Apr. 10,'37, p. 91.)				
Green Pastures, The (G) 802	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30,'37, p. 81.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	*100	May 8,'37
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter	Joan Blondell-Pat O'Brien			
(See "In the Cutting Room," May 29,'37.)				
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Confession	Kay Francis-Ian Hunter			
(See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)				
Dance, Charlie, Dance (G)	Stuart Erwin-Jean Muir		*65	May 1,'37
Deep South, The	Gloria Dickson-Claude Rains			
(See production article, May 8,'37, p. 16.)				
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Fly-Away Baby 125	Glenda Farrell-Barton MacLane	June 19,'37†		
Food for Scandal	Fernand Gravet			
Footloose Heiress	Craig Reynolds-Ann Sheridan			
(See "In the Cutting Room," Apr. 10,'37.)				
Lady Luck	Barton MacLane-Ann Sheridan			
(See "In the Cutting Room," May 8,'37.)				
Marry the Girl	Frank McHugh-Mary Boland			
(See "In the Cutting Room," Feb. 13,'37.)				
Perfect Specimen, The	Errol Flynn-Joan Blondell			
Public Wedding 126	Jane Wyman-William Hopper			
Singing Marines, The 101	Dick Powell-Doris Weston			
(See "In the Cutting Room," Mar. 27,'37.)				
Slim 114	Pat O'Brien-Henry Fonda	June 12,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
That Certain Woman	Bette Davis-Henry Fonda			
(See "In the Cutting Room," May 29,'37.)				
White Bondage (G) 127	Jean Muir-Gordon Oliver	June 19,'37†	60	Mar. 13,'37

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls.	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 26,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†	79	
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Great Love of Beethoven	Harry Baur			
Itto	Simone Berriau			
Love on Skiis	Walter Rimll			
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	93	Oct. 8
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11	95	Dec. 13
Cloistered (G)		Best	May 9	80	Nov. 7
(Exploitation: Mar. 27,'37, p. 78.)					
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18	70	Sept. 26
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 8
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Habsburg.")					
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 8
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 8
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[*All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.*]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	18
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
False Alarms (10-10) (3 Stooges)	Aug. 16†	18
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
From Bad to Worse Charlie Chase	June 4,'37†	
Grand Hooter Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Loves Comes to Mooneyville (1-2-37)	Nov. 14†	18
My Little Feller Andy Clyde	May 21,'37†	
New News (4-17-37) (Collins-Kennedy)	Apr. 1,37†	17½
Oh, Duchess (11-21) Polly Moran	Oct. 9†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (3 Stooges) (11-14)	Sept. 11†	20
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Foxy Pup, The	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	7
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7)	Oct. 2†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Two Lazy Crows (11-28)	Nov. 26†	7
COLUMBIA TOURS		
Gold Quest of the Ages... (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	
Star Gazers (11-7)	Oct. 15†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14)	Sept. 4†	9½
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18†	11
Wedding Deal, The	Feb. 26,'37†	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3)	May 20,'37†	
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18†	9
HAPPY HOUR		
Goose Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.
KRAZY KAT CARTOONS		
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time	May 7,'37†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win	May 7,'37†	
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10)	Aug. 30	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	
SCREEN SNAPSHOTS		
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—(5-29-37)	Apr. 30,'37†	9½
No.9—	May 22,'37†	
No. 10—	June 4,'37†	
SPECIAL		
Belgium (3-6-37)	Dec. 25†	8½
Castle Town of France (2-20-37)	Nov. 1†	8½
Old Paris and Berne (2-20-37)	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11†	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10)	Sept. 18†	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	7
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 29†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	1 rl.
Ozzie Ostrich Comes to Town	May 28,'37†	7
Play Ball	June 11,'37†	1 rl.
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26)	Dec. 13†	11
Crystal Ballet	May 28,'37†	1 rl.
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Ornamental Swimming	June 4,'37†	1 rl.
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Girls Ahoy!	June 11,'37†	2 rls.
Hamlet and Eggs	June 18,'37†	2 rls.
Happy Heels (8-22)	Aug. 1†	18
Her Accidental Hero	May 21,'37†	17
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
It Happened All Right.... (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love in Arms	May 28,'37†	18
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20†	19
Peaceful Relations	June 19	18
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19)	Dec. 13†	19
Spring Is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo (5-29-37)		10
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities (5-29-37)	Jan. 10,'37†	11
Hollywood Magic (5-29-37)		10
Isle of Paradise		11
Shanghai		12
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
WORLD EXPLORATIONS		
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Hong Kong, Hub of China	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12†	9
Rocky Mountain Grandeur	June 26,'37†	
Serene Siam	May 29,'37†	
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The	May 29,'37†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Have Courage	June 12,'37†	
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood: Second Step (2-20-37)	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Vote (9-5)	Sept. 5†	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10
MUSICAL COMEDIES		
Carnival in Paris	May 29,'37†	
Girl's Best Years, A...... (2-20-37)	Dec. 25†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7)	Sept. 26†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Bored of Education (9-5)	Aug. 29	10
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Roamin' Holiday	June 12,'37†	11
Rushin' Ballet	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7)	Sept. 26†	10
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Golf Mistakes	June 12,'37†	
Grand Bounce, The	May 22,'37†	
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Penny Wisdom (5-8-37)	Apr. 10,'37†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Ski Skill (4-10-37)		10
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	Oct. 10†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Servant of the People (3-20-37)	Apr. 9,'37†	21
(Exploitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5†	11
Song of Revolt	May 29,'37†	
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The	June 18,'37†	7
Making Friends	Dec. 18†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	7
Pudgy Picks a Fight (5-22-37)	May 14,'37†	8
Training Pigeons	Sept. 18†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Car-Tune Portrait, A	June 25,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4†	8
Hawaiian Birds	Aug. 28†	9
Play Safe	Oct. 16†	7
HEADLINERS		
Blue Velvet Music	Apr. 9,'37†	10
Mark Warnow and Orch.		
Friml Favorites	June 4,'37†	11
Rudolf Friml, Jr., and Orch.		
Gypsy Revels (8-22)	Aug. 7†	11
Yasha Bunchuk and Orch.		
Installment Collector, The	July 24,'37†	10
Fred Allen		
Knock, Knock, Who's There?	Sept. 18†	11
Vincent Lopez and Orch.		
Musical Charmers	Oct. 9†	11
Phil Spitalny and Girl Orch.		
Musical Fashions	July 3	11
Ina Ray Hutton and Her Melodears		
Music by Morgan	Feb. 12,'37†	11
Russ Morgan and Orch.		
Music, Music Everywhere	Dec. 18†	11
Clyde Lucas and Orch.		
Music Over Broadway	Aug. 28†	10
George Hall and Orch.		
Night in Manhattan	July 30,'37†	10
Rah, Rah, Football	Oct. 30†	10
Will Osborne and Orch.		
Song Hits on Parade	Jan. 15,'37†	10
Freddie Rich and Orch.		
Star Reporter in Hollywood (11-21)	Nov. 20†	10
Ted Husing-Bennie Bartlett-Dorothy Lamour		
Star Reporter, The No. 2 (3-27-37)	Mar. 12,'37†	11
Vincent Lopez and Orch.		
Boswell Sisters		
Swing, Hutton, Swing	May 7,'37†	11
Ina Ray Hutton and Orch.		
MUSICAL ROMANCE		
(Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	July 23,'37†	9
Song of the Islands (5-22-37)	May 21,'37†	10
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20†	10
PARAGRAPHICS		
Aviator Shorty	July 23,'37†	10
Broadway Highlights, No. 8	Dec. 11†	10
Broadway Highlights, No. 9		10
Circus Comes to Town, The	June 25,'37†	10
Game Trails	Apr. 30,'37†	10
It's a Living	Mar. 5,'37†	10
Lulu's Love	Aug. 14†	10
Nobody Home	Apr. 2,'37†	10
Rhythm of the River	Oct. 9†	10
Safety in the Air (5-22-37)	May 28,'37†	10
Sailor Shorty	Oct. 23†	10
Straight as an Arrow (11-21)	Sept. 18†	10
That's Their Business	Nov. 13†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	9
PARAMOUNT PICTORIAL		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All Aboard	Nov. 13†	11
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	9
No. 7 — Magic Caverns — Albert Payson Terhune— Swing Fashions	Feb. 12,'37†	9
No. 8 — Tides of Fundy — Home of the Rainbow— Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	11
No. 10 — Sailboat Time — Twilight on the Trail— Magnetic Music (5-22-37)	May 7,'37†	11
No. 11—Fishing Highlights	June 4,'37†	11
No. 12—	July 2,'37†	10
PARAMOUNT VARIETIES		
Fashions in Love	July 24	8
Rhythm Party, The	June 26	9
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Hold the Wire	Oct. 23†	7
Hospitaliky	Apr. 16,'37†	7
I'm in the Army Now	Dec. 25†	7
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Lost and Foundry	July 16,'37†	7
Morning, Noon and Night Club	June 18,'37†	7
My Artistical Temperature	Mar. 19,'37†	7
Never Kick a Woman	Aug. 28†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14)	Nov. 27†	17
(Technicolor special)		
Spinach Roadster, The	Nov. 27†	7
Twisker Pitcher, The	May 21,'37†	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(Cinecolor)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	11
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	11
No. 6	July 2,'37†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22)	July 31	10
The Westerners		
I Can't Escape from You	Sept. 25†	8
Joe Reichman and Orch.		
Never Should Have Told You (3-6-37)	Jan. 29,'37†	8
Nat Brandwynne and Orch.		
Please Keep Me in Your Dreams (5-22-37)	May 28,'37†	8
Henry King and Orch.		
Talking Through My Heart	Nov. 27†	7
Dick Stabile and Orch.		
Twilight on the Trail	Mar. 26,'37†	8
The Westerners		
You Came To My Rescue	July 30,'37†	1 rl.
Shep Fields and Orch.		
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz, The (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37†	10
No. 37—Swing Stars (5-22-37)	May 14,'37†	10
No. 38—Pan-American Champions	June 11,'37†	10
No. 39—Rhythm of the Game	July 9,'37†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 25	July 10	5
EASY ACES		
Etiquette	Nov. 29	9
HEADLINER SERIES		
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Dummy Ache	July 10	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Vocalizing (10-10)	Oct. 23†	20½
MAJOR BOWES AMATEUR PARADE		
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That (1-30-37)	Dec. 4†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4†	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
Swing It	July 3	18
That Man Samson	May 28,'37†	19
RAINBOW PARADE CARTOONS		
Cupid Gets Her Man	July 24	7
Inlawful	Apr. 30,'37†	
It's a Greek Life (3-28)	Aug. 2	7
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18†	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)		18
SPORTS WITH BILL CORUM		
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37	9
Ladies Day	Dec. 18†	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting On the Dog	Feb. 12,'37†	
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26)	Nov. 20†	11
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Swamp Land	Sept. 18†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	19
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wrong Romance, The	May 14,'37†	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11†	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-18)	Nov. 13†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
101. Mickey's Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
SILLY SYMPHONIES		
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37†	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36 (5-15-37)	May 10,'37†	9½
No. 37 (5-15-37)	June 7,'37†	9½
No. 38	July 5,'37†	
MEANY-MINY-MOE CARTOONS		
Big Race, The (3-13-37)	Mar. 3,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers (5-15-37)	Apr. 26,'37†	7
Stevedores, The	May 24,'37†	7
Turkey Dinner	Nov. 30†	8
MENTONE MUSICAL COMEDIES		
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The (5-15-37)	May 12,'37†	10
Flippen's Frolics (7-11)	July 14	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10)	Sept. 30†	11
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes With Rhythm (5-15-37)	June 9,'37†	10
Singing Bandit, The	July 7,'37†	
Television Highlights	Dec. 23†	10
OSWALD CARTOONS		
Battle Royal (7-18)	June 22	7
Beachcombers (10-3)	Oct. 5†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30†	7
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Trailer Thrills (5-15-37)	May 3,'37†	7
Unpopular Mechanic (10-17)	Nov. 6†	8
Wily Weasel, The	June 7,'37†	7
STRANGER THAN FICTION SERIES		
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8½
No. 30—Novelty (12-26)	Dec. 7†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty	June 21,'37†	9
No. 38—Novelty (5-15-37)	July 19,'37†	9
UNIVERSAL SPECIAL		
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Entertainers (7-11) Sylvia Foos	June 27	10
Vitaphone Stageshow	July 25	10
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	11
Nickel Lowdown Charles Kemper	May 1,'37†	11
Vitaphone Funsters Johnny Burke	May 29,'37†	11

Title	Rel. Date	Min.
BIG V. COMEDIES		
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Oily Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21
BROADWAY BREVITIES		
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing...	June 13	2 rls.
Song of a Nation, The..... (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	20
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	20
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
"Give Me Liberty" John Litel	Dec. 19†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	20
Mail and Female Ken Murray	Mar. 27,'37†	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	21

Title	Rel. Date	Min.
Movie Mania Dave Apollon	May 8,'37†	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	20
Day at Santa Anita Sybil Jason	May 22,'37†	18
COLORTOUR ADVENTURE (Cinecolor)		
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	10
Along the Mediterranean	Dec. 5†	10
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	10
Alpine Grandeur	May 15,'37†	1 rl.
LOONEY TUNES		
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	8
No. 34—Porky's Duck Hunt	Apr. 17,'37†	8
No. 35—Porky and Gabby	May 15,'37†	1 rl.
MELODY MASTERS		
Carl Hoff and Orchestra	July 11	10
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)	Oct. 17†	11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)	Nov. 28†	10
Jimmie Lunceford and Orch. (1-23-27)	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	11
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch.	May 29,'37†	1 rl.
MERRIE MELODIES (In Color)		
No. 23—I Love to Singa (6-20)	July 18	7
No. 24—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 25—At Your Service, Madame	Aug. 29	7
No. 26—Toy Town Hall (9-19)	Sept. 19	7
No. 27—Boulevardier of the Bronx	Oct. 10†	7
No. 28—Don't Look Now	Nov. 7†	7
No. 29—Coocoonut Grove	Nov. 28†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella With the Fiddle (4-10-37)	Mar. 27,'37†	8
No. 34—She Was An Acrobat's Daughter	Apr. 10,'37†	8
No. 35—Ain't We Got Fun	May 1,'37†	8
No. 36—Clean Pastures	May 22,'37†	
No. 37—Uncle Tom's Bungalow	June 5,'37†	
No. 38—Streamlined Greta Green	June 12,'37†	
OUR OWN UNITED STATES		
No. 11—Irons in the Fire	June 13	1 rl.

Title	Rel. Date	Min.
No. 12—Can You Imagine	July 11	10
No. 13—For Sport's Sake	Aug. 8	10
PEPPER POT		
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10
PICTORIAL REVIEWS		
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	10
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	10
No. 9—Hats—Bathing Suits	May 11,'37†	10
No. 10—Dancing-Leather	May 22,'37†	10
VITAPHONE NOVELTIES		
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Cept. 26†	10
Ounce of Invention, An Ray Gross	Oct. 24†	10
Oklahoma As Is Cal Tinney	Dec. 19†	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	9
Whale Ho (7-14)	Feb. 13,'37†	10
Medium Well Done Hardeen	Mar. 6,'37†	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	11
Home Run on the Keys 4-3-37) Babe Ruth	Apr. 24,'37†	9
Check Your Cash Luis Zingone	May 22,'37†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14	
S. O. S. Coast Guard 6441	Aug. 28,'37†	
Vigilantes Are Coming, The 3582 Bob Livingston-Kay Hughes	Aug. 22	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1† (1st episode, 3 rls., followed by 14 two-reel episodes.)	
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18 (1st episode, 3 rls., followed by 14 two-reel episodes.)	2 rls. (each)

UNIVERSAL

Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19†	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-8) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37†	
Wild West Days Johnny Mack Brown	July 5,'37	

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Lincoln, Nebraska

Dear Herald:

On our way down here to see Bob Livingston, of the Colonial theatre, we stopped at David City to see A. F. Jenkins, who operates the David City theatre. That is, he is supposed to, but his wife does the most of the chores around the place.

A. F. would never admit being in any way related to us. He says he has gone over the genealogy of the family pretty thoroughly and at no place has he found the slightest taint of crookedness mentioned in his family history. Doggone it all, what's the use of a man being so darn particular anyway?

David City is the county seat of Butler county and they built the county seat right in the heart of the banner county of the state and then they persuaded a guy by the name of Jenkins to operate her favorite playhouse. That's why David City has such intelligent folks. Well, A. F. has a lot of Welsh blood running through his veins anyhow, he can't deny that.

▽

Bob Livingston was out of town when we got there. That's the way it is with Bob. He is always gone some place. We did meet Miss Graven, his cashier, and that helped a whole lot, and if Bob will stay away hereafter when we call it will be all right with us. We noted the absence of the bicycle rack out in front of his theatre. He always kept one in front of his other theatre.

▽

We had a nice visit with our friend, George Monroe. George operates the Capitol theatre and he is always right on the job looking after his Lincoln customers, and if they don't find a good show at Bob's theatre they can always find one at the Capitol.

▽

Friend, Nebraska is where they had that big storm the other day. It unroofed a lot of the houses and broke out about every window glass in town and did quite a lot damage to Mr. Johnson's theatre. We called on Mr. Johnson and found him a pretty busy man, trying to get hold of the insurance company. We hope he got a satisfactory adjustment.

It was at Mr. Johnson's theatre we met Leo Mendelson. Leo sells Warner Brothers' pictures out of Omaha and we asked Leo how big the state penitentiary was and he said he had never seen it, and we surmise that Leo was right about it.

▽

Clay Center is supposed to be about in the center of Clay county. In fact Clay Center is just about the center of the United States, and here is where the KMMJ broadcasting station is located and Mr. Shipley is one of the official announcers. Not only that, but he operates the Clay Center theatre, and between the two jobs he is kept pretty busy. We had a delightful visit with him, notwithstanding he is hard to meet on account of his various activities, but our judgment is that KMMJ can be proud of Mr. Shipley and Clay Center proud of her theatre operator.

There was a time when it was considered that if theatremen wanted to equip their theatres with sound they had to pay some company an exorbitant prices for sound equipment, but a lot of them have demonstrated that that was a lot of horseradish. Down at Edgar we found that B. W. Merrill had made practically all of his sound equipment, and at a very little cost, and it seemed to be as good as some we have heard that cost next to a fortune. He also has a cooling system that would make some other systems seem like it was 110 in the shade, but maybe that is because Mr. Merrill is a practical mechanic. Anyhow, we had a delightful visit with him and Mrs. Merrill, and from now on he will have to stop kicking because we hadn't come to call on him. We went, we saw, and we guess we conquered, because he renewed his subscription to the Herald, and that means that from now on Edgar will be in the front rank of the amusement business.

▽

You should never go to Davenport without calling on Mr. and Mrs. John R. Walcott of the Walcott theatre. We spent at least two delightful hours with them and found Mr. Walcott busy making changes in his theatre and, as we saw it, it looked good enough as it was. Edgar and Davenport are in the wheat country and the prospects for a huge crop are certainly very bright, but we were told that some of the farmers are kicking because they don't know whether or not it will rain at a time when the crops need it. This reminds us of an old farmer up home who always kicked about conditions. One day we said to him, "Well, Uncle Joe, how's things looking?" and he replied "Oh, everything is all shot to pieces. We won't raise anything and I don't know how we will get through the winter." The next year we asked him the same question and he replied, "Well, Colonel, I don't know where the farmers can find room to crib all their corn they will husk, but then, whatthehells the use, they won't get nuthin for it anyway."

SHORT PRODUCT PLAYING BROADWAY

Week of May 29

CAPITOL	
India On Parade	MGM
Swing Wedding	MGM
Torture Money	MGM
CENTRAL	
Three Dumb Clucks	Columbia
CRITERION	
Blue Velvet Music	Paramount
Pudgy Takes a Bow-Wow	Paramount
PARAMOUNT	
Hospitality	Paramount
Swing Stars	Paramount
Game Trails	Paramount
RIALTO	
Dexterity	MGM
A Musical Operation	Vitaphone
Brain Busters of Baseball	Al Bondy
RIVOLI	
Don Donald	United Artists
Screen Snapshots, No. 7	Columbia
ROXY	
Blue of the Night	Mack Sennett
Training Pigeons	Paramount
Going Places, No. 35	Universal
STRAND	
Uncle Tom's Bungalow	Vitaphone
Pictorial, No. 7	Vitaphone

Bob Burns, you remember, said that people should look back occasionally, as well as to keep looking ahead. He said his Uncle down in Arkansas was driving along in his democrat wagon and he noticed his mules were pulling hard and were covered with sweat and he met a man and inquired, "Say, stranger, how far is it to the top of this hill?" and the man answered, "Well, pardner, you hain't goin up no hill; you are goin down hill. Look back and you will see you have lost both hind wheels." Some farmers, as well as some other people we know of, have been going without their hind wheels for some time. (Mr. Walcott isn't; he is getting the Herald.)

▽

We would almost drive three or four miles through the mud to see Mr. and Mrs. Frank of the theatre at Harvard, but we didn't have to. There is a nice gravel road running right into the town, and Harvard is surrounded with wheat in every direction. It's a beautiful country down there and these folks are giving the people some real up-to-the-minute pictures. You betcha, and that's what counts.

▽

Harold Schoonover still runs the Mazda theatre at Geneva. Harold says he is clear around the bend ahead of the sheriff and he hopes to keep that far ahead. We hope he does, too, but then, maybe the sheriff has lost off both hind wheels. But our guess is that will have to go some to catch up with Harold.

▽

Grand Island

This is the town where Harry Shiller built the new Grand theatre and it was well named, too, for we regard it as the ace house of Nebraska.

It may not have as large a seating capacity as some others, but we know of none that is more beautiful, and when you are traveling the Lincoln highway you better stop here and see this theatre. We had a delightful visit with Mr. and Mrs. Shiller, and also Harry's assistant manager, Mr. Kemp, although that is nothing unusual, for we always do.

We failed to see Billy Youngclaus of the Empress theatre. He had just gone home when we called, but we did go in and see the last of "San Francisco," and if the climax to this picture doesn't bring the tears to your eyes, then you are hopeless and probably have lost off both of your hind wheels.

Some people know when it is time to quit. We'll bet you wish we were "some people."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The Herald Covers the Field Like an April Shower.

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the great national medium for showmen

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WANTED, theatre to buy or lease in town of 1,200 to 2,000 population. Minn., Iowa or Wis., preferred. Full particulars THOMAS A. KELLY, Lake Benton, Minn.

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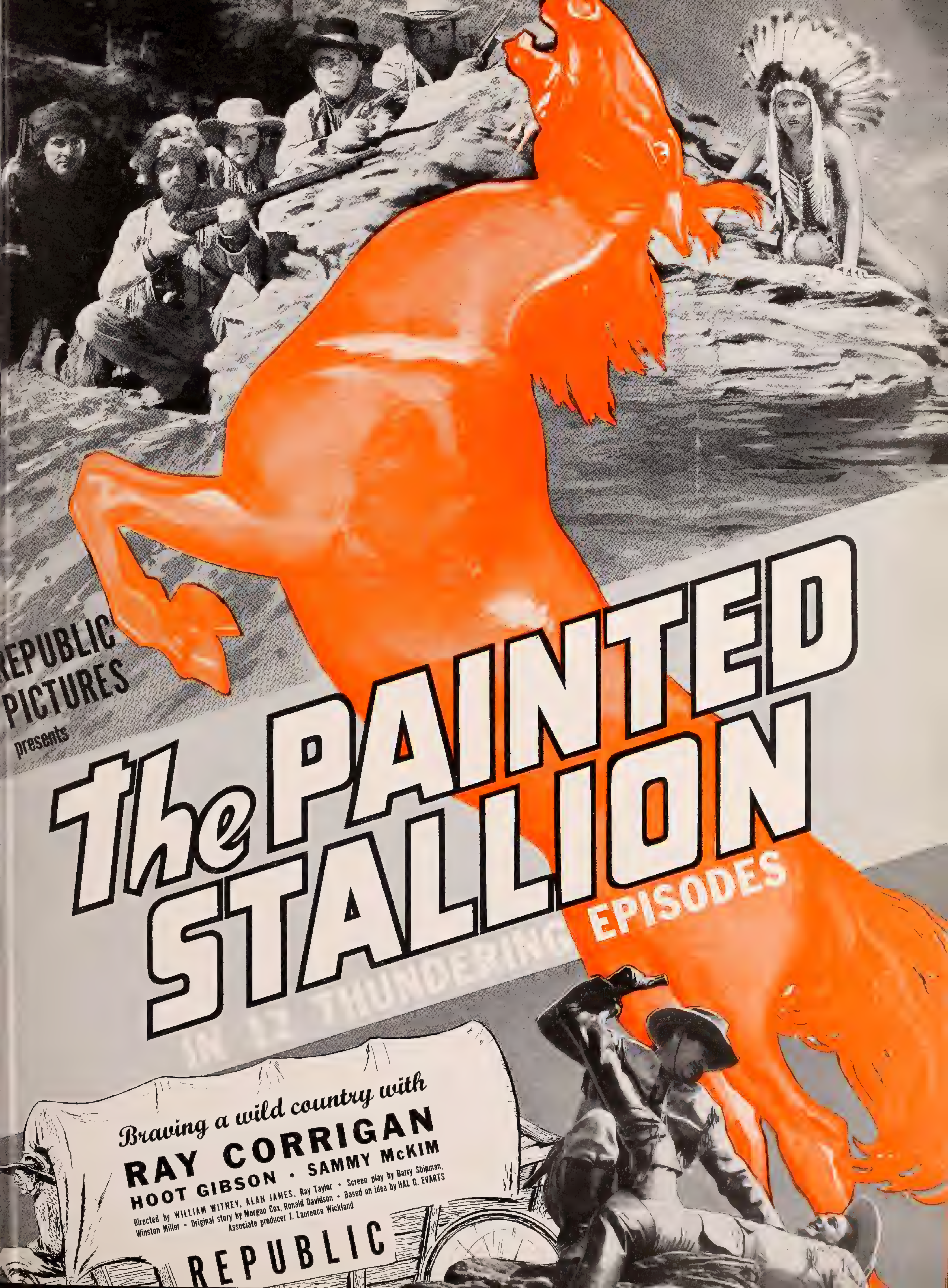

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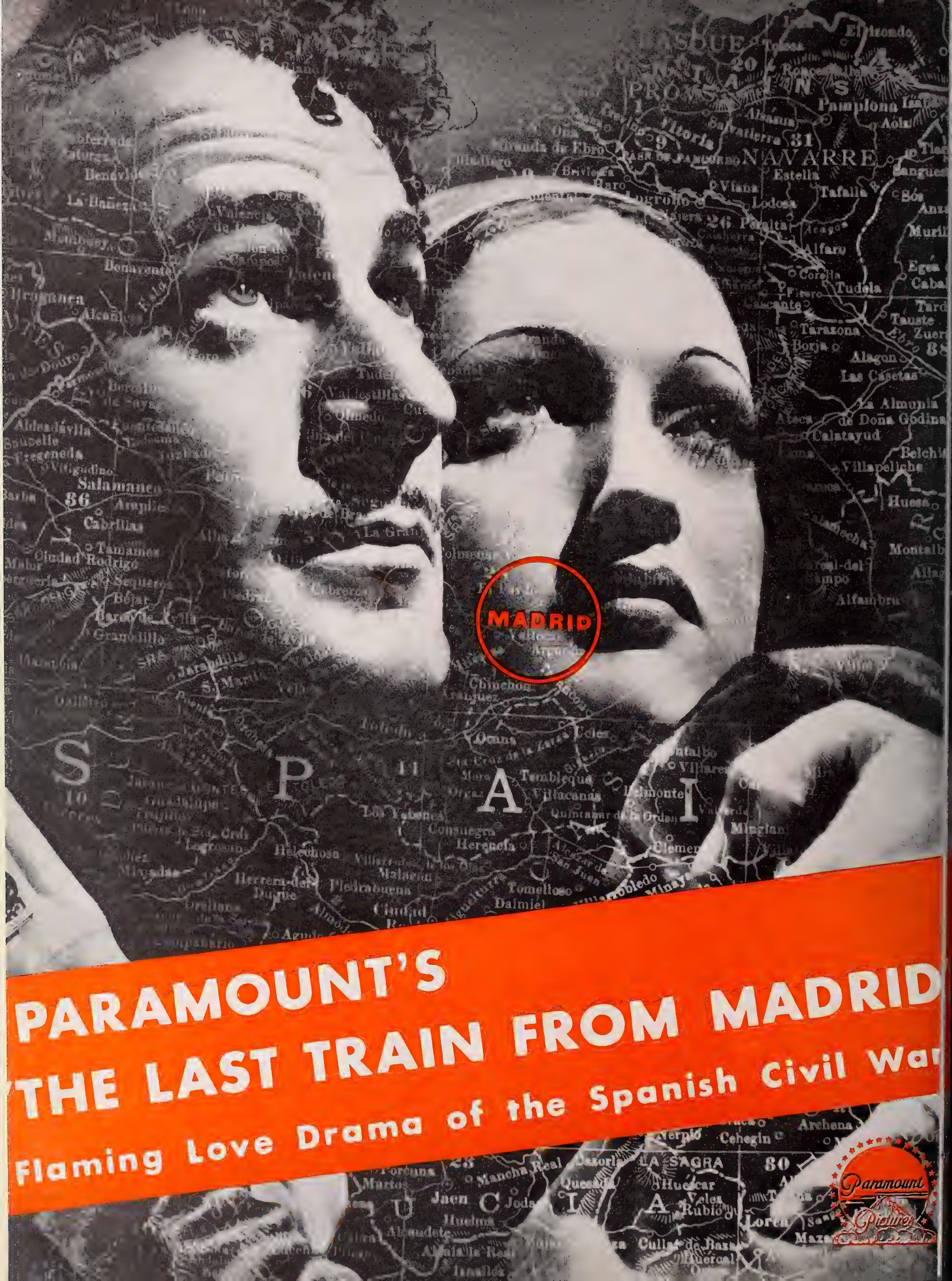
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MOTION PICTURE HERALD

The Story behind the Dies Bill

A special article by

FRANCIS L. BURT

Washington Correspondent

PARAMOUNT, RKO AND UNITED ARTISTS ADD 150 PRODUCTIONS TO SEASON'S LIST

VOL. 127, NO. 11 JUNE 12, 1937

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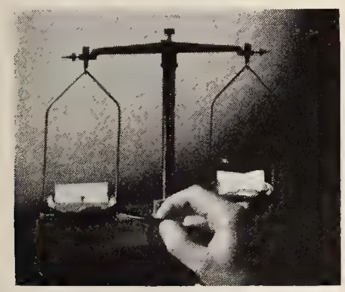
HOW BIG WILL THE FISH STORIES BE THIS YEAR?

IT BEGINS AGAIN!

From now on the adjectives get
Longer and l..o..n..g..e..r!
The promises get
Bigger and BIGGER and BIGGER!
All right! So what?
Don't condemn the boys for enthusiasm!
Showmanship would be anemic without it.
You're going to read pages and pages of
Annual Announcements packed with pep!
Thank heaven for optimism—

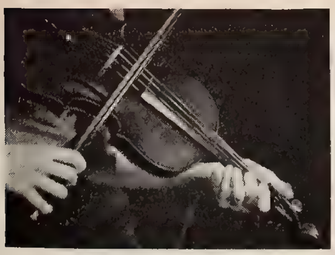


Showmen hate sour-pusses
And the boys mean exactly what they say!
But—what do *you* do about it?
Of course!
You'll weigh the facts just as you did
Last year . . . and the years before!

MAY WE BORROW YOUR EAR FOR A MOMENT?

It's NOT about NEXT SEASON!
It's about THIS SEASON!

YOUR SUMMER WORRIES ARE OVER THANKS TO M-G-M's RADICAL STEP!



Music to your ears
Turn quickly

SEE PAGE 19

IT'S ANOTHER BIG FIR

SL

First screen drama of the "Hot-Wire" Men who work an inch from death to keep America's industry alive! It's based on the best-seller that had the whole world cheering these fearless heroes, and it comes to you this week in the one big thrill-filled film of dauntless daring since "Ceiling Zero"!

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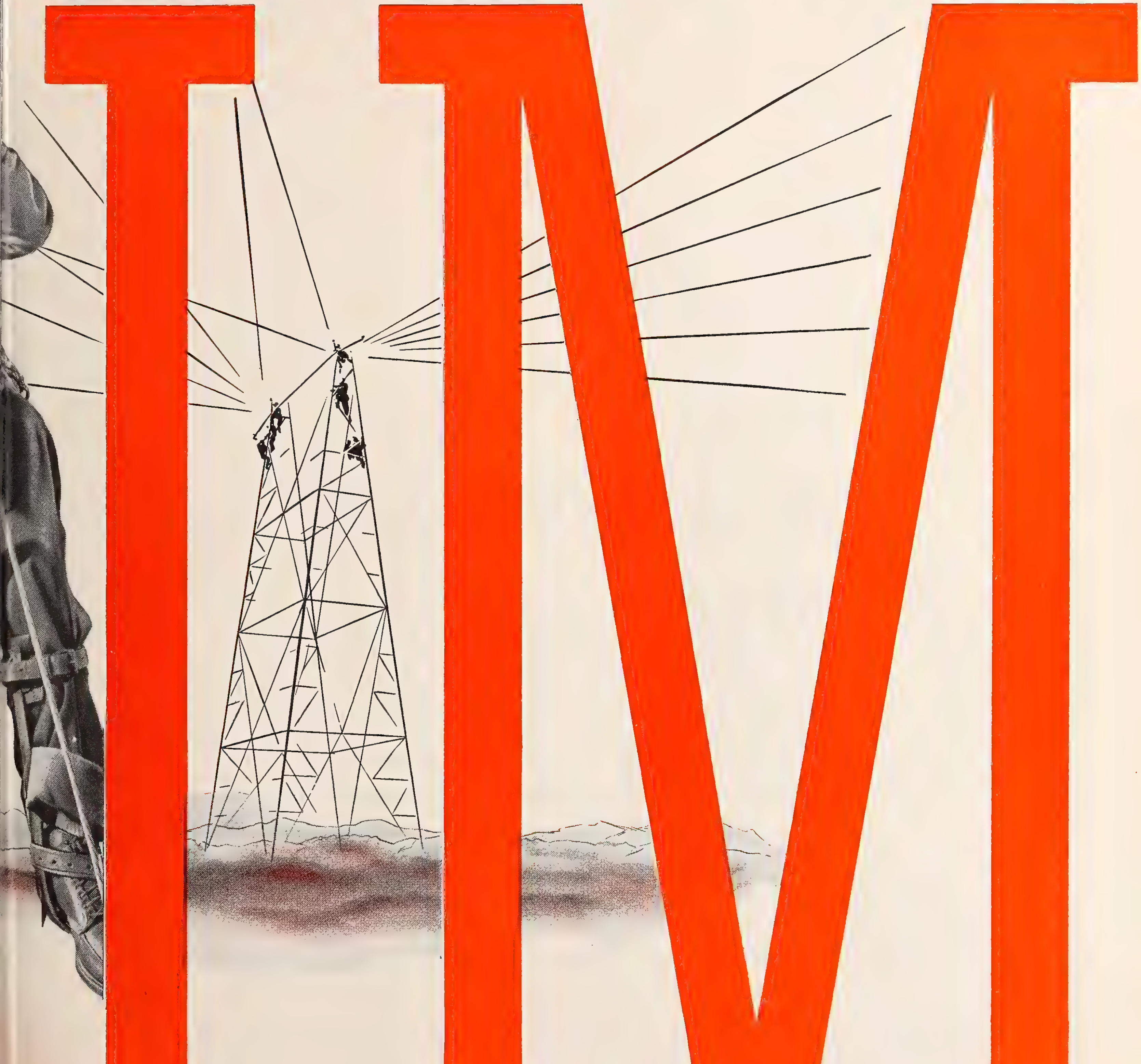

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BE PATIENT, PLEASE!

We told you that this week's Motion Picture Herald would contain the news of 20th's great pictures for 1937-38. Because of some very important changes . . . which will immeasurably improve the boxoffice quality of the product . . . it has been necessary to postpone the announcement one week. We feel sure you will excuse the delay, when you read about the most powerful line-up that 20th . . . or anybody . . . ever prepared for your theatre!

NEXT WEEK in Motion Picture Herald: FULL DETAILS ON 20th's PRODUCT FOR THE FIRST QUARTER OF 1937-38!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 127, No. 11

June 12, 1937

THE WILLING VICARS

EVERY newspaper in America from Brooklyn to San Francisco has a list of telephone numbers for "quick quotes," made up of persons of some coloration of importance and fond of appearing in print. Commonly these persons will discuss weather, tariffs, child labor, art or agriculture with equal alacrity, and authority.

This detail of journalistic practice comes to mind as one scans a piece by Mr. Percy Cater in the *Daily Mail* of London of May 20, engaged in some three column hell-raising about "The Prince and the Pauper" on the ground that it was "clashing . . . with the record of the recent coronation." Obviously the real difficulty with the picture from the *Daily Mail's* point of view is that it is of "Amurrican" origin.

Meanwhile the large headline "Clergy Protest" is supported by quotations from said clergy including: Vicar of St. Augustine's: "While I have not seen the film, I do not like the sound of things . . ."; Vicar of St. Peter's, Upper Holloway: "If the facts are as stated, I should consider . . . etc."; Rector of St. Paul's, Covent Garden: "While I have not seen the film for myself, I feel that . . . etc."

It all sounds as though the vicars were getting dreadfully vicarious.

△ △ △

TOO FAR WEST

LONG it has been manifest that there is in the Los Angeles Hollywood sector an order of mind with a substantially infinite capacity for purposeful misunderstanding and the astute avoidance of information and facts which may be in any manner adverse to the program in hand. Magnificent illustration of the phenomena produced is afforded in the Los Angeles *Daily News* of May 26, in a column by Mr. Henry Sutherland.

In the course of a curious defense of Hollywood's acquisition of a strip tease star, Mr. Sutherland sets up the contention that continued objection to the lady's presence in the pictures is "unfair and unprecedented." He argues: "Mae West's stage doings, for example, may not have been all that the reformers could desire, but *no one objects to her appearance in the films, even under the same name."*

This seems to be one of many things that Los Angeles never heard about. There really is quite a large region east of Cajon Pass.

△ △ △

LITERATE CRITICISM

EVER since the rise of the late Mr. Andre Sennwald the motion picture department of the New York *Times* has presented a high level of journalistic performance and in frequent spectacular contrast to the large areas of worthy but routine and dusty news writing in the daily press. Currently Mr. Frank Nugent continues and improves the performance with a skill of word and phrase that might be held exemplary to many an other and older hand.

This burst of enthusiasm just now wells up from a reading of Mr. Nugent's recent review of "Paris Commune," by Mosfilm, Moscow, U. S. S. R., seen at the Cameo, where so often so many of the hopeful young folks of cinema criticism strain eyes and ears in quest of something to artfully admire.

Laying his lancet down on "Paris Commune," Mr. Nugent observes: " . . . although the film makers charitably ignore the debauchery, brutality and vandalism of the commune, which did, after all, set fire to public buildings, massacre hostages, destroy the Palace of the Tuilleries, the Thiers library and the Vendome column—it is unable to hide, even in this subjective treatment, inklings of the stupidity, the ineptness and confusion of the revolution's leaders. . . . Without the vivid action shots of most Soviet films and lacking any semblance of warmth in its presentation of personal drama, it emerges as the flat record of a revolution fought by soap-box orators and directed by misfits. None of the players deserves special mention, but its director, Gregory Roshal, does: he has much to learn."

△ △ △

MARX OF VIOLENCE

THIS page normally closes at midnight on press day. This week it was hours late. The editor, nodding in his easiest chair before a Connecticut fireside, broke a church-warden pipe getting to the telephone to answer a call from the first aid staff of a New York hospital inquiring what might be done to ameliorate the spasms of an emergency patient, one Mr. Si Seadler, who was, it seems, suffering paroxysmal attacks of laughter ensuing upon a screening of "A Day at the Races," in consequence of the toxic effect of the Marx Brothers. Came the dawn, the patient was relieved by hot publicity compresses. A partial recovery is indicated, but it was expert opinion that the patient would never be the same again. It is said to be an especially virulent outbreak of box office.

△ △ △

SUIT AND TUB

THE other night "The Blue of the Night" with Mr. Bing Crosby was discovered recrudescing at the Roxy in New York. It was produced by none other than that Mr. Mack Sennett, not so long after the film found its voice a number of years ago. As one recalls it now, it, and its sequels, seem to have had a bit to do with Mr. Crosby's arrival at stardom. But at the moment one's thoughts are rather upon the persistent fecundity of Mr. Sennett, first to bring the camera to bear down upon policemen and first to do a lot of other things quite as satisfactory to the movie masses who get relief at the box office. "The Blue of the Night," back again, indicates that Mr. Sennett's whimsical notions are still relevant. Mack found the suit before Cecil found the tub, but while those ideas are all washed up, the springs of inspiration still flow.

△ △ △

A-TALKING of this and that with the Round Table's Mr. A-Mike Vogel the other day, we deplored the rising flood of unnecessary books. "I think," observed Mike, absent-mindedly dipping into our humidor, "it ought to be required of a man who thinks he has to write a book that he should first go to Canada and cut down enough spruce to print it on."

This Week

SALESMEN in increasing numbers groomed fountain pens for prospective contract signing as the pre-season convention period passed its zenith and Hollywood, with an eye toward season's end when records are tallied, placed 15 productions in work for the start of a month long sprint. Through the dust and fog in the wake of a Congressional proposal for an investigation of the film industry, in prospect the widest in history, came hints of the reasons why, involving ever increasing complaints from independents against the majors coupled with "trust-busting" aims of the Department of Justice. Germany denied France's denial that Nazi influence controls the International Film Chamber and will control the International Congress at Paris. This they suggested as a corollary to their claim that "Germany is the greatest film country in Europe." At home again there appeared no relief from taxes as a Congressional committee approved continuation of the admission levy and the states continued to eye the industry speculatively. Newsreels of the wedding of the Duke and Duchess of Windsor provoked censorship comment as England and the Dominions persuaded reel executives that the British public would not be interested. Jean Harlow, nee Harlean Carpentier, died at the height of her career.

Korda Sails

Alexander Korda, head of London Films, having collaborated on a deal with Samuel Goldwyn whereby they obtained options, which will be exercised, for the purchase of the Mary Pickford-Charles Chaplin-Douglas Fairbanks holdings in United Artists, sailed for London from New York on the *Queen Mary* Wednesday. Accompanying him were Basil Bleck, legal head of London Films; Mr. and Mrs. Maurice Silverstone, in charge of United Artists in England, and Patricia Ellis, recently signed for a role in the company's "The Playboy."

The details are found on page 39.

Wedding

The marriage of the Duke of Windsor and Mrs. Wallis Warfield, adequately announced and covered in the press, will be shown over the weekend on the screens of theatres throughout the United States. In England, however, "suggestions" from high authority were reported to have convinced newsreel officials that it would not be good policy to exhibit the reels. Similar action is expected in the Dominions. Further discussion of the delicate question of what newsreels should or should not report was provoked by the decision of Paramount News not to show scenes of the Chicago steel riots which resulted in seven deaths.

Newsreels are the subject on page 54.

The How and Why

The how and why of Congressman Dies's Congressional resolution for a sweeping investigation of all branches and phases of motion pictures were answered this week when Capital observers explained the background as involving: (1) Strong antipathy of agricultural south and midwest toward "big business"; (2) Continuous complaints from independents against the majors; and, (3) The "trust-busting" aims of the United States Department of Justice.

Each of these contributories is explained in detail starting on page 13.

Three Years' Product

George J. Schaefer, vice-president in charge of distribution for United Artists, announced this week the signing of a three year product contract with the Wolfson Meyer Theatre Enterprises, Inc., of Miami, Fla. The contract covers all United Artists product for the next three years including the releases of Samuel Goldwyn, David O. Selznick, Walter Wanger and Alexander Korda and the Skippy Cartoons. The United Artists product will play first-run in the circuit's houses in Miami, and Miami Beach, and subsequent runs in the theatres in the Greater Miami area.

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50 to 60 from Paramount

Twenty-two of the 50 to 60 pictures which will be produced by Paramount Pictures during the 1937-'38 season will be "million dollar" pictures, Neil F. Agnew, vice-president in charge of sales, told the company's annual convention in Hollywood this week. There will be more musicals than ever before.

Complete details of the product announcement and Paramount convention details appear in the story on page 41.

Season's End

Seven companies have held their annual sales conventions and their salesmen are on the road, pen in hand. Paramount executives convened in Los Angeles on Thursday and United Artists and RKO Radio are preparing for similar meetings next week. With the conclusion of the Gaumont British and Columbia sessions, opening June 25th and 26th, the pre-season convention period will have ended.

Product plans, announced and tentative, are detailed on page 59.

Rebuff to Minskys

A second jolt was given the Minsky Brothers of burlesque when New York's License Commissioner, Paul Moss, this week refused to grant them a license to operate a motion picture and "all-Negro revue" theatre, on the grounds that they "cannot be trusted" with public morals.

Sex in theatricals is again in the headlines, on page 17.

In the Mandarin

James Howe, only Chinese cameraman in Hollywood, learned from a visit by T. J. Hoyt, Chinese exhibitor, that the Nanking Government will seek to effect a united China, eliminating the scores of different dialects, by the wholesale production of talkers in Mandarin only.

Hollywood technicians are being sought in large numbers to travel to China to work under the plan, as reported on page 61.

Equity Regime Wins

Frank Gillmore was elected president of Actors Equity Association in New York this week for his fourth term. The election culminated a bitter fight during which Mr. Gillmore was opposed by an independent faction and a Progressive Committee. Burgess Meredith, new to Hollywood but a firm stellar fixture on Broadway, received the highest number of votes in the race for councillors.

The details of the election are found on page 66.

More Nuisance Taxes

The Doughton Bill, extending the present federal admission and other socalled nuisance taxes for another two years, received a favorable vote from the Ways and Means Committee of the House of Representatives in Washington as exhibitors prepared to resist the measure. Taxation or other legislative matters in Connecticut, Idaho, Minnesota, Ohio, Massachusetts, New Hampshire, Missouri, Kansas and in Pennsylvania also attracted the attention of the industry.

Details of the country's present legislative developments are found in the story on page 64.

Problem in Japan

Foreign distributors in Japan are becoming nervous over the possibility of application of the governmental control threatened for a long time. Contributing to that uneasiness is a change in censorship fees which doubles the assessment against foreign product while domestic films in certain classifications are exempted from the tax.

The reasons for distributors' crossing of fingers in Tokyo are gone into at greater length in the article on page 40.

The Open Door

Barney Balaban, president of Paramount Pictures, returned to New York from his first trip to Europe this week and reported that his company was ready to open its doors to any English producers who could produce "quality" pictures for world-wide distribution. He also commented on several other aspects of his trip and recommended that other company executives also visit Europe more clearly to understand the foreign market and conditions.

Details of the interview of Mr. Balaban on his return are found on page 42.

Selznick's Offer

David O. Selznick, head of Selznick-International Pictures, has been made an offer to become a third owner of United Artists with Samuel Goldwyn and Alexander Korda, reports to New York from Hollywood said on Tuesday. It is not expected that the producer will accept the offer, however, the reports added.

Mr. Selznick would not offer any comment on the deal to be made following the completion of his last four pictures for release through United Artists channels, but it is known in Hollywood that both Twentieth Century-Fox and Metro-Goldwyn Mayer have offered him releasing deals. Mr. Selznick is also considering the establishment of his own releasing system but his plans for the future in this direction are indefinite, additional reports have it.

Doyle Resigns

Stuart F. Doyle, managing director of Greater Union Theatres, Ltd., in Australia, tendered his resignation this week to the board of directors after what was said to have been a disagreement of policy between Mr. Doyle and the members of the board. Mr. Doyle had been with the circuit, and its 29 subsidiary companies, for the past 30 years.

Details of the story are found on page 53.

Dividend

The board of directors of Twentieth Century-Fox on Wednesday declared a dividend of 37½ cents a share for the second quarter of 1937 on outstanding preferred stock, payable June 30, 1937 to stockholders of record at the close of business June 21st. The board also declared a dividend of 50 cents a share on the outstanding common stock payable on the same date.

Sam Katz's Contract

The validity of executives' employment contracts in the state of New York was established this week as Sam Katz won his long fight against Paramount for $265,498 he claimed was due him because he was wrongfully discharged and that a portion of his contract with the company was therefore unexpired.

The story is on page 66.

MOTION PICTURE HERALD

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Seek Tax Compromise

With practically all legal resources that might be used to contest the application of the New York City two per cent sales tax to film rentals now virtually closed, the distributors are now reported concentrating their efforts on working out a compromise with the city comptroller's office which would reduce or relieve them of the penalties and interests which may be levied in connection with the sales tax assessments.

The 90-day period allowed for the appeal to the United States supreme court from the New York court of appeals decision, which found rentals to be subject to the tax, expires this week. The supreme court has already adjourned for the summer and the distribution companies have made no preparations for such an appeal, in any event.

The only other legal recourse open to the distributors, a rehearing of the case by the court of appeals, has never been seriously considered because the court's opinion in the United Artists test case was a unanimous one.

The liability of distributors on the sales tax for the two years ended last January 1 was recently estimated by the city officials at $1,650,000 on the basis of audits of the books of New York exchanges completed to date. Negotiations with the city for a compromise on the interest and penalties liability are now in progress.

Roxy Expectations

Action in the United States district court in New York this week indicated that the months of litigation over the Roxy Theatre Corporation, now in the midst of reorganization, are ended and that Twentieth Century-Fox Film Corporation will take over the theatre on August 1. The present operating executives of the theatre are expected to remain in their present posts and National Theatres will probably become the parent operating company when Twentieth Century-Fox takes command.

See page 63.

RKO Plan Delay

The possibility of any RKO reorganization plan being adjudicated before the fall appeared unlikely in New York this week as Special Master George W. Alger told all parties to the reorganization that he planned to study all testimony when it was finally in, that he would then call additional hearings and that by the time his findings are reported to the federal court Judge Bondy will be in Europe. The judge is not expected to return before late in September.

RKO reorganization developments of this week are found on page 44.

This Week in Pictures

42 MONOGRAM Features 1937★1938
FIVE CERTIFIED ATTRACTIONS
SIX PROFIT SERIES
Companion
THE SATURDAY EVENING POST
8 WESTERN ADVENTURE features

AT an open house for the dedication of Monogram's New York exchange were Joe Felder, New York manager; Adam Adams, Paramount, Newark; Ed A. Golden, sales manager, and Sam Rinzler of the Randforce circuit.

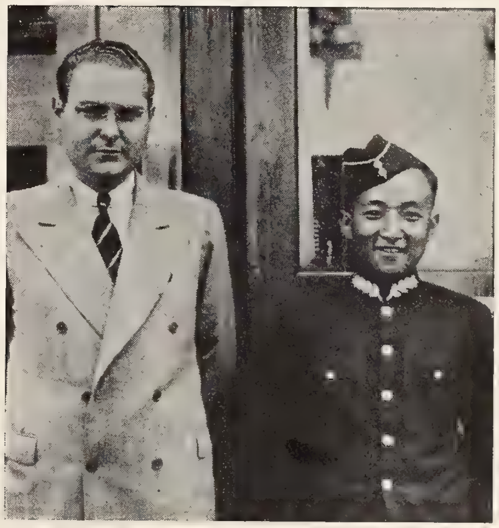
Will H. Hays, Jr., 21 years old and a graduate this week of Wabash, will carry on a family tradition in the law. His father, likewise capped and gowned, is prouder than he is of his high college credits.

Jean Harlow, née Harlean Carpentier, whose film career was eulogized for columns in the daily press this week following her sudden death of uremic poisoning on Monday, was born in Kansas City, Mo., on March 3, 1911, and educated variously in that city and Hollywood. She played bits on the Fox and Paramount lots until she was noticed by Hal Roach who offered her two-reel comedy parts. As "Helen" in Howard Hughes' "Hell's Angels" she achieved fame which has not dimmed in the intervening six years. One of MGM's most valued and most popular stars, she did not interrupt her work in "Saratoga" until the illness to which she succumbed was far advanced.

Ken Maynard entertained while the Cole Brothers-Beatty-Maynard circus played Indianapolis. Ranged alongside the western star and Tarzan, his horse, are, left to right, Milton Ettinger, GN salesman; Corbin Patrick, critic; Hadley Hull, GN branch manager; Carl Niesse, exhibitor; Herbert Kiney and James Thrasher, critics.

THAT members of a newly formed cinema club in Havana, Cuba, are experienced in attaining comfort in spite of heat is attested by J. D. Rapoport, Paramount manager for the island, who is shown in the immediate background with his back to the camera. Among others present are Heliodoro Garcia of the Nacional theatre, Perdices, and editor of Cinema; *Francisco Yague, adjutant to Colonel Batista; Pepe Alvarez, Mongo Guinart, Manolo Alvarez, Panchito Marquetti, distributors; Edward O'Connor of Metro; and Bert Riceman of RKO.*

Harold Schuster, director of Robert T. Kane's New World picture, "Wings of the Morning", is shown with Mary Rogers, daughter of the late Will Rogers, at the premiere of the film at the New Gallery, Regent Street, London.



Reginald Armour, far eastern general manager for RKO, arrived in New York this week bound for the annual convention, accompanied by Tinsing, his Number One boy and personal bodyguard. Tinsing is a Himalayan.

Charlie Chaplin uses his yacht "Panacea" for conferences on his next picture, "Regency", to be released in the fall. The ship has accommodations for eight and a crew of two sailors, "friends of Mr. Chaplin selected for their companionship as well as efficiency", according to an advertising agency's publicity.

↑

Walter Hinks, manager of the New Alex Cinema, Paisley, Scotland, was presented with a silver shield by William R. Booth, Columbia branch manager, for the best exploitation campaign on "Mr. Deeds Goes to Town". Others shown are Bailie Webster; the manager's father, J. C. Hinks; and J. Wallale of Columbia.

↖

Tommy Kelly, of New York's East Bronx, will be introduced to the screen as "Tom Sawyer" in David O. Selznick's production of Mark Twain's story of boyhood. His father, Michael A. Kelly, was on relief when Mr. Selznick chose the boy from among 25,000 children in every section of the country. H. C. Potter will direct the picture for which the screen play was written by John V. A. Weaver.

←

Imogene Coca, comedienne of the stage and Rockefeller Center's Rainbow Room, has been signed by Educational Pictures to star in two-reel comedies.

↑

Ann Sothern engages in serious converse with Lee Marcus, RKO producer, on the studio set of "There Goes My Girl", forthcoming picture in which Miss Sothern and Gene Raymond have the leading roles. The producer of this picture, however, is William Sistrom, while the direction is by Ben Holmes.

EXHIBITOR PLAINTS AND U. S. BEHIND INQUIRY BILL

Two-Year Campaign Against 'Big Business' and Justice Department's 'Trust-Busting' Ambitions Prompt Dies Resolution

by FRANCIS L. BURT
in Washington

The strong antipathy of the agricultural South and Midwest toward "big business," steamed up by an unremitting campaign over two years against the large film interests by various independent exhibitors and independent exhibitor organizations, are the reasons given in Washington for the introduction by Martin Dies, Representative from Texas, of a resolution calling for a fantastically sweeping investigation of every conceivable phase of motion pictures. The "trust-busting" ambitions of the Justice Department also figure.

The resolution is now pending before the Rules Committee of the House of Representatives, of which Congressman Dies is a member, and where, it is understood, consideration is being given to the feasibility and advisability of adding it to the Connery resolution calling for an investigation of the radio broadcasting business. The idea would be to have the Federal Communications Commission conduct the two probes at one time. Repreesntative Dies' measure now calls for the creation of a special board to handle the film probe proposed by him.

While Congressional supporters of the Dies measure—principally the sponsoring Congressman—assert that the resolution is "extremely fair" because it calls for a thorough investigation of the activities of the independent exhibitors and other independent interests as well as those of the large producer-distributors, the general impression in the Capital is that, once the investigation has been approved by Congress—if and when—independent exhibitor activities will in all probability be lost sight of and the whole probe directed at the large, or so-called "major" interests.

Since Congressman Dies desires that members of the investigating committee provided for in his bill will be appointed by the Speaker of the House of Representatives, the makeup of the group will probably serve to indicate just how friendly, or otherwise, the Administration is toward the motion picture business. A number of members of the House who are avowedly antagonistic to the organized motion picture industry will, it is understood, seek to be named to the probing committee.

AUTHOR OF CONGRESS FILM INQUIRY MEASURE

MARTIN DIES, Democrat, Congressman from the Second Congressional District in Texas, a member of the House Rules Committee, now proposes to probe virtually every phase of motion pictures—activities of both the "big" interests and independents. Not yet 36 years of age, Congressman Dies is one of the youngest members in Congress. He is a lawyer at Marshall, Texas, where he started practising at only 19, settling at Orange, Texas, two years later, to become the senior member of the law firm of Dies, Stephenson & Dies. He has been serving in Congress since 1931, *taking his seat when he had reached his majority. He lectures, too, at East Texas Law School, studied at Wesley College, Greenville, Tex., received an LL.B. degree at the University of Texas and continued schooling at National University in Washington. The Congressman has two children, Martin and Robert, and belongs to the Church of Christian Disciples.*

Some 13 specific subjects for investigation are listed in the Dies resolution, placing the federal microscope on monopolies; "cut-throat" competition; unfair trade practices; employees' wages, working hours and working conditions; activities of exhibitor, producer and distributor organizations "to promote legislation, prevent competition or to monopolize"; amount spent by film organizations for "propaganda" or lobbying purposes; producer-distributor circuit interests; uniform exhibition contracts, allocation of product, zoning and clearance, block booking and blind selling; theatre admission price "wars"; regulation of admission prices by distributors; relations between producers and distributors and sound equipment, music publishing and trailer companies; percentage playing, designated playdates and other similar trade practices; status of producers in "stabilizing" the industry, and, what legislation, if any, is needed to correct abuses in the industry and to restore fair-competition conditions, if it is found such conditions do not exist

Justice Department Interested

Added to the antipathy of the agricultural sections toward "big business" and the continual protests of independents against the majors, there lies behind the bill's introduction the "trust-busting" aims of the United States Department of Justice.

The Department, however, denied only the other day the oft-repeated Broadway rumors that the Department itself was contemplating immediate action against major companies on anti-trust charges.

Attorney General Cummings was asked about statements of his department's Joseph B. Keenan in California regarding the possible need of criminal action to rid the film industry of its alleged "evil," but made no comment other than to point out that the anti-trust division is in charge of Robert Jackson. Other officials of the Department explained that there are a number of complaints pending involving film companies, some of which are several years old and date back to 1932, apparently having been revised after the death of NRA.

However, it was said, several Department of Justice men are kept busy at all times on picture matters and there was no great increase of government activity nor any intention to undertake a crusade against the industry in the courts.

Deny Crusade Against "Big Business"

Despite the repeated denials of United States Attorney General Cummings that his department plans any crusades against "big business," the impression persists in Washington that the Administration has a well defined program for destroying the domination exercised over many industries by a very few large units. This has been indicated by the suits against the aluminum and oil industries and the consideration of prosecutions in the copper, steel and cement industries, which are said to be before the Justice Department because of the filing of identical bids on Government contracts and the constant stream of reports of action against film companies.

Thus, Capital observers say, proponents of the motion picture investigation via the Dies Bill can figure that the Administration, if it does not actively support them, will not oppose their plans.

Leaders of the independent exhibitor groups have not been slow to take advan-

(*Continued on following page*)

MAY INCLUDE RADIO IN INQUIRY PLAN

(Continued from preceding page)

tage of the situation to strengthen their attacks upon the integrated companies in the picture industry, likewise the independents in the oil industry, where a very similar situation exists, with producers engaged in distribution and retailing. Members of the present Congress, ever since the beginning of the session, are understood to have been receiving a steady flow of communications regarding conditions in both industries, and every move made by the large companies which is felt to be adverse to the interests of the independents is immediately reported to Congress.

Thus, for some time, it is said, there has been building up a feeling among members of Congress that conditions in the film business may warrant study. The first step toward translating this feeling into action was taken last March by Representative Sam Hobbs, of Alabama, with his introduction of a resolution for a motion picture investigation openly and solely directed at the MPPDA (the Hays organization).

That resolution was felt to be too openly an attack upon the major interests in the film industry and representations were made that it would have to be "softened down" if the approval of the House was to be secured. The Dies resolution, so written as to permit inquiry into activities of all interests in the industry, was the logical answer, according to Capital observers.

In Congress and at the Department of Justice the view is held that industries which are now under fire have brought their situation upon themselves.

Jackson Explains

The Justice Department's viewpoint was candidly explained the other day by Assistant Attorney General Robert Jackson, in charge of the antitrust division, in an address before the Georgia Bar Association at Sea Island, Ga.

"Government competition, 'yardstick' enterprises, Government ownership or operation and drastic types of regulation and 'death sentences' are the products of disappointment over the non-enforcement of the laws governing rates, commercial practices and restraints of trade," he asserted, calling upon the business men of the country to determine finally the policy they want the Government to adopt with respect to industrial monopoly.

Outlining the court history of the various antitrust acts, showing how they have gradually been rendered impotent, he declared that "a half century of experience has been so inconclusive and uninstructive that business today does not know what policy it wants the Government to pursue.

"A part of the business world vigorously demands laws to protect, preserve and extend competition," he said. "Another part complains of the effects of too vigorous competition which it is the purpose of our laws to maintain. Most men who come to the Department of Justice, complaining of someone else's price-fixing, implore us to tell them how to 'stabilize' their own industry, which is a polite term for restraining of competition that they find difficult to meet. Business men disagree violently whether it is too much competition, or too little competition, that causes most evils in business," he declared.

Two major necessities in the development of workable antitrust laws. Mr. Jackson pointed out, are modification of the patent laws, which make monopoly possible, and a new view by the courts of the rights of "big business."

SUIT TO HALT TAX IS WATCHED BY THEATRES

Theatre interests in Pennsylvania are watching closely the developments in the litigation begun this week by the American Stores Company to test the constitutionality of the new Pennsylvania law imposing a tax on theatres and chain stores in the state. The measure was signed this week by Governor Earle at Harrisburg. The equity suit was filed against John B. Kelly, State Secretary of Revenue, in the Dauphin County court.

The company claims it had 1,743 retail stores in more than 450 communities in the state on June 1, and claims that if the "store and theatre tax act" is sustained it will be compelled to reduce the number of its stores to less than 1,000. The action seeks to enjoin the secretary of revenue from attempting to enforce the act, which taxes theatres and chain stores on a graduated scale ranging from $1 for a single unit of the chain up to $500 when 500 theatres or stores are owned by one organization in the state.

"If American business were wise, it would agree that fair enforcement of a policy against monopoly is all to the good," he said. "American people will not permanently tolerate monopoly. Every business man knows that, for he is himself against every monopoly except his own. Anti-trust complaints originate almost entirely with business men against business men. Yet business as a whole has been plunging headlong down the road that leads to Government control. Merger, consolidation, concentration and crushing of small competitors goes on apace. Complaining bitterly of Government interference and 'regimentation,' they drive in a direction that leaves no alternative.

"The National Recovery Act has been the source of great controversy. The fact that is frequently overlooked is that NRA would never have been attempted, nor would any necessity for it have become apparent had the milder and more moderate remedies against business abuses been allowed by the courts to function. Its dramatic decapitation by the Supreme Court was not a new chapter in the history of trade regulation. It was a repetition of what had happened, in substance, to the Sherman Act, the Clayton Act and the Federal Trade Commission Act; only they were smothered with restrictive interpretations, while the NRA was given a more merciful and immediate death."

On the other hand, the motion picture industry's own attempts at effecting a trade practice "reform" program of its own now seem destined for postponement for at least another year, as a result of the recent advices from Washington that no trade practice legislation will be introduced during the present session of Congress.

The Motion Picture Theatre Owners of America had declared that it was abandoning its efforts to obtain the adoption by distributors of its ten-point trade practice program, in the belief that an Administration program for all industry would be introduced and enacted before Congress adjourns this summer. The MPTOA explained that local conciliation boards, which are proposed in the MPTOA's program for adjudicating local disputes among exhibitors and between exhibitors and exchanges, and on which seven of the MPTOA's ten points are dependent, would be superseded, almost, as soon as they could be organized, by Government boards set up to administer new trade practice codes for industry.

Despite the fact that informed Washington opinion now holds that the Administration will not launch trade practice legislation, a draft of which is said to be virtually completed, until the 1938 session of Congress, it is problematical whether the MPTOA will again proceed with its program.

Failure to introduce the new trade practices legislation at this session of Congress is attributed to the belief of some Administration officials that the wage-and-hour measure should the effects of the wage-and-hour legislation be enacted and its operation studied first. When the effects of the wage-and-hour legislation have become apparent, any defects which may develop could be corrected by provisions added to the trade practice program for industries in interstate commerce, it was pointed out. The latter would follow the same constitutional principles as the pending labor legislation does, and the prior judicial determination of the wage-and-hour measure would also serve as a guide for the fair trade practice legislation in its final form, it is said.

The contemplated trade practice program would propose that the United States Commerce Department meet with representatives of individual industries to draft fair trade codes. Code provisions could not be dictated by the department, but any proposals regarded as being against the public interest could be vetoed by it. The Federal Trade Commission would be empowered to enforce the agreements through the issuance of cease and desist orders.

Separation of the wage-and-hour measure from the fair trade practice program is also believed to have been decided by an Administration study of NRA experience which is said to have shown that the Recovery Administration suffered from too broad and too diversified a field of operation.

ITOA Outing July 21

An all-industry outing, sponsored by the Independent Theatre Owners Association in New York, has been set for July 21 at Bear Mountain. Those attending will sail up the Hudson River on a chartered boat, with lunch served on board. A schedule of games is now being arranged, after which dinner will be served at the park.

France Honors Schenck

Joseph M. Schenck this week received the rosette and ribbon of the French Legion of Honor from George Bonnet, French Consul in Los Angeles. The presentation was made in Hollywood.

Vienna Newsreel House

Vienna's first all-newsreel theatre, as well as the first house of this type in Austria, was opened this week. The house seats 300 and is air-conditioned. It is owned by Dr. Renner and Company.

NAZIS CONTRADICT FRENCH, CLAIM CONTROL OF EUROPE'S FILM CONGRESS

French Attempts to Induce U.S. and England to Attend Paris Film Convention Is Weakened by Official Nazi Statement

The Nazis now surprisingly make the flat statement that Germany still is very much in control of Europe's International Film Chamber and also the International Film Congress, to be held July 5th to 9th, in Paris, despite the assertion of a few days ago by the French film industry that England and America need no longer boycott the Congress because Germany would be in control.

Because the next International Film Congress, in July, is to be held in Paris, for the first time, under purported French sponsorship, the French Cinema Confederation has appeared to be extreme anxious to obtain official representation from and the support of the American and British motion picture industries. The French trade, therefore, through the French Cinema Confederation, seems to be engaging in a campaign to belittle the German-Italian-Japanese anti-Hollywood film bloc, realizing that both London and Hollywood are aware that the Nazis have controlled the previous International Congresses and the International Film Chamber sponsoring those conventions.

Pierre Autré, *Motion Picture Herald* correspondent in Paris, reported last week (page 12, June 5th issue) that the French now are pointing out, both to the United States and to England, that the Congress will be held this year in Paris, and not Berlin.

"So, we hope that the United States and England will understand that Berlin is not at all leading the Chamber," asserted an official of the French Confederation.

Now, however, the German motion picture industry—completely controlled by Adolph Hitler's government—officially declares that the Congress in Paris will be held "under German chairmanship," that a discussion of the questions to be dealt with at the Congress has already been held in Berlin, that the Congress will engage in a fight "with all means at hand" against anti-Nazi films, and that Germany will, at the Congress, propose an exchange of theatre owners between one country and another so that "such a sojourn of study abroad would develop in the growing generation a broader point of view and greater understanding of the international relationships."

Americans Wary

Reporting last week on the strategy of the French, by belittling Germany's control over the Congress and the International Film Chamber, and by denying the existence of the Nazis' "ideological bloc" of Germany-Italy-Japan against Hollywood films, Motion Picture Herald quoted an official spokesman for the American industry as charging that "Germany and her allies in the international film bloc aim to 'gang up' on the American film business, despite anything the French may say to the contrary in attempts by the French to get America to participate in the International Chamber or International Congress."

NAZIS HONOR FILM WORK OF JANNINGS

Emil Jannings, now styled: "State Actor" by the Nazis, has been awarded the German Government film prize for 1937 for his Tobis-Cinema production of "Der Herrscher" (The Master).

Dr. Joseph Goebbels, Reich-Minister for Public Enlightenment and Propaganda, now the dictator over all German film business, declared at the award presentation that Mr. Jannings was "to be considered as the very pioneer who has been opening new ways for the German film art", presumably under the Nazis' new order of using the film for strict German propaganda purposes.

Mr. Jannings, Brooklyn (N. Y.) born, was induced by Ernst Lubitsch to enter motion pictures, in Germany, in 1915, and after several years with Germany's Ufa-Film, making "Passion" and "Variety", as the most noted of several, he joined Paramount, starred in about six, returned to Germany, in 1934, and has since continued there.

This suspicion now receives verification, unintentionally, from Dr. Fritz Olimsky, editor of "Foreign Film News," government pamphlet published officially by "The German Film Industry," in Berlin. Inferring that it is Germany's intentions to supplant the commercial motion picture with the so-called "cultural" (propaganda) pictures, and calling Germany "the greatest film country in Europe," Dr. Olimsky traces the Nazis' participation in and domination over the International Film Chamber as follows:

"By its very nature, cinema activity rapidly outgrows the confines of the country in which it begins. At a very early time in the history of the cinema producers began making films which were so expensive that the country of origin alone could not possibly cover costs, and since the first of these pictures was exported international cinema relationships have steadily expanded and been elaborated in detail. Whereas at first only the purely commercial aspect was taken into consideration and the film was treated merely as an export on a par with any other article, this cooperation between the various countries has in the past few years been carried out with more and more emphasis on its cultural aspects. It is now everywhere realized that the film—picture-play as well as cultural film—is peculiarly suited to helping the nations get acquainted with one another. More and more countries are beginning to view as one of the most important functions of the international exchange of films the awakening of understanding for the national character of the country of origin, so that the cinema can make its contribution to bringing about a more friendly atmosphere among the nations. This is an incomparably more significant function than that formerly fulfilled by the purely commercial exportation of films.

"As the greatest film country of Europe, Germany recognized the value of international cooperation in this field at a very early stage, and it is by no means a coincidence that it was at the Berlin International Film Congress in 1935 that the idea of the creation of an International Film Chamber was born. In August of the same year the by-laws of the International Film Chamber were agreed upon in Venice, and in November, 1935, it was definitely constituted in Paris. Since that date, the practical work, and particularly that of the commission on the rights of authorship, has already had gratifying positive results. In the matter of facilitating the international exchange of films and in all other questions, which are of equal interest for film-producing countries and for consuming countries without a production of their own, further fruitful work is expected to be accomplished at the International Film Congress which is to be held in Paris, under German chairmanship, from July 5th to 10th

"No less important is the work of the International organization of film theatre owners (Fédération Internationale des Associations de Cinémas), the presidency of which, like that of the International Film Chamber, is at present in the hands of Germany. Among other things this federation has performed important work by its thoroughgoing investigations of the situation of the film theatres in the various member countries; special attention has been given to the questions of the amusement tax, the double feature system, the licensing of film theatres, the competition now facing film theatres from the narrow-gauge film, etc. There took place recently in Berlin a preliminary consideration of the questions to be dealt with at the International Film Congress in Paris; it was suggested, for example, that film theatre owners should organize an exchange of their sons from country to country in the expectation that such a sojourn of study abroad would develop in the growing generation a broader point of view and greater understanding of the international relations.

"No less active has been the German participation in the international organization of the film press (Fédération Internationale de la Presse Cinématographique), whose work embraces especially the professional questions of film journalism, and whose resolution against agitating films passed at the Berlin Film Congress in 1935 made a general sensation at the time. In this way the members of the federation engaged to fight with all means at hand against films calculated to stir up the peoples against one another, and only a few days ago this matter again became acute when there appeared in Paris an anti-German propaganda film called "Marthe Richard." At the instigation of the German Section of the federation, the President of the Fipresci, Jean Chataigner, addressed a written protest to French Foreign Minister Delbos; moreover, the French section of the Fipresci has passed a vigorous resolution against the agitating film which has appeared in its country; finally, this case will be dealt with at the Fipresci Congress to be held in Paris in July. This is a remarkable example of the international solidarity of a profession."

Demaria Visiting America

Jules Demaria of the Paris office of Andre Debrie is visiting American branches of his company for a few weeks and will make a tour of studios with the company's American representative, H. R. Kissman.

Warners Increase Circuit

The Warner theatre circuit this week took over the operation of four L. A. Roth theatres at Madison, Morristown and Summit, New Jersey.

LEADERS OF STRIKING UNIONS ARE DEPOSED; SETTLEMENTS REJECTED

Jurisdictional Dispute with IATSE Now Comes Into Sharp Focus as Federated Crafts' Basic Grievance at Studios

The underlying jurisdictional dispute between Hollywood's striking unions and the International Alliance of Theatrical Stage Employees this week came into sharp focus as Federated Motion Picture Crafts' basic grievance and as the reason behind the Gilbert and Sullivan motif which newspaper reports of the negotiations assumed.

The strikers twice repudiated settlements approved by their own officers and negotiated by the vice-president of their International Brotherhood because the IATSE entered into the agreement, ordered the International officer to cease further efforts in their behalf, accepted the resignation of the president of Federated Crafts, and said they themselves would negotiate any settlement.

The unions then sent copies of a proposed settlement to every producer which reiterated their willingness to return to work upon a written guarantee of a 100 per cent union shop and discharge of strikebreakers.

The threat of CIO affiliation by the strikers remained in the background.

The IATSE gained further strength throughout the nation as distributor representatives met with delegations from newly organized exchange unions in key cities of the east, midwest and south to negotiate wage and hour agreements.

The three Hollywood locals of the International Brotherhood of Painters and Paperhangers, strongest unit in Federated Crafts and the key group in the strike, on Monday separately voted down a strike settlement proposed by Joseph Clarke, international vice-president of the Brotherhood. The proposal was the same as that rejected last week by the strikers by a vote of 640 to 276 except that it was in writing. Under it George Browne, IATSE president, agreed to guarantee to makeup men that strikebreakers doing makeup work and drafting would be removed from the studios. The makeup men would go over to IATSE jurisdiction.

Following this second rejection of the settlement agreed upon by Mr. Clarke and Mr. Browne the strikers, in an action unprecedented in labor history in the motion picture industry, passed a resolution ordering Mr. Clarke to refrain from further efforts for a settlement and adding that they themselves would negotiate any settlement.

Rejection of the agreement last week was accompanied by indications that it would have been acceptable if the guarantee had been put in writing. At the meeting this week at which even the written guarantee was rejected the agreement met with denunciation from strikers and their leaders.

William Cullen's resignation as head of Federated Crafts was accepted also on Monday at a meeting of the organization's executive committee. The charge that he exceeded his authority in asking Mr. Clarke to settle the strike was said to have resulted in the request for his resignation.

STATES REENFORCE LABOR LEGISLATION

A labor relations act designed to cover purely intrastate business, a duplicate of the federal Wagner Act, has been passed by both houses of the Massachusetts legislature with an amendment declaring sit-down strikes illegal. An amendment to force labor unions to incorporate was defeated.

Labor organizers and business agents of unions would be licensed by the state under provisions of a bill introduced in the Wisconsin legislature.

With the Missouri legislature nearing adjournment, a bill providing for minimum wages and hours for women and children in industry was lost, a senate committee having failed to get a quorum on its last attempt to secure action on the proposal.

The strikers were reported to be hard hit by the lack of money and many have applied for relief. The longshoremen's and sailors' unions, both of which offered aid early in the strike, this week were said to be supplying funds.

Fitzgerald Quits

Edward Fitzgerald, Department of Labor conciliator, who helped to arrange the agreement between Mr. Clarke and Mr. Browne, last Saturday withdrew from the situation. As far as he was concerned, he said, the strike was settled when Mr. Clarke signed the agreement giving the IATSE the makeup men and draftsmen with the painters and scenic artists reentering the basic pact.

Federated Crafts last Friday issued a strike call against 28 independent studios and said 1,000 of its members who are painters, hairdressers, makeup artists and draftsmen would leave their jobs. Strike committee members said the call was an answer to an ultimatum issued the day before by Mr. Browne calling upon employees in these crafts to repudiate their affiliation with Federated Crafts and become members in good standing of the IATSE.

Producers who have signed the Screen Actors' Guild contract on Monday named Edward J. Mannix, chairman; Henry Herzbrun, B. P. Schulberg, Phil Krasne and Scott R. Dunlap as a committee to represent them in the setting up of further details of the agreement. The producers have agreed that each signatory to the contract will deal separately on problems arising on their own lots but will work in cooperation with the general committee. The committee to represent the independents in the negotiations includes I. E. Chadwicke, Maurice Conn, Sam Katzman and C. C. Burr.

The Screen Writers Guild of the Authors League of America, revived at a meeting last week at which speakers urged members to press for negotiations under the Wagner Labor Relations Act and attacked the Screen Playwrights' Code, was to elect officers this week. Wells Root was chairman of the nominating committee.

Exchange Scales Discussed

Home office executives of distributing companies this week were to meet with representatives of newly organized exchange unions from eight or nine key cities following tentative agreements concluded late last week with groups from Buffalo, New Haven, Washington, Cleveland and Pittsburgh. Union delegates from as far west as Kansas City, Mo., and as far south as New Orleans have made requests for conferences.

The distributors are considering the establishment of a central committee to negotiate with unions in the west in order to expedite matters.

Under the terms of the temporary agreements which will be replaced by two-year contracts, a minimum working schedule of 40 hours a week and wage scales have been agreed. All other details are now being worked out.

The percentage of increases varies in each situation and with each company. There has been no uniform wage scale up to now and the larger companies are understood to have been paying employees more than the others. Under the set wage scale to be adopted with the signing of the contracts the increases thus will be larger for the smaller companies.

Shippers, porters and ad sales clerks are the only service employees included in the contracts being negotiated. These are retroactive to the date when negotiations were started.

Although there have been minor arguments at the meetings, company officials said the negotiations have been amicable. A representative of the IATSE has been attending all conferences.

Truce in Milwaukee

A temporary truce has been signed by the Building Service Employees' union, an affiliate of the American Federation of Labor, and the Aragon, Milwaukee and National theatres, Milwaukee neighborhood houses, in the labor dispute which resulted in retaliatory picketing by the United Theatre Workers' Union, a CIO group, at the Tower, Grace, Savoy, Garfield and Egyptian theatres, all circuit controlled. The state labor board is seeking a permanent settlement of the dispute.

Charles O. Smith, secretary of the Fort Wayne local of the Motion Picture Theatre Operators' Union; Leo K. Smith, member of the Union, and Fred C. Blacker, of the Kokomo, Ind., local of the union, who had been held under bond as fugitives in connection with New York City theatre bombings, were released this week by Judge William H. Schannen when New York officers failed to appear with extradition papers.

Degree for Van Schmus

An honorary degree of Doctor of Humanities was conferred by Washington and Jefferson College on W. G. Van Schmus, managing director of the Music Hall in New York, during the school's 136th commencement exercises at Washington, Pa., over last weekend. The degree recognized the recipient's "accomplishmnts in the cultural world and his leadership in the art of fine entertainment."

Loew's Promotes Managers

Charles C. Moskowitz, in charge of the Metropolitan theatres for Loew's, Inc., in New York, on Monday promoted Seymour Mayer, manager of the Pitkin in Brooklyn, and Maurice Siedlitz, east side manager, to district managers to divide between themselves the duties handled by the late Carl Levi. Al Weiss, formerly at the Oriental in Brooklyn, will manage the Pitkin.

NEW YORK REFUSES PERMISSION TO MINSKYS TO ENTER FILM BUSINESS

License Commissioner Moss Charges That the Brothers of Burlesque "Cannot Be Trusted" with Public Morals

Sex in theatricals is again in the headlines.

New York City has refused to grant to Minsky Brothers—the burlesque and "strip-tease" Minskys—a permit to operate on Broadway a combination motion picture and "all-Negro revue" theatre, on the grounds that Morton and Herbert K. Minsky "cannot be trusted" with public morals in show business. The Minskys immediately cried "libel" and "violation of Constitutional rights," and threatened an assortment of suits.

So reported the New York press this week, almost unanimously.

Elsewhere, "Idiot's Delight" and "Tobacco Road," of the stage, and the motion pictures "Damaged Lives" and "Damaged Goods," "Ecstasy" and "The Vice Racket" were subjects of censorial attention.

Broadway's latest Minsky jolt, by Paul Moss, New York Commissioner of Licenses, follows Mr. Moss's closing of Minsky and all other burlesque theatres, in April, after repeated indecency charges had been hurled from press and pulpit, particularly against the Gotham burlesque theatre on 125th Street, operated by the Minskys' brother, Abraham. The Gotham was fined $500.

Now Morton and Herbert K., out of show business since the Moss edict against "Minsky-burlesque", are described in the news headlines as trying to return to Broadway with their proposed motion picture and Negro-revue program for their Oriental theatre. But Commissioner Moss has ruled, the press reports, that "the name Minsky has become associated in the public mind with indecent burlesque shows, and if this theatre were licensed, it would again be appealing to the lowest instincts of its patrons. The long record of the applicant corporation makes it unworthy of further consideration."

Application for the license was made in the name of Mormen Theatres, Inc., which, Mr. Moss pointed out, was a transposition of Menmor Theatres, former operators of the Minsky Oriental.

In his decision following a hearing, Commissioner Moss is quoted in the press as saying:

"The officers (of Mormen Theatres) are the same with one exception, and the Minsky Brothers own 50 per cent of the stock. They have been in the burlesque business for a number of years, during which time the name 'Minsky' has become associated in the public mind with indecent shows.

"They had previously agreed in writing to abide by the rules and regulations of the License Department, but violated them and put on a type of entertainment which aroused great public indignation and resulted in my refusal to renew the then-existing license.

"Advance advertising copy shown to me indicates that the new enterprise would not in any way be changed from the old.

"The long record of defiance of public opinion and public decency in this city by those in control of the applicant corporation makes it unworthy of any further consideration.

"The applicant cannot be trusted with the license sought and to grant it would be dangerous to the morals and welfare of the community."

BISHOP VERSUS MAYOR IN CENSORSHIP DRIVE

Because Alfred Lunt of "Idiot's Delight" flatly refused to play in a censored version of the play as ordered by Mayor Dan Butler of Omaha, the mayor finally backed down a bit this week and lost much ground in his move to force a strict motion picture and legitimate play censorship.

Mr. Lunt, to prove he was not bluffing, ordered the scenery of the play removed from the Paramount theatre and the cast ready to leave town. After the mayor capitulated, the play played to a packed house at $2.65 top price.

Prestige of the socially-prominent Drama League of Omaha members, sponsors of the play, and alliance with the liberal side by Reverend G. Bromley Oxnam, Methodist Bishop of Omaha, also swayed the mayor. Bishop Oxnam, in a public statement, said the mayor's next campaign slogan should be:

"Every little damma should be taken from our drama."

"High Class" Show Promised

In making application, on May 5th, four days after Mr. Moss forced the closing of New York's 14 burlesque theatres by refusing to renew licenses, the Minskys asserted this week that they had definitely forsaken burlesque and were seeking a new license to present a "high-class" show.

Announcing his latest action, the Commissioner revealed that he had granted licenses for reopening to two other theatres which were once burlesque houses. These are the Fifth Avenue Theatre, at 1,187 Broadway, and the People's theatre, 199 Bowery. The Fifth Avenue theatre will operate only as a motion picture house, while the People's on the Bowery will present motion pictures and Italian dramas with an occasional billing of Italian vaudeville.

Minskys Irate

Moss' reputed statement, "The applicant cannot be trusted with the license sought and to grant it would be contrary to good order and public decency and would be dangerous to the morals and welfare of the community" was declared by the press to have aroused the Minsky brothers' ire.

They reputedly said they will seek a writ in Supreme Court to compel the Commissioner to issue a license, and that they are contemplating a libel suit against him for the foregoing statement, besides a $10,000 damage suit for the expenses incurred in preparing their new show. The Minskys asserted they have been rehearsing 60 Negroes for six weeks and 35 of these girls "will be forced back on relief if the show does not go on."

Burning at Commissioner Moss's charge that the name of Minsky has been too closely associated in the public mind with indecent burlesque and his added charge that their habit of breaking promises is too well known, the brothers called Mr. Moss's action arbitrary and unjustified, and said that their attorney, Samuel Phillips, had been instructed to write out a writ of mandamus, according to the newspaper accounts of the fight, which also quoted Morton Minsky as follows:

"We'll mach our private lives with the Commissioner's any day. Our constitutional rights have been violated. We are living in America, not under a dictatorship.

"Does the Commissioner think that the play, 'Behind Red Lights' is proper entertainment for every one? It is objectionable because it deals with prostitution."

The city had originally cancelled the Minsky burlesque licenses on Commissioner Moss's charges of lewd performances, wherein the so-called "strip tease" act was featured with women taking off their clothese on the stage to music.

Morton Minsky, however, in reputedly admitting the name Minsky was associated with burlesque, said this week that he and his brother now offer to remove both the name "Minsky" and the title "burlesque" from their Oriental theatre for which they seek a license.

Lowering of "Standards" Blamed

The case of the people versus the "strip-tease" type of burlesque was further explained this week by Commissioner Moss in an interview in the Daily Princetonian, Princeton University undergraduate newspaper, in which Mr. Moss charged that, basically, the fall of New York burlesque houses was due to "competition among themselves."

"Each house strove to increase its patronage by lowering the standards of its performance more and more until finally public sentiment called for some action," Mr. Moss explained. "Therefore, when their licenses came up for renewal I merely denied their applications.

"When Ziegfeld and George White were producing on Broadway, they put on shows which included talent and were beautiful. In 1929 the three burlesque houses in the city were putting on shows somewhat resembling Ziegfeld's. During the past eight years, however, the number of houses has increased to fourteen, concentrated in three sections of the city, and in this period each house began to make its show more risque than the one next door.

"What happened? The 'varicose alleys,' the ramps from the stage to the aisles of the theatres, came and went. They were fire hazards for one thing and added nothing whatsoever to the beauty of the show.

"Comedians with cruder and cruder jokes came. Pure strip teasers came, girls who are there to undress in front of the audience and nothing else. Finally, some of the theatres started giving out passes to children in the subways, near the schools and on the streets.

"If they hadn't had to undersell each other in quality of performance, they might still be open," Moss said.

Night Clubs Warned

The drive against "sex" in theatricals was further extended in New York when, after closing the burlesque houses and refusing permits for their reopening, the city moved into the night club field in and around Broadway, warning that they, too, must clean up their shows or lose their licenses. Deputy Police Commissioner John J. Sullivan, at a hearing in

(Continued on following page)

NEW REBUFF HANDED TO THE MINSKYS

(*Continued from preceding page*)

the Greenwich Street police station, said, "Shows bordering on the nude, glamorous photographs of nude women displayed outside the night clubs, double meaning dialogues of a suggestive tenor, and risque scenes will not be tolerated by the police department."

Burlesque producers in New York were reluctant to discuss reports that they were planning to appoint a "czar" to govern their business, and thereby seek to reopen their closed houses with shows of a different type. J. H. Herk, of the Gaiety theatre, said the report was premature, but indicated an announcement might be forthcoming shortly.

In Other Cities

Meanwhile, in Omaha, the ban which Mayor Dan Butler recently put on the play, "Idiot's Delight," and the picture, "Ecstasy," scheduled for Omaha theatres, has apparently stimulated officials in other cities to do likewise.

In Council Bluffs, Iowa, just across the line from Omaha, Mayor William Guilfoyle has announced he will appoint a committee to pass on "questionable" pictures and plays. The mayor pointed out that only plays and pictures about which there is a question will be brought before the board and that he wants no arbitrary opinions. However, decision of the board would be final.

Need for the committee arose last week when an "out-of-town" distributor asked permission to show "The Vice Racket," Mayor Guilfoyle explained.

In Iowa City, Iowa, Mayor Myron J. Walker denied Robert Griffith permission to allow a sound-truck ballyhoo for "The Vice Racket." The mayor also asked removal of signs on Griffith's Iowa theatre front which showed scenes in the "adult only" show which proposed to expose "unbelievable secrets."

In New York, Eureka Productions, Inc., was granted a permanent injunction by Justice Isidore Wasservogel in the supreme court against Metropolis Pictures and Martin J. Lewis, restraining the defendants from using the word "Ecstasy" in the title of the motion picture, "Ecstasy of Young Love."

Samuel Cummins, president of Eureka, announced at the same time that his "ecstasy"—sex-film—had just finished 18 weeks at the Warner Orpheum in Chicago and that it had been booked by the Essaness Circuit there to play 19 prints on a day-and-date basis.

Judge John Rine of the state district court in Omaha, however, ruled last Saturday that the picture, "Ecstasy," may not be shown in Nebraska on the ground that it violates the decency statutes of the state. He dissolved a previous temporary restraining order obtained by Mr. Cummins.

Judge Rine had signed the temporary order on May 29th restraining city officials of Omaha from interfering with the showing. The order was directed against Mayor Butler because it was he who had informed Ralph Goldberg, owner of the Town theatre, that "Ecstasy" would not be permitted there. Mr. Cummins had threatened legal action against Mayor Butler, in addition to the injunction suit in an attempt to force a showing of the picture at the Town.

Meanwhile, the Kansas censor board has passed "Damaged Goods," which is being released through Grand National exchanges, with the restriction that children under 12 must be accompanied by a parent. The Kansas City censors recently turned down several sex pictures, which were brought into the town after runs in Chicago and in the East. Most of these films, however, were "old-time productions which are being revived.

Philadelphia Censors Differ

Members of the State Censor Board in Philadelphia were split over "Damaged Goods" and Weldon Pictures' "Damaged Lives." The board studied both pictures for more than a week without rendering a decision. "These two pictures have caused the board more trouble than all the others we reviewed put together," Mrs. A. Mitchell Palmer, chairman, said. She said she was in favor of passing both of them but that she was opposed by the other two censors. The dissatisfaction between the board members may finally be called to the official attention of Governor Earle and settled by him.

In the meantime, the members of the board are awaiting an opinion of Attorney General Charles Margiotti on the legality of passing films with a proviso that children under 16 not be admitted. Mrs. Palmer declared she was told when the present board took office more than a year ago that this was illegal action in the state of Pennsylvania but she is demanding another opinion.

Special showing of "Damaged Lives" was held at the Erlanger Theatre two weeks ago. It was attended by the mayor and city officials and admittance was only on cards signed personally by the mayor.

Exhibitor Groups Set Meetings

Exhibitor organization activities this week centered around the Southeastern Theatre Owners Association, which plans a convention at Birmingham, Ala., June 27-29; the organization of Downtown Theatre Owners Association in Cleveland; the Kansas-Missouri Theatres Association convention set for Topeka, June 22-23; the elections of Allied Theatre Owners of the Northwest; denial of the reported affiliation of the Independent Theatre Owners of California with Allied States Exhibitors; the spring meeting of the Motion Picture Theatre Owners of the Northwest at Spokane; a state meeting of Allied of New Jersey, Wednesday, and the formation of a new Ohio exhibitors' organization.

Cleveland downtown theatre managers formed Downtown Theatres Association to discuss common problems and to tighten the cooperation with downtown department stores. They are also seeking through street car transportation from the west side of town to the east side, now completed only by transferring. In lieu of a president, four chairmen have been named to alternate as presiding officer at the semi-monthly meetings. The four chairmen are Harry E. Long, Loew's division manager, Nat Holt, RKO Great Lakes division manager; Nat Wolf, Warner zone manager, and Bill Blair, manager of the Hanna, Cleveland's only legitimate dramatic theatre. Jess Fishman of Warners is secretary.

The possibilities of vaudeville as a boxoffice stimulant and a means of combatting double features and chance games will be one of the principal topics for discussion at the Kansas-Missouri meeting. Labor as well as taxes will also be discussed in detail and the problem of star broadcasts will be studied. John Stapel, president, will be in charge of the meetings. R. R. Biechele is secretary.

Allied Theatre Owners of the Northwest unanimously elected Al Steffes of Minneapolis president this week, after a two-year lapse, at the annual meeting in Minneapolis. He succeeds E. L. Peasley of Stillwater, Minn., who takes the post of vice-president. Stanley D. Kane, executive secretary, was also given a vote of thanks in appreciation of the services he rendered the organization during the past two years.

In inducing Mr. Steffes to accept the presidency, the members, headed by Sol Lebedoff, Bennie Berger, Ben Friedman and W. R. Frank presented a plan designed to guarantee Mr. Steffes an annual budget of $18,000 to pay his salary and that of former Minnesota Supreme Court Justice John P. Devaney as associate counsel at an annual salary of $10,000. Mr. Steffes was given carte blanche on expenses up to $4,000 yearly.

Allied of Jersey Meets

Allied Theatres of New Jersey met at the Hotel Berkeley-Carteret, Asbury Park, this week and heard a report on the national organization's annual convention which was held last week in Milwaukee.

The reported affiliation of the Independent Theatre Owners of California with the national Allied group is "absolutely unfounded" so far as the I.T.O. of Northern California is concerned, Morgan Walsh, operator of some 20 theatres in that territory and president of the group, announced this week.

Southeastern Theatre Owners Association will hold its annual convention at Birmingham June 27th-29th.

Netco Golf Tournament

The Netco Theatres Company, Paramount subsidiary in upper New York state, with headquarters at Newburgh, will hold its first annual golf tournament on June 17 at the Central Valley Club. George Walsh and Eugene Levy are sponsoring the tournament.

National Screen Buys Property

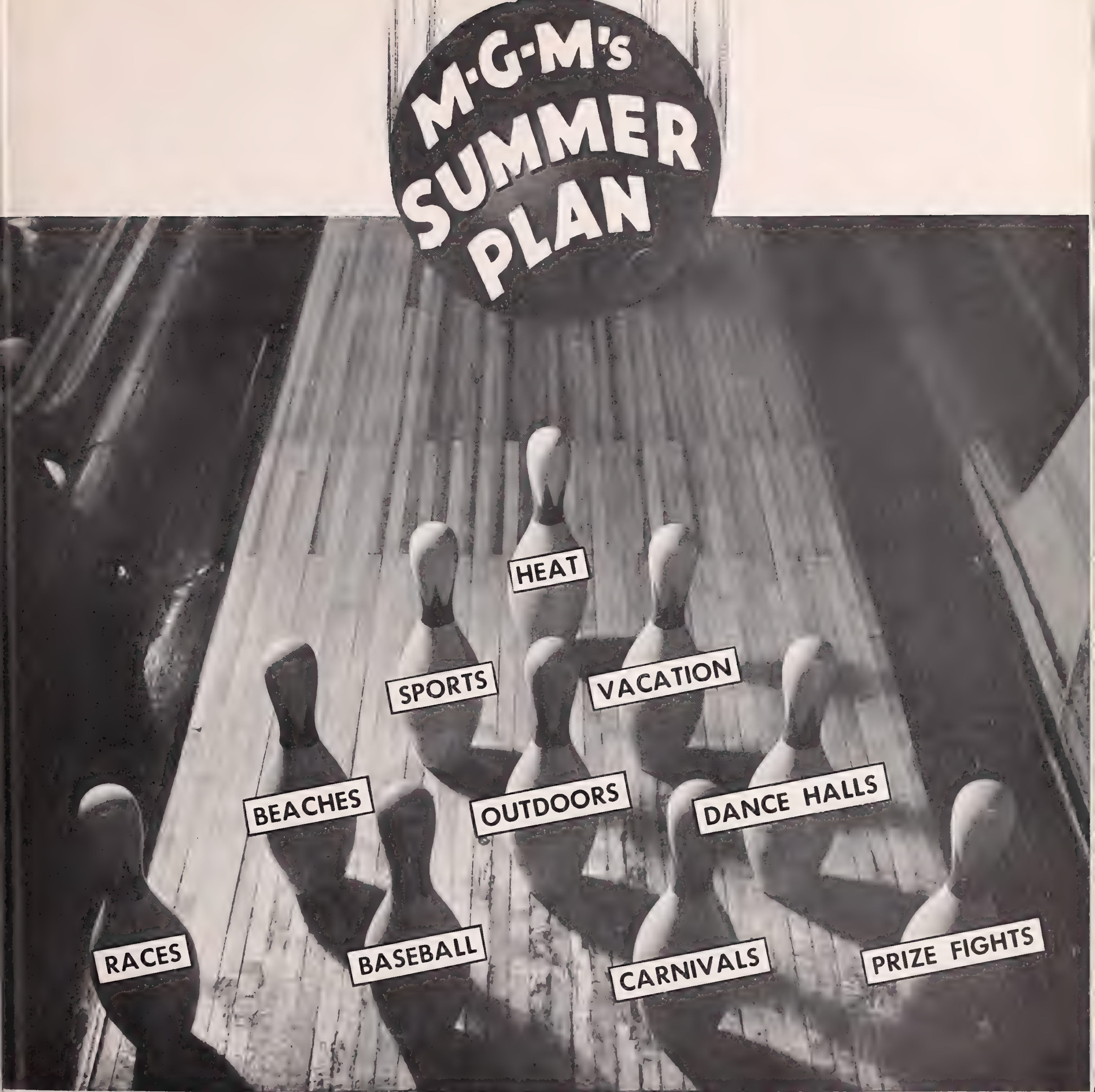
National Screen Service has purchased a one-story building and adjacent vacant lot on Seymour Avenue and Santa Monica Boulevard in Hollywood and will move its present plant to the new location after the existing building is remodeled and a new one built.

CBS Stock Plan Ready

Columbia Broadcasting System announced this week that it is prepared to exchange the presently outstanding $5 par value shares for both Class A and B stock for the new $2.50 par value shares, on the basis of one old share for two new ones.

Protest Raid on Film

Mexican children have gone on a school strike with the approval of their parents at Vacaville, Cal., to protest against a raid by the Mayor and police department on a meeting Saturday night at which "Spain in Flames" was being shown to raise funds for "Friends of Lincoln Battalion." Four persons were arrested and the projection equipment seized.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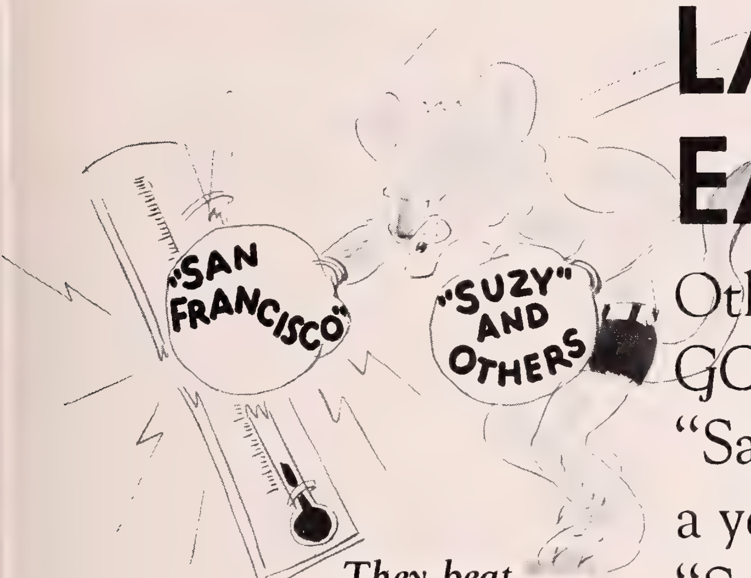
(*next page*)

"GET HOT, SUMMER WE'RE READY FOR YOU!"

M-G-M's favorite sport is exploding old-fashioned notions in this business! Unfortunately the practise still exists (*but not at* M-G-M) of re-releasing weaker product in the good old Summer-time! For many years M-G-M has gone out of its way to spike that silly notion by delivering many of its Biggest Productions during the hottest days!



They beat the heat!

LAST YEAR'S EARTHQUAKE!

Other companies thought we were *GOING NUTS* when we delivered "San Francisco" to start the Summer a year ago! But pictures like "Frisco", "Suzy" and more from M-G-M which would be the year's leaders of other companies are typical of the Summer Life-Savers you get from M-G-M.

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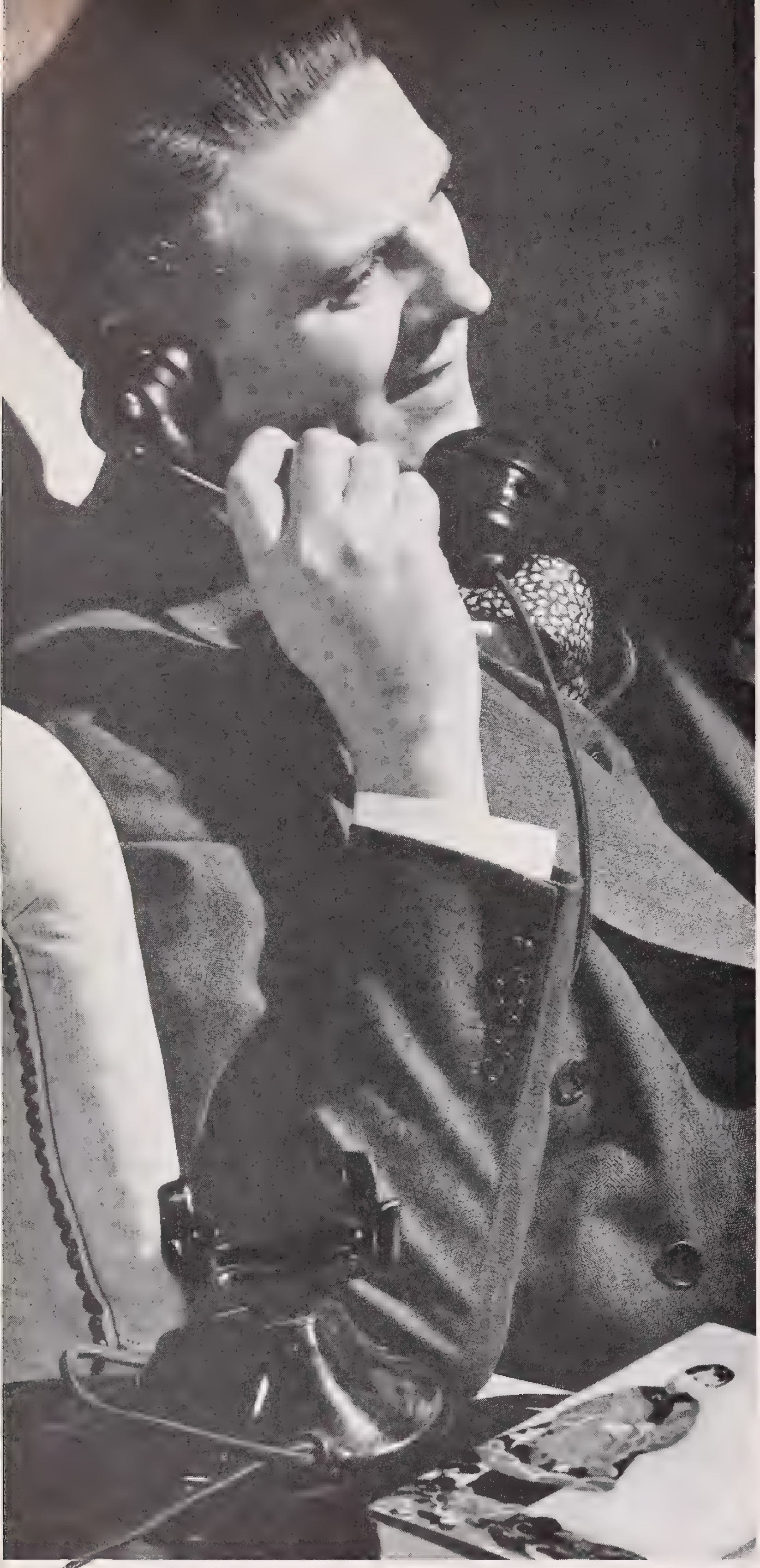
(Go on — but FAST — to next page!)



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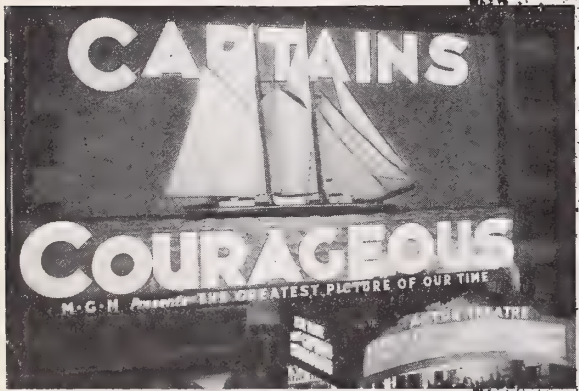
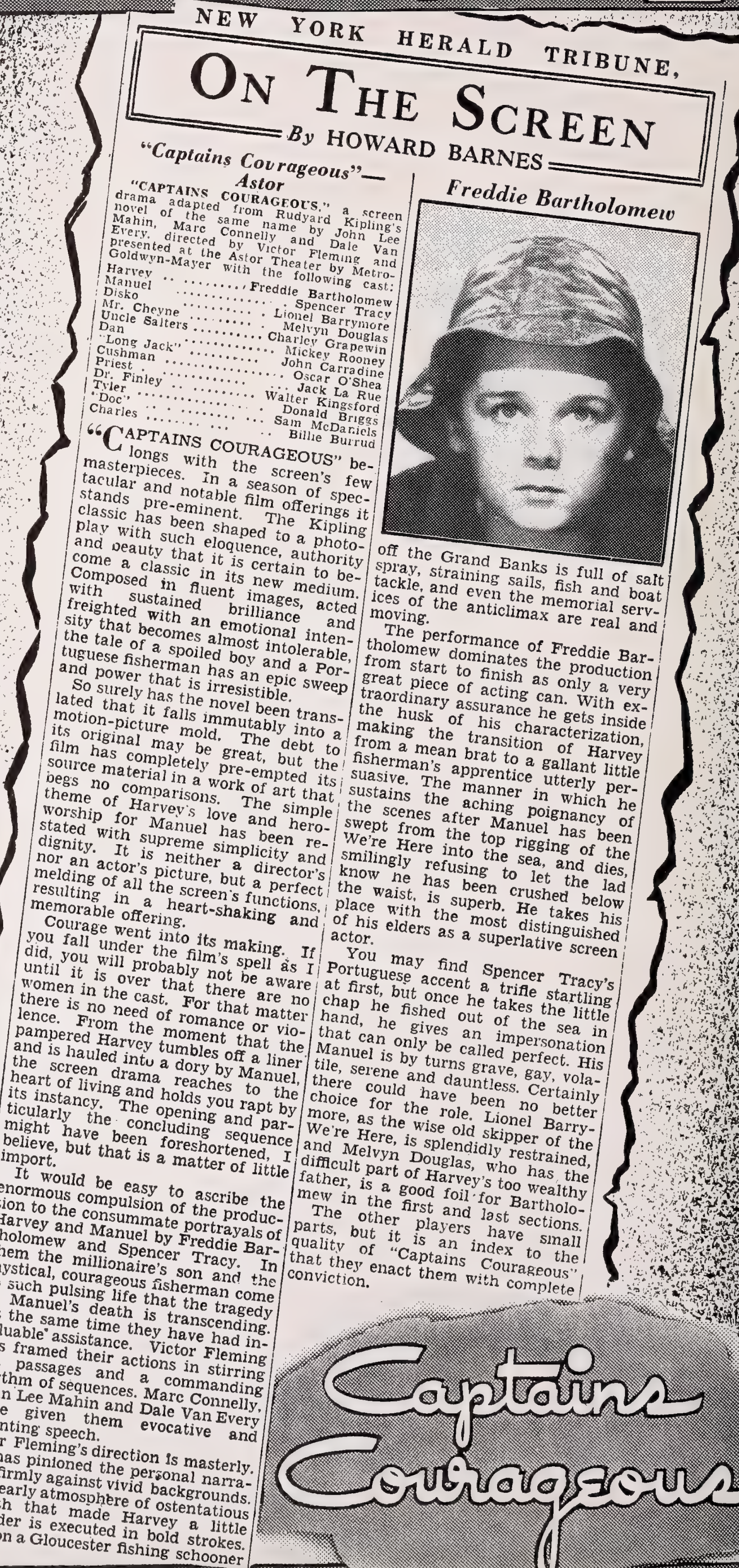
SO GOOD we print it all!

Oh, Mister Showman, prepare to be proud that your theatre will soon play this inspired, heart-gripping entertainment!



THIS REAL SHIP ATTRACTS CROWDS ON BROADWAY!

The huge electric sign on the Astor Theatre front reveals a full-sized sailing vessel. Mechanically operated, it rocks on the waves with sails blown realistically by wind machines. M-G-M showmanship is famed on the Gay White Way as it is throughout the nation.



NEW YORK HERALD TRIBUNE,

ON THE SCREEN

By HOWARD BARNES

"Captains Courageous"—Astor

"CAPTAINS COURAGEOUS," a screen drama adapted from Rudyard Kipling's novel of the same name by John Lee Mahin, Marc Connelly and Dale Van Every, directed by Victor Fleming and presented at the Astor Theater by Metro-Goldwyn-Mayer with the following cast:

Harvey	Freddie Bartholomew
Manuel	Spencer Tracy
Disko	Lionel Barrymore
Mr. Cheyne	Melvyn Douglas
Uncle Salters	Charley Grapewin
Dan	Mickey Rooney
"Long Jack"	John Carradine
Cushman	Oscar O'Shea
Priest	Jack La Rue
Dr. Finley	Walter Kingsford
Tyler	Donald Briggs
"Doc"	Sam McDaniels
Charles	Billie Burrud

"CAPTAINS COURAGEOUS" belongs with the screen's few masterpieces. In a season of spectacular and notable film offerings it stands pre-eminent. The Kipling classic has been shaped to a photoplay with such eloquence, authority and beauty that it is certain to become a classic in its new medium. Composed in fluent images, acted with sustained brilliance and freighted with an emotional intensity that becomes almost intolerable, the tale of a spoiled boy and a Portuguese fisherman has an epic sweep and power that is irresistible.

So surely has the novel been translated that it falls immutably into a motion-picture mold. The debt to its original may be great, but the film has completely pre-empted its source material in a work of art that begs no comparisons. The simple theme of Harvey's love and hero-worship for Manuel has been restated with supreme simplicity and dignity. It is neither a director's nor an actor's picture, but a perfect melding of all the screen's functions, resulting in a heart-shaking and memorable offering.

Courage went into its making. If you fall under the film's spell as I did, you will probably not be aware until it is over that there are no women in the cast. For that matter there is no need of romance or violence. From the moment that the pampered Harvey tumbles off a liner and is hauled into a dory by Manuel, the screen drama reaches to the heart of living and holds you rapt by its instancy. The opening and particularly the concluding sequence might have been foreshortened, I believe, but that is a matter of little import.

It would be easy to ascribe the enormous compulsion of the production to the consummate portrayals of Harvey and Manuel by Freddie Bartholomew and Spencer Tracy. In them the millionaire's son and the mystical, courageous fisherman come to such pulsing life that the tragedy of Manuel's death is transcending. At the same time they have had invaluable assistance. Victor Fleming has framed their actions in stirring sea passages and a commanding rhythm of sequences. Marc Connelly, John Lee Mahin and Dale Van Every have given them evocative and haunting speech.

Mr Fleming's direction is masterly. He has pinioned the personal narrative firmly against vivid backgrounds. The early atmosphere of ostentatious wealth that made Harvey a little bounder is executed in bold strokes. Life on a Gloucester fishing schooner off the Grand Banks is full of salt spray, straining sails, fish and boat tackle, and even the memorial services of the anticlimax are real and moving.

Freddie Bartholomew

The performance of Freddie Bartholomew dominates the production from start to finish as only a very great piece of acting can. With extraordinary assurance he gets inside the husk of his characterization, making the transition of Harvey from a mean brat to a gallant little fisherman's apprentice utterly persuasive. The manner in which he sustains the aching poignancy of the scenes after Manuel has been swept from the top rigging of the We're Here into the sea, and dies, smilingly refusing to let the lad know he has been crushed below the waist, is superb. He takes his place with the most distinguished of his elders as a superlative screen actor.

You may find Spencer Tracy's Portuguese accent a trifle startling at first, but once he takes the little chap he fished out of the sea in hand, he gives an impersonation that can only be called perfect. His Manuel is by turns grave, gay, volatile, serene and dauntless. Certainly there could have been no better choice for the role. Lionel Barrymore, as the wise old skipper of the We're Here, is splendidly restrained, and Melvyn Douglas, who has the difficult part of Harvey's too wealthy father, is a good foil for Bartholomew in the first and last sections.

The other players have small parts, but it is an index to the quality of "Captains Courageous" that they enact them with complete conviction.

Captains Courageous

SO GOOD WE PRINT IT ALL

Captains Courageous

7th WEEK on Broadway at $2 Top and Still Going Strong!

On these pages are two newspaper ads from the New York campaign. Road-shows in other selected cities have launched this Great Picture for the mass audience and have made available for you the best practical promotion material you've ever had to pack 'em in!

NEW YORK AMERICAN

'Captains Courageous' Film Is Tagged as Prize of 1937; Held Above Highest Praise

"CAPTAINS COURAGEOUS," a Metro-Goldwyn-Mayer picture. Directed by Victor Fleming. Produced by Louis D. Leighton. Based on the book of the same title by Rudyard Kipling. Screen play by John Lee Mahin, Marc Connelly and Dale Van Every. Musical score by Franz Waxman. At the Astor.

THE CAST

Harvey	Freddie Bartholomew
Manuel	Spencer Tracy
Disko	Lionel Barrymore
Mr. Cheyne	Melvyn Douglas
Uncle Salters	Charley Grapewin
Dan	Mickey Rooney
"Long Jack"	John Carradine
Cushman	Oscar O'Shea
Priest	Jack La Rue
Dr. Finley	Walter Kingsford

By ROBERT GARLAND.

Here, supplanting "The Good Earth" at the Astor, is what must certainly turn out to be the prize picture of 1937. Of rare integrity, sustained emotional impact and captivating beauty, this free translation of Rudyard Kipling's "Captains Courageous" was a sensation last night on Broadway.

Once generally released, it will be a sensation everywhere. It cannot help but be. In a scenario in which Marc Connelly and a couple of other fellows had a hand, the Kipplingesque pattern is followed with high fidelity. Here is provided a dramatization of the spirit as well as the letter of the book.

The author, who had to die before Hollywood gave any convincing evidence of knowing he had ever been born, would admire the excellence of the dialogue, the smoothness of the progression, the pictorial magnificence of countless of the seascapes. And, whether boats or humans, he would applaud the perfection of the players.

In its on-screen aspect, "Captains Courageous" picks up the Poor Little Rich Boy in his father's mansion. Home from school on some sort of holiday, he is a liar and a cheat, a mischief-maker and a tattletale. At the same time, deep down beneath his unattractions, are a courage and a sensitivity gone disastrously astray.

When, on the befogged Grand Banks off Newfoundland, he falls overboard from an ocean liner, you at first feel that drowning is too good for him. Which, as a matter of report, it turns out to be. Soon, however, you are pleased that Manuel drags him into his fishing smack and takes him to the We're Here, becalmed in the mist nearby.

RESCUER AND RESCUED

And the crew of the good ship out of Gloucester, assisted by the dignity of labor and the majesty of the sea, proceed to make a Rich Little Poor Boy out of the Poor Little Rich Boy that used to be. From the captain, who is Lionel Barrymore, to the Mickey Rooney, who is his cabin boy and son, they get to work on him.

Especially the Spencer Tracy who, as Manuel, saved him from the perils of the deep and is too much like another fisherman called Peter of Galilee to cast him back again. Powerful in his simplicity, simple in his power, that Peter of Galilee would call this Manuel of Spencer Tracy friend. It is a memorable impersonation.

And now for some public word-eating! Word-eating in connection with young Freddie Bartholomew who, as the Poor Little Rich boy in course of reconstruction on the Grand Banks, is superb. Maybe it was Little Lord Fauntleroy himself, I didn't care for. And young David Copperfield in person. It just couldn't have been Freddie.

There's no need to hold the horses of your enthusiasm where this new arrival at the Astor is concerned. You couldn't over-praise "Captains Courageous" if you tried.

IT'S GREAT! SAY ALL THE NEW YORK CRITICS!

"Belongs with the screen's few masterpieces." —*Howard Barnes,* HER. TRIB.

"It ranks with 'Good Earth.' An unforgettable picture made with beauty, sincerity and heart-warming appeal. Decidedly worth seeing."—*Rose Pelswick,* JOURNAL.

"Approaches the perfect movie, making you laugh and glow. Majestic, thrilling and stirring."—*Bland Johaneson,* MIRROR.

"Call it a great picture and you have the only possible description of Captains Courageous." —*William Boehnel,* WORLD-TELEGRAM

"Faithfully carries along in the Astor's long line of hits: *Good Earth, Romeo and Juliet, Great Ziegfeld* and similar MGM pieces."—*Leo Mishkin,* TELEGRAPH.

"Magnificent, stirring and tender. Of course you will have to see it." —*Archer Winsten,* POST

"Another sure hit. One of the season's most enjoyable films."—*Eileen Creelman,* SUN.

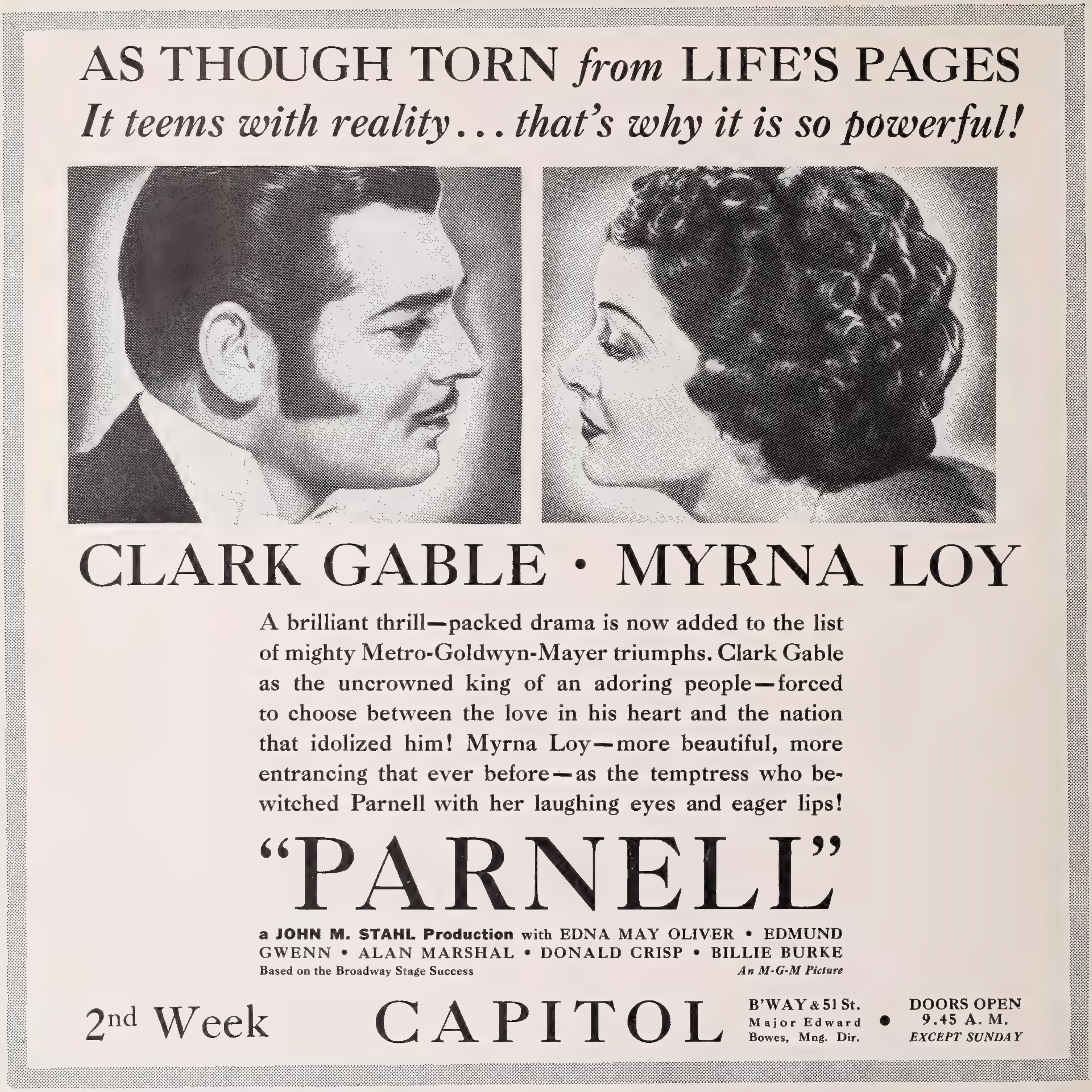
"Inspiring film. Simplicity is one of the picture's chief claims to greatness. Fresh laurels for Freddie Bartholomew. Spencer Tracy admirable."—*Kate Cameron,* NEWS.

"Another of those grand jobs of movie-making we have come to expect of Hollywood's most prodigal studio. Metro can take pride in its production."—*Frank Nugent,* TIMES.

ASTOR
BROADWAY at 45th STREET

Twice Daily, 2:55, 8:55. Sunday 3, 6, 8:55, Show Saturday. Matinees 50c, 77c, $1.00. E $1.00, $1.50, $2.00. Saturday Matinee and Sunday 6 P. M. 50c, 77c, $1

Next Pag
KEEP GOIN
and the folks wi keep coming!



AS THOUGH TORN *from* LIFE'S PAGES

It teems with reality... that's why it is so powerful!

CLARK GABLE · MYRNA LOY

A brilliant thrill—packed drama is now added to the list of mighty Metro-Goldwyn-Mayer triumphs. Clark Gable as the uncrowned king of an adoring people—forced to choose between the love in his heart and the nation that idolized him! Myrna Loy—more beautiful, more entrancing that ever before—as the temptress who bewitched Parnell with her laughing eyes and eager lips!

"PARNELL"

a **JOHN M. STAHL Production** with EDNA MAY OLIVER • EDMUND GWENN • ALAN MARSHAL • DONALD CRISP • BILLIE BURKE

Based on the Broadway Stage Success

An M-G-M Picture

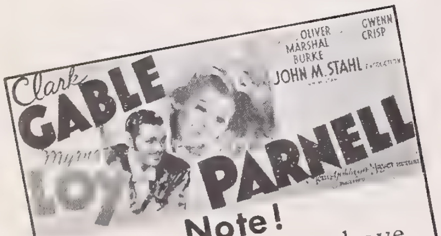
2nd Week

CAPITOL

B'WAY & 51 St.
Major Edward Bowes, Mng. Dir.

DOORS OPEN
9.45 A. M.
EXCEPT SUNDAY

A typical advertisement from the New York extra-space campaign!



Note!

"Parnell" 24-sheet above is posted nationwide in 1,500 cities, on 9,000 stands, in addition to great national magazine campaign in 27 famed publications.

STARS!
STARS!
STARS!

TRADE RAVE-VIEWS!

"A brilliant trophy to the records of John M. Stahl, Clark Gable and Myrna Loy."—*Daily Variety*

"Your reviewer left the Capitol Theatre last night telling himself M-G-M had added to its already illustrious reputation with the making of 'Parnell'."

—*M. P. Daily*

"Superb drama. A beautiful and compelling, human document, 'PARNELL' is headed for outstanding grosses everywhere."

—*Hollywood Reporter*

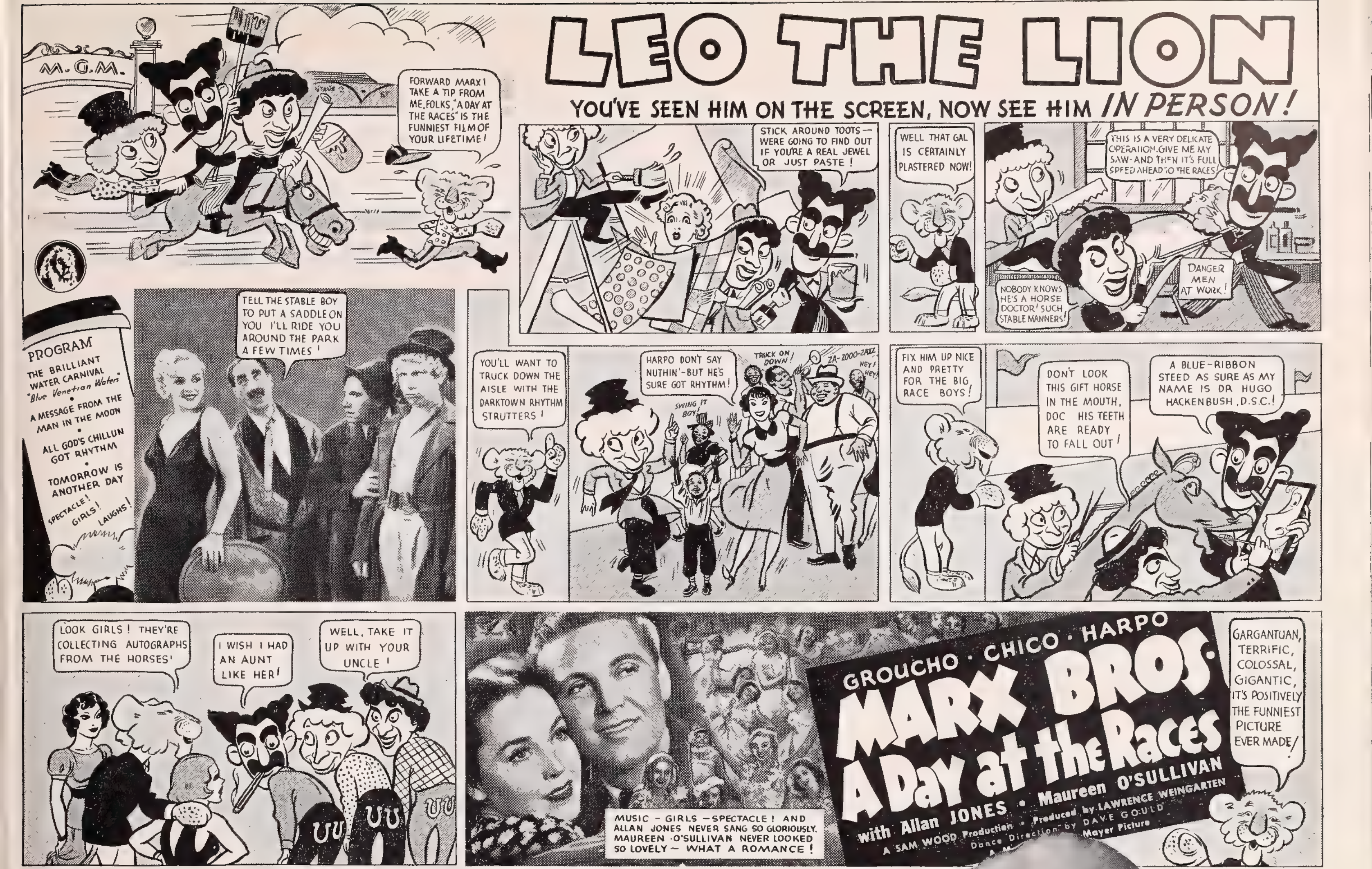
Just one of your Multi-Million-Dollar Summer Festival!

W Birnbaum

music
and
madness
and
girls
and
guffaws
and
songs
and
spectacle
and
pep
and
personalities
and
cut-ups
and
cuties
and
lines
like
this
at
the
box
office for **Marx Bros.** in "**Day at the Races**"

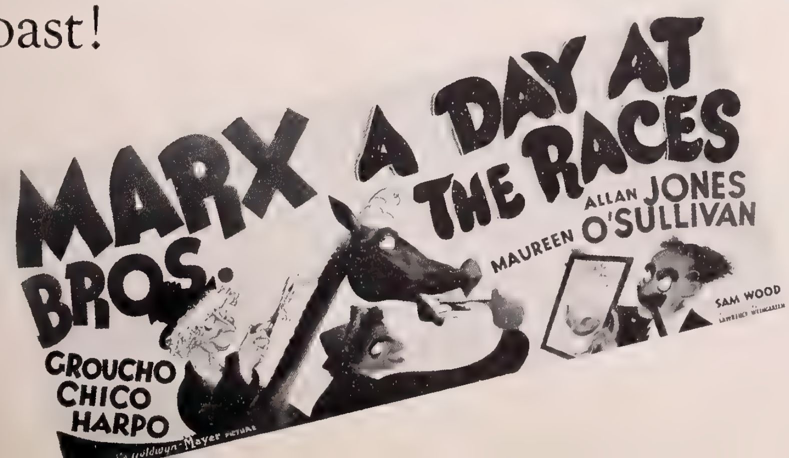
MARX BROS. (*Groucho, Chico, Harpo*) in "A DAY AT THE RACES"
with Allan Jones and Maureen O'Sullivan • A Sam Wood Production
A Metro-Goldwyn-Mayer Picture.

LITHO U S A

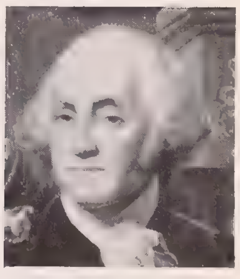

LEO THE LION
YOU'VE SEEN HIM ON THE SCREEN, NOW SEE HIM IN PERSON!
M.G.M.
FORWARD MARX! TAKE A TIP FROM ME, FOLKS, "A DAY AT THE RACES" IS THE FUNNIEST FILM OF YOUR LIFETIME!
STICK AROUND TOOTS — WERE GOING TO FIND OUT IF YOU'RE A REAL JEWEL OR JUST PASTE!
WELL THAT GAL IS CERTAINLY PLASTERED NOW!
THIS IS A VERY DELICATE OPERATION. GIVE ME MY SAW-AND THEN IT'S FULL SPEED AHEAD TO THE RACES!
NOBODY KNOWS HE'S A HORSE DOCTOR! SUCH STABLE MANNERS!
DANGER MEN AT WORK!
PROGRAM
THE BRILLIANT WATER CARNIVAL "Blue Venetian Waters"
A MESSAGE FROM THE MAN IN THE MOON
ALL GOD'S CHILLUN GOT RHYTHM
TOMORROW IS ANOTHER DAY
SPECTACLE! GIRLS! LAUGHS!
TELL THE STABLE BOY TO PUT A SADDLE ON YOU I'LL RIDE YOU AROUND THE PARK A FEW TIMES!
YOU'LL WANT TO TRUCK DOWN THE AISLE WITH THE DARKTOWN RHYTHM STRUTTERS!
HARPO DON'T SAY NUTHIN'-BUT HE'S SURE GOT RHYTHM!
TRUCK ON DOWN!
ZA-ZOOO-ZAZ!
HEY! HEY!
SWING IT BOY!
FIX HIM UP NICE AND PRETTY FOR THE BIG RACE BOYS!
DON'T LOOK THIS GIFT HORSE IN THE MOUTH, DOC HIS TEETH ARE READY TO FALL OUT!
A BLUE-RIBBON STEED AS SURE AS MY NAME IS DR HUGO HACKENBUSH, D.S.C.!
LOOK GIRLS! THEY'RE COLLECTING AUTOGRAPHS FROM THE HORSES!
I WISH I HAD AN AUNT LIKE HER!
WELL, TAKE IT UP WITH YOUR UNCLE!
MUSIC - GIRLS - SPECTACLE! AND ALLAN JONES NEVER SANG SO GLORIOUSLY. MAUREEN O'SULLIVAN NEVER LOOKED SO LOVELY — WHAT A ROMANCE!
GROUCHO · CHICO · HARPO
MARX BROS.
A Day at the Races
with Allan JONES · Maureen O'SULLIVAN
A SAM WOOD Production · Produced by LAWRENCE WEINGARTEN
Dance Direction by DAVE GOULD
Mayer Picture
GARGANTUAN, TERRIFIC, COLOSSAL, GIGANTIC, IT'S POSITIVELY THE FUNNIEST PICTURE EVER MADE!

"JUST HATCHED!"

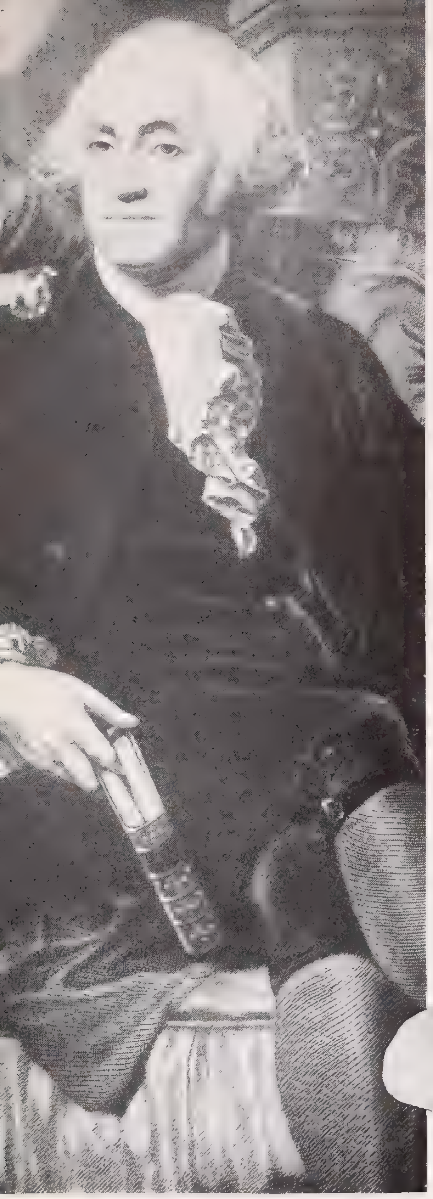
Another ticket-selling idea by the live-wire showmen of M-G-M. The above CARTOON-AD, in full colors, appears in the nationally syndicated COMIC WEEKLY SECTIONS reaching millions of readers from coast to coast!


MARX BROS.
A DAY AT THE RACES
ALLAN JONES
MAUREEN O'SULLIVAN
GROUCHO
CHICO
HARPO
SAM WOOD
LAWRENCE WEINGARTEN
Goldwyn-Mayer PICTURE

LEFT:
Also advertised for a full month on billboards in M-G-M giant coast-to-coast posting!

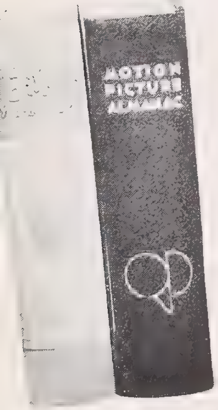


LEO TAKES A HINT FROM GEORG WASHINGTON ON NEXT PAGE!



HE NEVER TOLD A LIE! AND THIS IS THE TRUTH:

"DAY AT THE RACES"
is the funniest picture
of my entire career!"


MOTION PICTURE ALMANAC
QP

LEFT:
The Film Daily Year Book and The Quigley Annual Almanac. See Leo's prediction below!

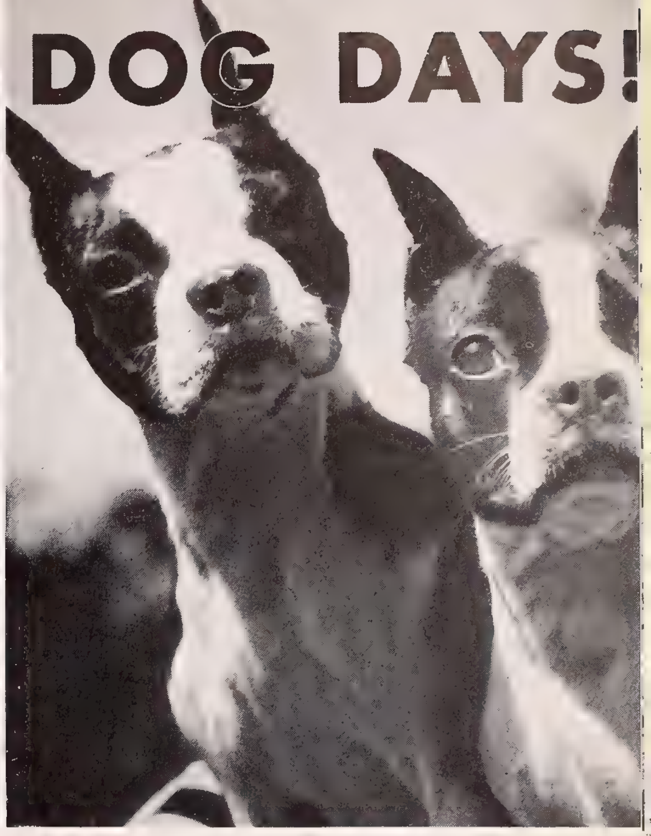
"I PREDICT

that 'A DAY AT THE RACES' will be recorded in these two annual Trade Directories as the Outstanding Musical Comedy Hit of the Year!"

MARX BROS
GROUC
CHICO
HARPO
A DAY AT THE RACES
ALLAN JONES
Maureen O'SULLIVAN
SAM WOOD
THE YEAR'S BIG
LAUGH-MUSIC AN
GIRL SH
RACING EXTRA!

"Cheer up World!
The Marx Boys
are coming!"

COOLING THOUGHT FOR THE DOG DAYS!



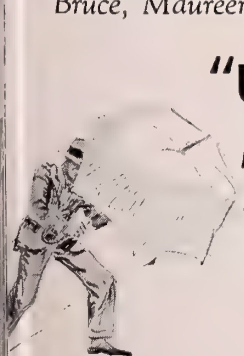
HERE ARE PERSONALITY-PACKED ENTERTAINMENTS FOR THE GAY SUMMER CROWDS!

Franchot Tone, Virginia Bruce, Maureen O'Sullivan

Romantic Drama!

"BETWEEN TWO WOMEN"

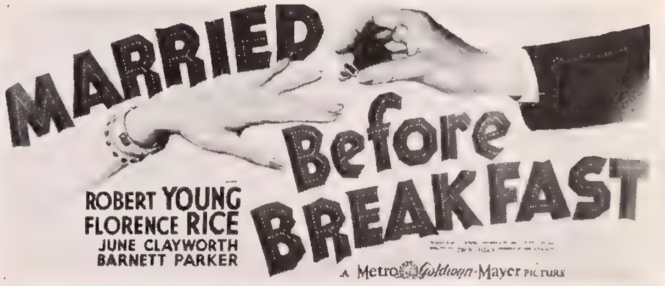
with FRANCHOT TONE, VIRGINIA BRUCE, MAUREEN O'SULLIVAN



"UMBRELLA MAN"

A Mystery Thrill with Leo G. Carroll, George Murphy and Rita Johnson.

Robert Young and Florence Rice in Romantic Fun!



MARRIED Before BREAKFAST
ROBERT YOUNG
FLORENCE RICE
JUNE CLAYWORTH
BARNETT PARKER
A Metro Goldwyn Mayer PICTURE

"Announcing the FIRST of the NEW BIG BUDGET, BIG NAME, HAL ROACH FEATURE COMEDIES, 'TOPPER.'"

Hal Roach presents

CONSTANCE BENNETT

CARY GRANT *in*

"TOPPER"

with ROLAND YOUNG

and BILLIE BURKE

(as Mr. and Mrs.)

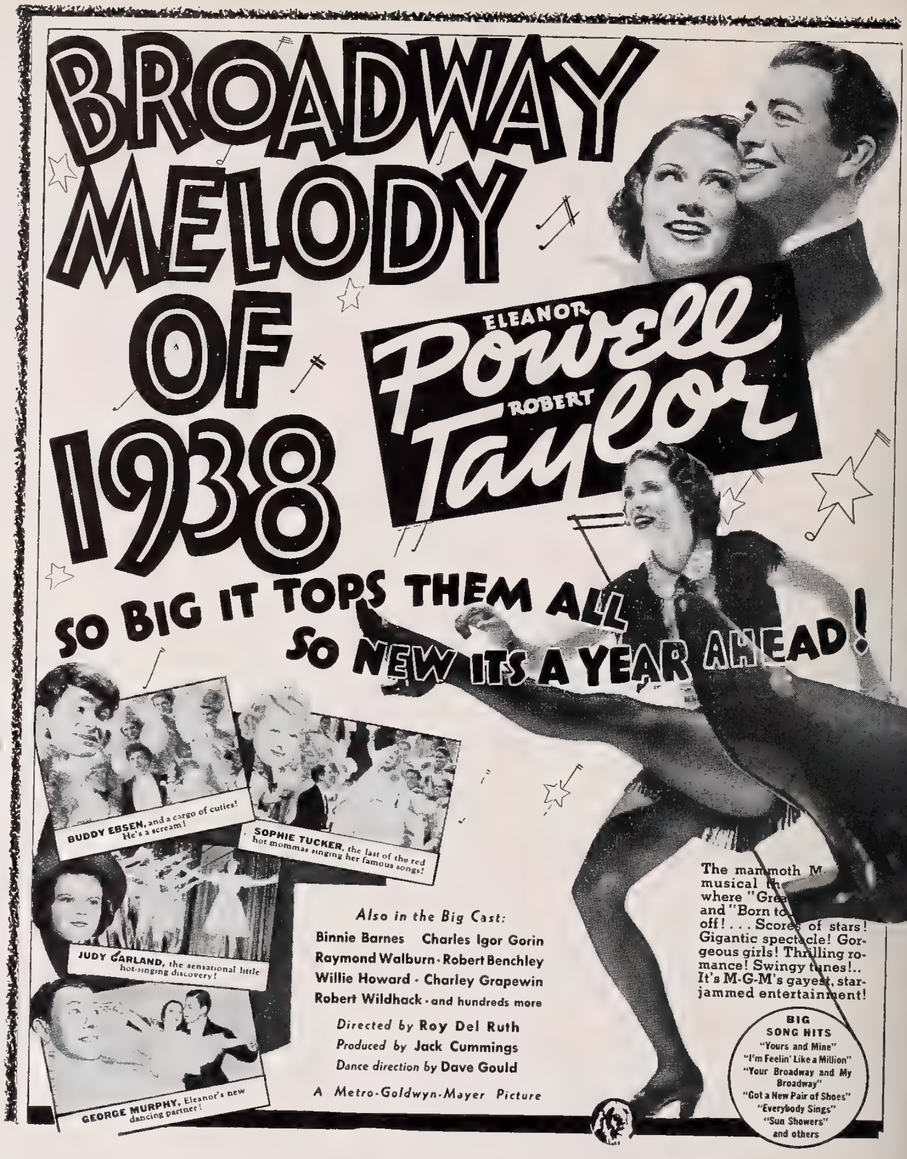
It's a RIOT!

HOW HOT DO YOU GET?

See next page!

M-G-M SHOWMEN
VON'T FEEL THE HEAT
hanks to M-G-M's
ummer Plan!

RIGHT: National magazine ad.
BELOW: Posters across America.



BROADWAY MELODY OF 1938

ELEANOR Powell
ROBERT Taylor

SO BIG IT TOPS THEM ALL
SO NEW ITS A YEAR AHEAD!

BUDDY EBSEN, and a cargo of cuties! He's a scream!

SOPHIE TUCKER, the last of the red hot mommas singing her famous songs!

JUDY GARLAND, the sensational little hot-singing discovery!

GEORGE MURPHY, Eleanor's new dancing partner!

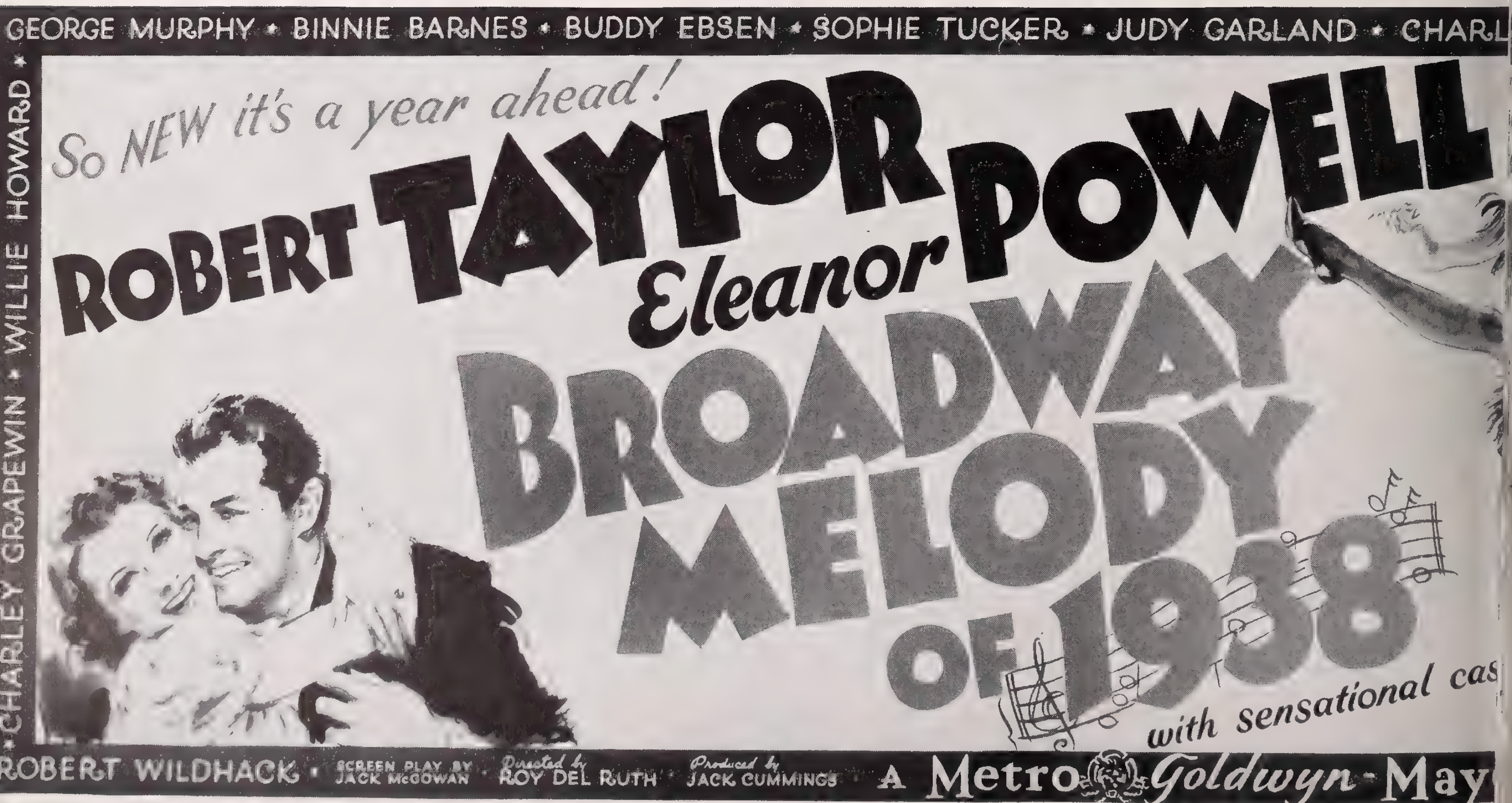
Also in the Big Cast:
Binnie Barnes · Charles Igor Gorin
Raymond Walburn · Robert Benchley
Willie Howard · Charley Grapewin
Robert Wildhack · and hundreds more

Directed by Roy Del Ruth
Produced by Jack Cummings
Dance direction by Dave Gould

A Metro-Goldwyn-Mayer Picture

The mammoth M musical th where "Grea and "Born to off! . . . Scores of stars! Gigantic spectacle! Gorgeous girls! Thrilling romance! Swingy tunes!.. It's M-G-M's gayest, star-jammed entertainment!

BIG
SONG HITS
"Yours and Mine"
"I'm Feelin' Like a Million"
"Your Broadway and My Broadway"
"Got a New Pair of Shoes"
"Everybody Sings"
"Sun Showers"
and others



GEORGE MURPHY · BINNIE BARNES · BUDDY EBSEN · SOPHIE TUCKER · JUDY GARLAND · CHARL

CHARLEY GRAPEWIN · WILLIE HOWARD ·

So NEW it's a year ahead!

ROBERT TAYLOR
Eleanor POWELL

BROADWAY MELODY OF 1938

with sensational cas

ROBERT WILDHACK · SCREEN PLAY BY JACK McGOWAN · *Directed by* ROY DEL RUTH · *Produced by* JACK CUMMINGS · A Metro-Goldwyn-May

S IGOR GORIN
RAYMOND WALBURN · ROBERT BENCHLEY
r PICTURE

BIG SHOWS!
BIG PROMOTION

To the left is the zippy 24-sheet, ad vance agent of this big joy hit in 150 cities on 9000 selected billboard across the nation.

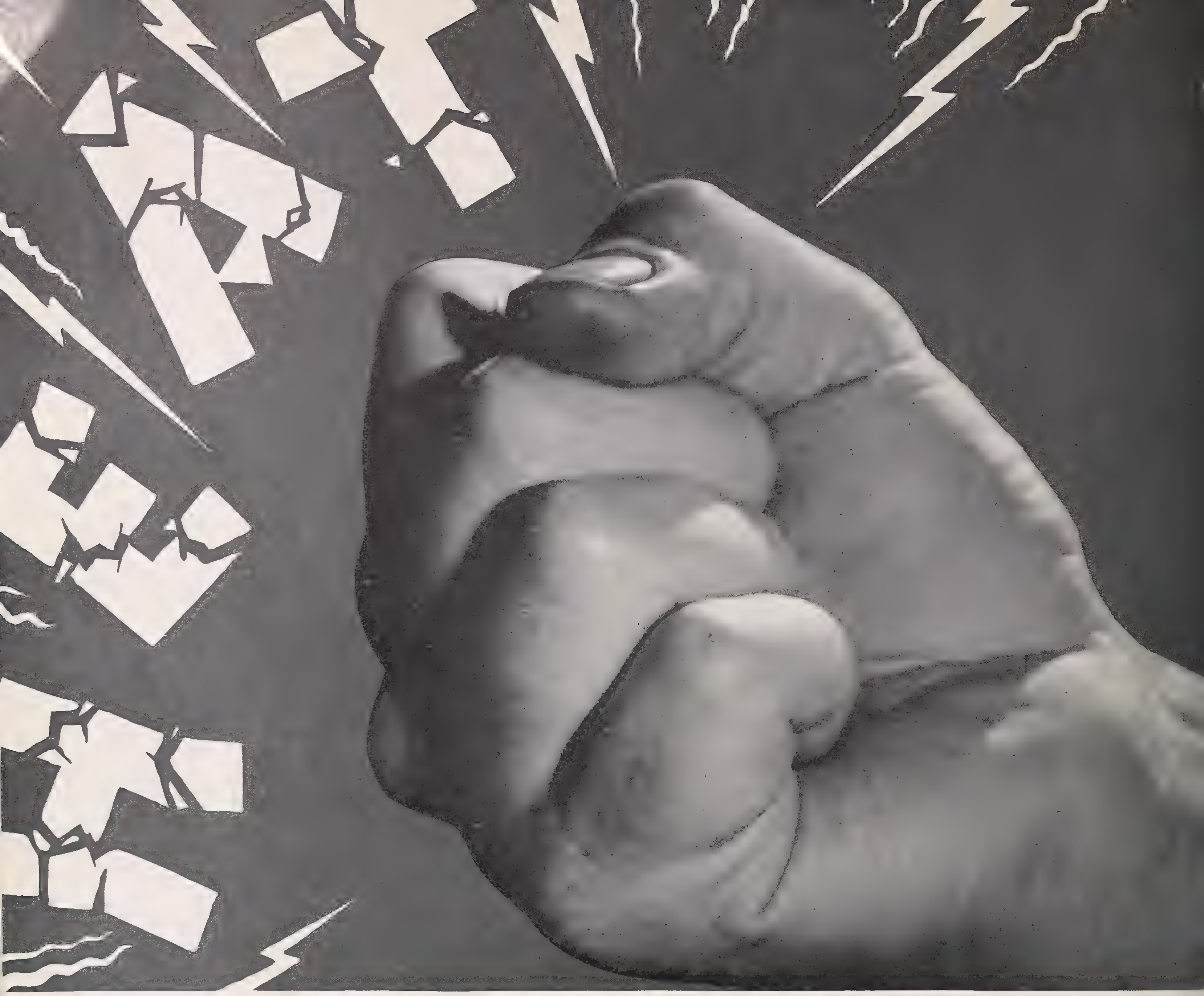
"KEEP HO SUMMER!
There's mor heat-beater ahead!"

ANOTHER BIG ROADSHOW
(*Now at Popular Prices*)
IN M-G-M'S MULTI-MILLION-DOLLAR SUMMER PLAN!

It has blazed its way in great road-show presentations to the waiting millions! M-G-M has marvelous material from its roadshowmanship campaigns, tried and proven, to help make it your biggest box-office clean-up of years!

THE GOOD EARTH
MUNI
DAILY
PAUL MUNI
Metro-Goldwyn-Mayer
THE GOOD EARTH
APOLLO
THE GOOD EARTH
MUNI RAINER
METRO GOLDWYN M
THE GOOD
TH PAUL MUNI AND
THE GOOD EARTH
GOOD EARTH
GOOD EARTH
PAUL MUNI · LUISE RAINER
the GOOD EARTH

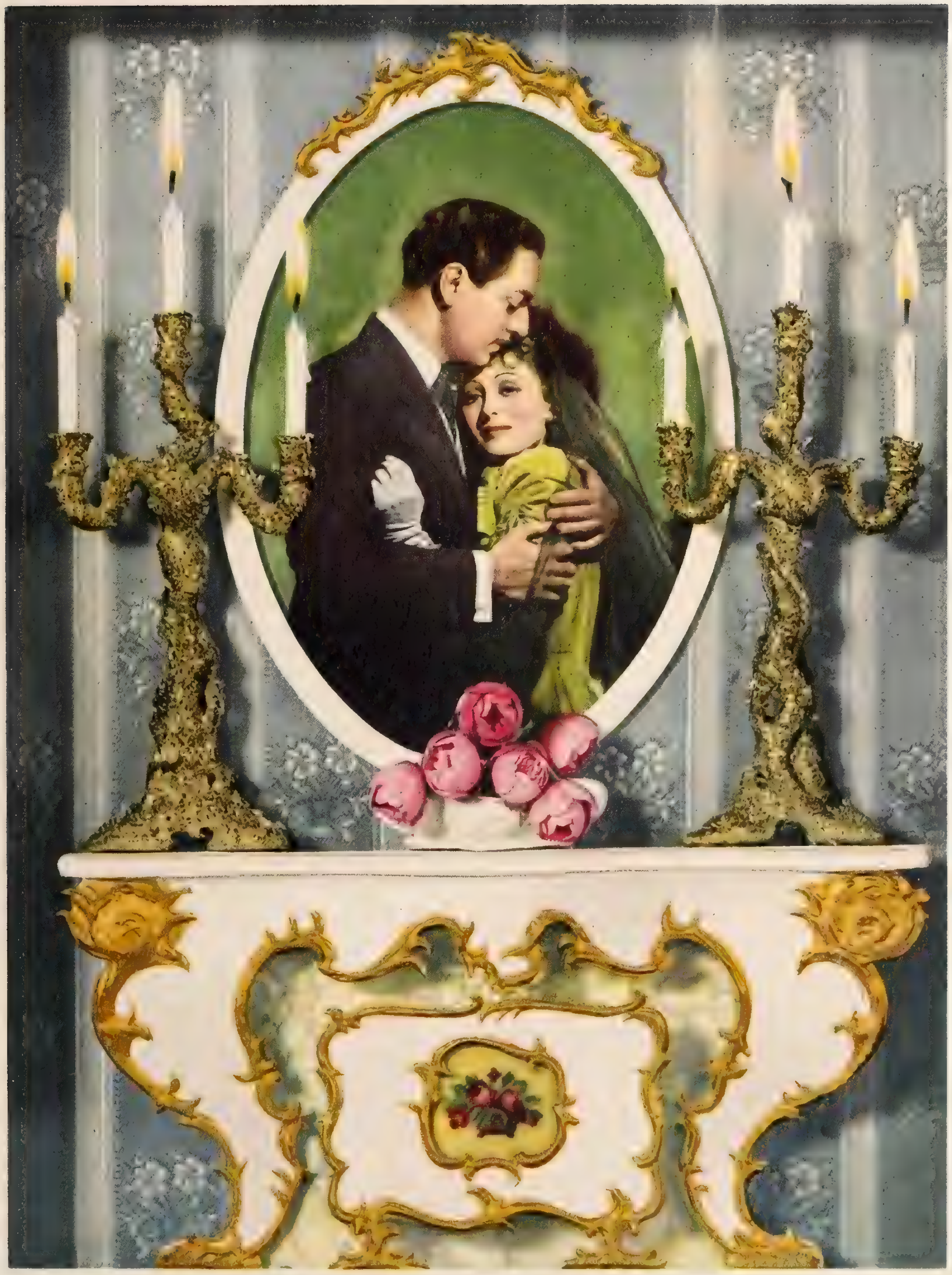
Prize Winning Novel
FORTUNE!
Now Playing
GOOD EARTH
THE GOOD EARTH
PAUL MUNI LUISE RAINER
ASTOR THEATRE
ASTOR THEATRE
M-G-M'S GREAT PRODUCTION of PEARL BUCK'S PRIZE NOVEL with PAUL MUNI, LUISE RAINER & THOUSANDS MORE
GOOD EARTH
APOLLO THEATRE CHICAGO
BEG. FRI. EVE. AT 8:30 FEB. 19
TWICE DAILY THEREAFTER
ALL SEATS RESERVED
The GOOD EARTH
Paul MUNI Luise RAINER
DRAMA OF THE HEART OF A WOMAN
GOOD EARTH
THE GOOD EARTH
L. RAINER AND P. MUNI
THE GOOD EARTH
GOOD EARTH
GOOD EARTH



M-G-M's SUMMER PLAN!

Isn't it Wonderful!

Week after week of Big M-G-M Shows!
Talk it over Today with the M-G-M Booker!
The Most Revolutionary Plan in Years!
Your Multi-Million-Dollar Summer Festival!
Keep Your Booking Time Wide Open!
Sell Your Summer Line-up in Lobby and Ads!



BRIGHT LIGHTS!

The sparkle in the movie sky is M-G-M's "The Emperor's Candlesticks" co-starring William Powell and Luise Rainer

"GIVE THIS LITTLE GIRL A GREAT BIG HAND" said William Powell a year ago when Luise Rainer made her first appearance before your public in "Escapade". Time and your box-office have borne out the predictions for Miss Rainer's success! How thrilling she was in "The Great Ziegfeld." Her performance in "The Good Earth" will long remain a classic of film art. And now the showmen of M-G-M present Luise Rainer in her most enticing role, co-starred brilliantly again with popular Bill Powell!

WILLIAM POWELL • LUISE RAINER
"THE EMPEROR'S CANDLESTICKS"

with Robert Young • Maureen O'Sullivan • Frank Morgan • Henry Stephenson • Screen play by Monckton Hoffe and Harold Goldman. From the book by Baroness Orczy. An M-G-M Picture. Directed by George Fitzmaurice • Produced by John W. Considine Jr.

HORSE SENSE!

Isn't it Natural?

While they're packing your Summer Shows—
Tell 'em that you've got M-G-M Next Year Too!
The M-G-M Habit is the Habit of a Lifetime!
It's got nothing to do with Seasons!
That's trade talk—the public doesn't care!
The public knows only ONE THING!

(You guessed it — Next Page!)

FAITH IN

M-G-M

KORDA AND GOLDWYN WILL EXERCISE THEIR OPTION TO BUY U. A. CONTROL

British Producer and David Rose, for Samuel Goldwyn, Admit Deal Will Be Closed, As They Leave for London

United Artists is to pass from the hands of its remaining founders—Mary Pickford, Douglas Fairbanks and Charles Spencer Chaplin, into the control of Alexander Korda, a British producer, and Samuel Goldwyn, both presently partners also.

Mr. Korda and David Rose, vice president and financial advisor of Samuel Goldwyn, Inc., admitted to interviewers Wednesday morning as they were about to sail aboard the S. S. Queen Mary, for England, that the new Goldwyn-Korda combination would, within the required 90 days, exercise the option which they obtained a few days ago for the purchase of the Pickford-Chaplin-Fairbanks holdings in United Artists for $6,000,000.

Both Mr. Rose, for Samuel Goldwyn, and Mr. Korda asserted that arrangements had been set to finance their purchase, but both were adamant in their refusal to disclose the source of the money. Each are reputedly pledging an equal amount for the purchase, which will be made, and thereafter conducted on a share and share basis.

Backers Not Disclosed

One of Mr. Korda's immediate missions on his return to London will be a discussion of the deal and its financial aspects with "English interests." He would not disclose their identities, but he did deny that they included the Prudential Assurance Company of England.

In view of the comparative recentness of the option purchase, and the fact that it runs until December 21st, a statement made at the boat that only actual contract drafting and terms arrangements stand in the way of completion, came somewhat as a surprise.

Mr. Korda explained that Walter Wanger, now a United Artists producer, will not only continue releasing through the company, but will also expand his production activities therein. He added that the company hopes to add a number of additional producers and pictures.

When United Artists passes to the Korda-Goldwyn interests, said Mr. Korda, it will continue to function virtually under the same working executive personnel as at present, with George Schaefer, now vice president in charge of sales, remaining in charge of American distribution activities, and Murray Silverstone, now foreign sales executive, assuming full charge abroad.

Program To Total 16

Samuel Goldwyn plans eight features next season to cost approximately $10,000,000, according to Mr. Rose. Mr. Korda added that his own London Films will make eight "big pictures" for release in the same period.

Mr. Rose will be returning to New York within ten days with a report for Mr. Goldwyn on the British discussions, and Mr. Korda indicated his expectancy of returning in two or three months for the final details attendant the formal acquisition of the corporation.

FILM BROADCASTS SEEN APPROVED

About 5,000 contracts to show Twentieth Century-Fox product for the next three years constitute approval of the company's radio policy, John D. Clark, general manager of distribution, told delegates to the company's convention. An exhaustive survey of the box office effect of broadcasts featuring "Wake Up and Live," "Love Is News," "One in a Million," and "Sing, Baby, Sing" showed an appreciable increase in receipts after the radio programs were heard, Mr. Clark said. He added that radio broadcasts will be used further by the company to familiarize the public with its pictures and players.

Was Dissatisfied

Alexander Korda, releasing London Films through United Artists, came to New York in mid-May with the avowed intention of obtaining better distribution. His deal with Mr. Goldwyn for the option to purchase came with some suddenness at a meeting held in Hollywood, 10 days ago, of the five United Artists partners.

Dr. A. H. Giannini, president of the company, made the formal announcement of the option in California, and explained that its consummation would in no wise affect existing distribution arrangements either with Wanger Productions or Selznick International, nor would it affect other existing United Artists releasing arrangements or the production plans announced the week previous (See Motion Picture Herald, May 29th).

Giannini To Continue

It was said at that time that while Dr. Giannini opposed the granting of the option, he would probably continue as president under the Korda-Goldwyn ownership, although he would not participate in the purchase.

Mr. Goldwyn was admitted to membership in United Artists in 1926. The company was founded in 1919 as a cooperative venture by David Wark Griffith, Miss Pickford, Mr. Fairbanks and Mr. Chaplin to distribute their pictures. Mr. Griffith withdrew from the company in 1933 and Mr. Korda became an owner-member in 1935. The company has always been a closed corporation, with the owner-members holding all stock.

The company's total production budget for 1936-37 will be $26,000,000, George J. Schaefer, vice-president in charge of sales, announced two weeks ago.

Alfred Saunders, Founder of World And News, Dies

IT is appropriate here to pay tribute to the memory of Mr. Alfred H. Saunders and to signify appreciation of his early service in relating the service of the printed word to the art and industry of the motion picture. He made impress upon motion picture journalism in his contributions to the founding of Moving Picture World and Motion Picture News, which ultimately came to be absorbed in the evolution of Exhibitors' Herald into the MOTION PICTURE HERALD *of today. Mr. Saunders, if tradition informs me aright, was a person of idealistic enthusiasm and of a special sort of fidelity to what he deemed principle. His passing in the ripeness of his years is to be accepted among the inevitables of time. His contributions to the art and industry which we all serve, credited or uncredited as they may be, shall persist as real.*

—MARTIN QUIGLEY.

—

Alfred H. Saunders, one of the motion picture's first trade journalists in America, died Sunday, in a Cincinnati hotel room, while on a visit from New York as a delegate to the convention of the National League of Masonic Clubs. Dr. J. J. Jennie, hotel physician, said he apparently had died five hours before, of heart disease.

Mr. Saunders was born well over 70 years ago in England where he turned to the camera while still in his 'teens, frequently studying cinematography with Friese-Greene and other pioneers in motion picture invention. His private motion picture library in New York still holds many documents of historical importance, including one of the few remaining rolls of paper motion picture film, which came from Friese-Greene along about 1889. The Royal Photographic Society admitted him to membership in the early 1890's.

At the turn of the century, Mr. Saunders left England for New York, where he engaged quite inconspicuously in the stereopticon slide business. In May of 1907 he set about the promotion of a paper to be known as "The Lantern Slide View and Motion Picture Renter." It was Herbert Miles, a potential advertiser, who suggested the change of title to "Moving Picture World." Shortly the paper emerged with J. P. Chalmers as publisher and Mr. Saunders as the first, and transient, editor. Then in the spring of 1908 Mr. Saunders set out on his own, establishing The Moving Picture News and Moving Picture Tales, forerunner of the Motion Picture News, and which he sold, in 1913, to William A. John-

(Continued on page 42, column 2)

DISTRIBUTORS IN JAPAN ARE NOW NERVOUS OVER FEDERAL CONTROL

Censorship Fees on Imported Product Increased 50%, While Domestic Pictures in Several Groupings Are Exempted

by H. TOMINAGA

in Tokyo

The Home Office of Japan called representatives of various film companies here to note the reform of regulations on film censorship made in the Article 19, which, already effective, will be applied to all motion pictures to be censored in this country. It is reported that as the purpose of the recent reform of censorship regulations is to thereby attain an additional increase of censor-fees on foreign films, as well as the extension of a scope covering exemption on domestic product from the same fee.

As for the reason for which foreign product shall be assessed an increased rate of censor-fees, difficulty of censorship is cited. The censors point to the problem of foreign dramatic phrases as well as in the difference of customs and manners of the people represented in the picture.

Even without this reform of censorship regulations, foreign film distributors here have been nervous about possible enforcement by Japanese government of the so-called national cinema control, which was reported to cover the compulsory playing of Japanese pictures at theatres showing foreign films exclusively, in parallel to the restriction on foreign importations, they thought that the Japanese government had finally initiated its first step of cinema control in the recent reform of censor-fee rules.

Domestic Film Profits

Judging from what has been indicated clearly by this reform, it is not necessarily unreasonable that some foreign distributors here should entertain a pessimistic view on the future possibility of foreign product extending its market further in Japanese territory, fearing the number of importations will be lessened. Although the foreign product has now been handicapped by such discriminative imposition of increased fees, it may be said, on the other hand, that the domestic film has been profited very much by the reformed regulations which are construed to be the same arrangement as substantial reduction of the censor-fee for Japanese product. As, moreover, the exemption of censor-fee applied to some sorts of Japanese cultural and other ordinary features by encouraging production of domestic films in general, not to mention the cultural picture, it is considered that because of the possibly more advantageous position in which Japanese product will be placed in comparison with foreign pictures, it will be afforded greater possibility of advancement in all activities.

Fee Increased 50 Per Cent

While the censor-fee in Japan formerly had been fixed at the rate of one sen per metre on all motion pictures including both Japanese and foreign product, the new regulations provide that foreign product shall be assessed at the rate of one sen and a half, which accounts for an increase of fifty per cent against the old rate. The new regulations, also, prescribe that provided they are of Japanese origin, excellent in quality and have been recommended by the Japanese government, all films produced for educational, cultural and scientific purposes, also including scenic and even amusement pictures, shall be exempt.

As for the ulterior object of this reform of censor-fee rules, it is reported that the approximately 3,000 yen of increased revenue accruing from the increase of censor-fees on foreign pictures will be used to cover the censor-fees on domestic films.

According, moreover, to press information, it has been revealed that the Home Office seems to be working out another plan for national cinema control, which will take shape in the establishment of a quota system and restriction of play hours and footage on foreign pictures to be played at Japan theatres.

Turning to Films

Due to reduction of the dramatic staffs in legitimate theatres of the Kansai district, they are reported to have decided to turn into movieshow. This turn, it is reported, is also attributed to the recent extension of the Takarazuka theatrical network to that district, a development of a countrywide nature.

Among the more important theatres which recently have changed to films, and reported planning to show P.C.L. and J.O. pictures exclusively, are:

Nara Eiga Gekijo, 200 seats; Yamaguchi-za, 1,000; Yawata Engekijo, 4,000; Ube Gekijo, 2,500.

Writers Reject 'Gone with Wind'

Despite the fact that Margaret Mitchell's novel, "Gone With the Wind," was awarded the Pulitzer Prize in its field and still ranks near the top of the list of current best-sellers, the book was summarily rejected by nearly 500 delegates, to the American Writers Congress in New York Monday, who balloted among themselves to pick the best books published in the year ended May 1. The Civil War novel, which has already passed the 1,000,000 copy mark, and which was purchased by David O. Selznick, head of Selznick-International Pictures, for transportation to the screen, with release scheduled for next season, received only one vote at the congress. John Dos Passos's "The Big Money" receiving 350 votes, was chosen the best novel by writers, critics and

Donald Ogden Stewart, humorist and author of many screen plays, was elected president of the Congress.

Test Action of ASCAP Starts In Two States

Ascap this week started its battle in the courts against its antagonists.

A test suit was filed in the United States district court at Seattle against the State of Washington and 10 individual counties by the American Society of Composers, Authors and Publishers. The action claims that the state's new music copyright law is "class legislation and unconstitutional."

The suit alleges, also, that the law deprives the society of just revenues, and attacks a recent Thurston County superior court decision that ordered the society to dissolve in Washington and directed the appointment of a receiver.

The 300-page complaint by ASCAP asserted that friendly relations have been maintained between the society and 20 or more Washington radio stations, but declared that Ascap has lost large revenue from beer parlors, dance halls and other public rooms.

An action challenging the constitutionality of Nebraska's recently enacted law prohibiting agents within the state from representing more than one music copyright owner was filed Tuesday in Lincoln.

It had originally been planned to hold off litigating the issue in Washington and Nebraska until the federal courts in Montana had handed down findings on the society's plea against the Montana law, which had been argued several months ago. The Nebraska law is framed along the same lines as the recently passed Florida bill, which gives the purchaser of a sheet of music or orchestration the automatic right to perform it without further cost.

Meanwhile, Gene Buck, president of Ascap, and Louis D. Frohlich, of Schwartz and Frohlich, society counsel, appeared at Lansing, Mich., before Governor Frank Murphy and a senate committee in opposition to the anti-ASCAP measure passed by the legislature. The bill provides that the society must list all its compositions and sets to the anti-monopoly board to fix a price for the music. The society claims it cannot operate under this system.

More Resignations From Pathe News

Under the new regime of Fred Ullman, recently appointed vice-president of Pathe News in New York on the resignation of Courtland Smith and Jack Connolly, several resignations were tendered this week by members of the staff. C. R. Collins, news editor, and Thomas Chalmers, editor of "Pathe Topics," have left the company, as have James Possi, chief cutter, and Bert Kalish, assistant editor and chief title writer. Mr. Possi has joined Paramount News and Mr. Kalish is now with News of the Day. Several newsreel crews also have resigned.

PARAMOUNT ANNOUNCES 50 TO 60, 22 IN "MILLION-DOLLAR" CLASS

Convention in Hollywood Hears Details of New Product and Policies; More Musicals Are Scheduled Than Ever Before

Twenty-two "million dollar" pictures will head Paramount's list of between 50 and 60 feature productions to be released during the 1937-38 season, Neil Agnew, vice-president in charge of distribution, announced Thursday at the company's annual meeting of sales and production executives in session in Los Angeles for three days at the Hotel Ambassador.

"To produce this ambitious program Paramount has increased its production budget approximately $10,000,000 over last season's expenditures," Mr. Agnew pointed out.

"The scheduling of this record-breaking number of high caliber pictures comes in direct response to public demand as demonstrated during the past year for pictures on the scale of "The Plainsman," "The Big Broadcast of 1937" and "Waikiki Wedding," it was said.

More Musicals

"Story material and players for the new season's product literally come from the four corners of the earth," the company added.

"From the Argentine to the Arctic circle and from Paris to the jungles of Malay, the film company has drafted players and will use these locales for the highly diversified list of pictures to be released during the next 12 months."

More musicals are included in the new schedule than have ever been produced before in one season by any major company. This group of musicals ranges from Victor Herbert and Franz Lehar operettas through pictures of "The Big Broadcast" type to an all sepia revue featuring Louis Armstrong and his Band.

List Includes 55

Some 55 feature properties were described to the delegates, as follows:

High, Wide and Handsome; starring Irene Dunne with Randolph Scott, Dorothy Lamour, Akim Tamiroff, Raymond Walburn, Ben Blue and Charles Bickford, directed by Rouben Mamoulian. A Jerome Kern, Oscar Hammerstein operetta.
Souls at Sea; co-starring Gary Cooper and George Raft, with Frances Dee, Henry Wilcoxon and Olympe Bradna.
Artists and Models; with Jack Benny, Ida Lupino, Richard Arlen, Gail Patrick, Judy Canova, Ben Blue, the Yacht Club Boys, Andre Kostelanetz, Louis Armstrong.
Angel; an Ernst Lubitsch production starring Marlene Deitrich with Herbert Marshall, Melvyn Douglas and Edward Everett Horton.
Sapphire Sal; starring Mae West. A musical of the Gay Nineties to be produced by Emanuel Cohen.
Ebb Tide; produced in Technicolor with Ray Milland, Frances Farmer, Oscar Homolka, Lloyd Nolan.
Spawn of the North; cast to be announced later.
Double or Nothing; with Bing Crosby, Martha Raye, Andy Devine and Mary Carlisle.
Argentine Love; with George Raft, Ida Lupino, Dorothy Lamour and a number of Argentine specialties.

MEXICAN GOVERNMENT CENSORING ALL FILMS

The Mexican Government has passed a rule requiring an authorization for exports or a certificate of censorship before motion picture films, exposed or unexposed, can be taken out of the country, the Department of Commerce in Washington reported this week.

The permission must be obtained from the Autonomous Department of Publicity and Propaganda. All customs houses have been instructed to enforce this rule rigidly, the report states.

The regulation applies to private citizens, traveling across Mexican boundaries as well as to companies organized for the commercial production of motion pictures. Tourists taking motion picture film into Mexico will be required to obtain the necessary permits before they can bring in or take out such films.

True Confession; Carole Lombard and Fred MacMurray, a Wesley Ruggles production.
College Swing; with George Burns and Gracie Allen, Martha Raye, Charles Butterworth, Eleanor Whitney, Johnny Downs, Rufe Davis, John Howard, Robert Cummings, Marsha Hunt and Olympe Bradna.
Chocolate Parade; with Louis Armstrong and his band and a list of colored entertainers.
Buccaneer; a Cecil B. DeMille production starring Fredric March, with Franciska Gaal, Akim Tamiroff, Anthony Quinn, Olympe Bradna and Larry Crabbe.

Raft, Sidney in Musical

You and Me; co-starring George Raft and Sylvia Sidney, to be directed by Fritz Lang, with a special musical score by Kurt Weil.
Bluebeard's Eighth Wife; an Ernst Lubitsch production starring Claudette Colbert.
An Empire is Born; a Frank Lloyd production. Cast announcement later.
Big Broadcast of 1938; with Jack Benny, George Burns and Gracie Allen, Martha Raye, Shirley Ross, Dorothy Lamour, Ben Blue and Lief Ericson.
What Ho; starring Gary Cooper, to be produced by Emanuel Cohen.
Untitled Production; starring Bing Crosby and Beatrice Lillie.
Things Began to Happen; starring W. C. Fields.
Beau Geste; to be produced in Technicolor with an all-star cast headed by George Raft, Oscar Homolka, Ray Milland, and directed by Henry Hathaway.
Midnight; starring Marlene Dietrich and Georges Rigaud, South American Star.
Professor Beware; starring Harold Lloyd.
The Vagabond King; to be produced in Technicolor by Frank Lloyd.
Paris Honeymoon; with Bing Crosby, Franciska Gaal, Akim Tamiroff and Ben Blue.
Booloo; now being produced with a native cast in the Malay Peninsula.
This Way Please; with Charles "Buddy" Rogers, Mary Livingstone, Ned Sparks, Betty Grable, Fibber McGee and Molly and Romo Vincent.
Her Jungle Love; with Dorothy Lamour and Ray Milland.
Bonanza; with Edward Arnold, George Bancroft and John Trent, to be produced by B. P. Schulberg.
The Barrier; with James Ellison and Jane Wyatt, Leo Carrillo, Beulah Bondi and Robert Barrat.
Yesterday's Cheers; with John Howard, Terry Walker, Robert Cummings, John Patterson, Marsha Hunt and Larry Crabbe.
Dance for the Lady; with Judy Canova, Lief Ericson, Johnny Downs.
Good Night Ladies; with Lynn Overman, Benny Baker, Eleanore Whitney, Johnny Downs and Terry Walker.
Daughter of the Tong; with Anna May Wong and Akim Tamiroff.
Murder Goes to Jail; with Lynn Overman and Roscoe Karns.
Summer Romance; with Ben Blue, Betty Grable, Leif Ericson, Larry Crabbe, John Howard, the Yacht Club Boys and Romo Vincent, to be produced by Fanchon.
Prison Farm; cast to be announced.
On Such a Night; featuring Grant Richards, Karen Morley, Milli Monti, Roscoe Karns and Alan Mowbray.
Sophie Lang in Hollywood; the first of a series of three features with Gertrude Michael as "Sophie Lang."
Untitled Production; with Akim Tamiroff as Sax Rohmer's character, Dr. Fu Manchu.
Bulldog Drummond; three features of this series with Lee Bowman and Akim Tamiroff heading the casts.
Hopalong Cassidy; six westerns of this series to be produced by Harry Sherman with William Boyd in the title role.
Arizona Ames; first of two Zane Grey westerns.
Men with Wings; story of aviation by Cecil Lewis.
Rulers of the Sea; based on the history of the great Cunard Line.
The Light That Failed; Rudyard Kipling's famous story.
Life and Loves of Victor Herbert; featuring some of his music.
The Count of Luxembourg; Franz Lehar's operetta.
Manana; musical comedy of old Mexico.

Shorts Announced

In addition to the feature pictures Paramount will release during the 1937-38 season the following shorts: 12 Popeye the Sailor cartoons, to be produced by Max Fleischer; 12 Betty Boop cartoons, to be produced by Max Fleischer; 6 Screen Songs; 15 Paramount Headliners; 12 Paramount Pictorials; 13 Paramount Paragraphics; 13 Grantland Rice Sportlights with Ted Husing; 6 Unusual Occupations, produced in Cinecolor; 6 Color Classic Cartoons, to be produced in three-dimensional Technicolor; 6 Popular Science features in Cinecolor; 104 Issues of the Paramount News; "Popeye the Sailor Meets Ali Baba and the Forty Thieves," a cartoon short in Technicolor, produced by Max Fleischer.

The Paramount Convention special train arrived in Hollywood Tuesday and the delegates were taken to the studio for a welcome by officials there and screenings of new product. Additional screenings were to be held Wednesday night as well.

The business sessions opened at the Hotel Ambassador Thursday morning with an address

(Continued on following page, column 1)

PARAMOUNT PLANS MORE MUSICALS

(Continued from preceding page)

of welcome by Neil F. Agnew, vice-president in charge of distribution. J. J. Unger, eastern division manager, discussed the 100 per cent club, consisting of all Paramount salesmen who have closed all situations in their territories. Charles Reagan, western division manager, rewarded the winning district and branch managers and salesmen in the recent Adolph Zukor Silver Jubilee Drive.

The Thursday afternoon session was devoted to talks by Louis Phillips of the legal department; Lou Diamond, head of short subjects, and A. J. Richard, editor of Paramount News.

On Friday Mr. Zukor opened the meeting and introduced William LeBaron, A. M. Botsford and Russell Holman. In the afternoon Mr. Agnew outlined the company's product for 1937-38 and the general sales policy of the new season. Robert M. Gillham, director of advertising and publicity, talked on advertising, and Alex Moss and A. O. Dillenback discussed ad sales. Screenings again occupied the evening.

Saturday morning was to be devoted to individual meetings with district and branch managers. A preview of studio activity followed luncheon and in the evening the delegates attended a buffet supper at the studio at which Paramount stars were present.

Following the convention, which will close on Sunday, there will be a series of regionals with Charles Reagan, western division sales head, and J. J. Unger, eastern and Canadian division manager, conducting them in various key cities.

The home office delegation which arrived in Los Angeles on Wednesday for the meeting included: Neil F. Agnew, Charles Reagan, J. J. Unger, G. B. J. Frawley, Alex Moss, Herman Lorber, Arthur Dunne, Knox Haddow, Fred Leroy, Jack Roper, Larry Flynn, Bob Moriarty, Don Velde and George Weltner. Also on the train were Fred Lange, Paris office; John Day, Buenos Aires; Albert Deane, A. J. Richards, Lou Diamond, Russell Holman, Louis Phillips and A. O. Dillenback of Buchanan and Company.

Australian Board Approves Plan to End Overbuilding

by CLIFF HOLT
in Melbourne

Warmly welcomed by a large gathering, Harry Hunter, new Paramount chief in this market, soon made a good impression on local film men.

Mr. Hunter can't understand Australia's dual feature policy or the manner in which the industry is frequently criticized adversely by the public press.

Replying to toasts to his health at a large gathering of the "47 Club," Sydney organization of publicity men and managers, he appealed for 100 per cent cooperation, saying that distributors and exhibitors are dependent upon each other for the progress of both.

"Adolph Zukor," he said, "feels fine, looks wonderful and is electrically alive, and although there may be an idea that he is getting old, I can assure you that in mind and vision there is not a younger man in this room than he is."

▽

Restriction on Construction

The Film Board of Trade has endorsed a formula for restriction of theatre building but particulars have not yet been made available. Members emphasize that the scheme will not bring monopolies in any district, but is a logical and economical solution of a problem that has become most serious. Before becoming effective, the Board's decision must be ratified by all members of the Motion Picture Distributors Association, which meets soon.

▽

Columbia has sold its 28 pictures to General Theatres Corporation.

▽

Cinesound Productions has negotiated a contract to bring Lloyd Hughes here to make "Lovers and Luggers." Hughes had a fair following among Australian audiences a few years back, but not much has been seen of him lately.

▽

The first list of pictures passed as suitable for general exhibition by the Australian Catholic Central Film Committee has been published in official Catholic publications.

▽

Racing and Spending

For 32 night trotting meetings held in Adelaide during the current season, the sum of £241,000 has been wagered on the Totalisator. This is quite apart from wagers from bookmakers, and it would seem that the Adelaide theatre-man's complaint that trotting is affecting his receipts has some justification.

▽

Freed of litigation by a verdict for its owner, Metro-Goldwyn-Mayer, in an action involving performing right, "Rose Marie" has been demonstrating its value as a box-office winner by creating records in all key centers.

▽

The New Universal is having a splendid run with "My Man Godfrey" in this market, and "Three Smart Girls" and "Top of the Town" promise to do equally as well. "Godfrey" put up a six-weeks' season at the Sydney Plaza, which is one of that theatre's best.

Alfred Saunders Dead; Founded World, News

(Continued from page 39, column 3)

ston. (MOTION PICTURE HERALD evolved from the World and News, along with Exhibitors' Herald, in 1930.)

From motion picture trade journalism, Mr. Saunders turned, in 1913, to the educational motion picture, in which he was engaged principally down to the time of his death. In the late 1910's, he published a journal for the educational films industry, and subsequently participated in and lectured on studies of the scientific development of that branch, particularly on the relation of 16 mm. films.

Mr. Saunders in recent years had also conducted an educational films and lecturing business from offices at 70 Fifth Avenue in New York, and served intermittently as a teacher at Columbia University. He lectured much on the history of the motion picture, besides his favorite subject of school films. On the side he was interested in and lectured on "seance" media, in which field he had quite some amateur repute.

Paramount Ready To Take British 'Quality' Films

Paramount is ready to open its doors to all producers in England who can make "quality" pictures with a general appeal for a world-wide market, Barney Balaban, president, said in an interview upon his return to New York this week after a six-weeks tour of Paris, Vienna, Budapest, Rome, Naples and London.

"At the present time, Captain Richard Norton of British and Dominion Pictures is making from 15 to 16 a year at Pinewood for distribution in England by Paramount," Mr. Balaban said. "These films are being turned out in quantity for quota regulations. Now we are interested in quality productions for world-wide distribution."

When asked whether or not his company would finance production of this kind, Mr. Balaban said arrangements for pictures in this category have not been discussed. The indication was, however, that independent producers making "quality" product would find an available international channel through Paramount.

Mr. Balaban said a decision on Paramount's production plans in England would most likely be made as soon as the new quota laws are made public. Present regulations expire next April and it is too early to venture a prediction, he added.

Convinced that this, his first trip abroad, has brought about a new understanding of the problems there, Mr. Balaban asserted he was in favor of having studio and home office executives makes periodic visits abroad. He added that the foreign market is important enough for home office and studio men to visit there more often to maintain contacts and to have a knowledge of conditions.

Asked what the earnings for Paramount this year would approximate, Mr. Balaban said that the theatres and production were doing well and that actual figures were unavailable at this time. Paramount's partnerships, he added, are no problem.

John W. Hicks, head of the company's foreign department, returned with Mr. Balaban, having met him May 3 in England. He described his trip as his usual semi-annual survey. "Things are picking up," he commented.

Mr. Balaban decided against attending the company's sales convention in Hollywood, to preside at the annual stockholders' meeting June 15th, in New York.

Lustig Quits New York Union

David Lustig has resigned as treasurer and a member of the Theatrical Business Representatives Guild union in New York.

The annual outing of the Mullin & Pinanski theatres will be held June 26 at the Fo'castle in Marblehead, Mass.

Chase Sells More 20th-Fox Shares

Further disposition by the Chase National Bank in April of the Twentieth Century-Fox securities held under escrow agreement was disclosed last week by the Securities and Exchange Commission in Washington in its semi-monthly summary of transactions of officers, directors and principal holders in stocks of their corporations.

During the month, it was reported, the bank disposed of 816 shares of common and 5,232 shares of $1.50 preferred, leaving it at the close of the period with 236,991 shares of the common and 694,182 shares of the preferred.

The only other reported transaction in the company's securities was the sale of 200 shares of common by John D. Clark, New York, who held one share at the close of the month.

Other transactions reported to the commission were as follows:

Columbia Pictures: Disposition by gift of 600 common voting trust certificates by Jack Cohn, New York, who held 38,934 at the close of the month.

Loews: Sales of 3,500 shares of common by David Bernstein, New York, who held 10,180 shares at the close of the month.

Paramount: Acquisition of 3,030 shares of common and disposition of 2,830 shares, acquisition of 200 shares of first preferred and disposition of 200 shares, and acquisition of 200 shares of second preferred and disposition of 1,400 shares, through purchases, sales and exchanges, by Maurice Newton, New York, through Hallgarten & Company. John D. Hertz sold $15,000 debentures and held $87,000.

Warner Brothers: Disposition by gift of 40,000 debentures and purchase of 3,000 by Albert Warner, New York, who held 1,530,000 at the end of the month.

The commission also received reports on the equity holdings of officers and directors of corporations whose securities became registered during April, as follows:

Universal Corporation: Adolph Ramish, Los Angeles, and Charles R. Rogers, Universal City, 12,500 common voting trust certificates each and 111,283 common voting trust certificate warrants jointly.

Pathe Film Corporation: T. P. Loach, New York, seven shares of common; O. Henry Briggs, New York; Henry J. Guild, Adams, Mass.; Frank F. Kolbe, New York; Robert M. McKinney, New York, and Charles A. Stone, Troy, N. Y., no securities.

Remuneration of $182,040 paid to Harry Cohn, president of Columbia Pictures Corporation, for the fiscal year ended June 27, 1936, headed the list of salaries reported to the commission and made public this week. Jack Cohn, vice-president and a director of the corporation, drew $104,260 from the same company and Abe Montague, general sales manager, was paid $49,287.

Case Transfer Sought

Casino Productions, Inc., and Yermi Sterm have filed suit against Warners for $500,000 damages. The plaintiffs charge the defendants with libel in connection with the picture, "Go Into Your Dance." The suit was revealed when Warners filed a petition in the New York supreme court this week for a transfer to federal court.

LETTERS FROM READERS

Our Coronation Story

Concerning Motion Picture Herald's *coverage of the motion picture coverage of the Coronation Ceremony, Mr. Martin Quigley, publisher and editor-in-chief, has received a letter discussing one aspect of the news narrative, from Mr. M. Neville Kearney of the Federation of British Industries:*

Dear Mr. Quigley:

I have read today with interest, not unmixed with some curiosity, the article on page 38 of your issue of May 15, written by Mr. Tom Cummins of British Paramount News, with regard to the filming of the Coronation Ceremony in Westminster Abbey, London, on May 12, last.

As I happen to have been intimately connected with all the arrangements made for filming the ceremony, having acted from first to last in direct liaison between the Earl Marshal of England, the Duke of Norfolk, K.G., on the one hand and the five British News Reel Companies on the other, and having been present in the Abbey myself in addition to making all the arrangements, I claim indisputably to have greater knowledge than anyone else of all that transpired, down to the most minute detail.

While making every allowance for artistic license and flights of imagination in an article of the kind, in relation to such matters as "working and sleeping on top of the tomb of an ancient king" and "hundreds of floodlights suspended from roofs and walls"—which are fantastic but harmless exaggerations—I feel it both desirable and fair flatly to contradict the statement, printed in leaded type, that "hopes of an early release were shattered when the Archbishop of Canterbury, Wednesday afternoon, after the crowning, decided that the inspection would not take place until 10 o'clock Wednesday night" and that this "new order jeopardized shipments of prints of the actual Coronation." This is wholly inaccurate, as Mr. Cummins should well know, and a poor form of thanks for the unexampled facilities that the Earl Marshal and the Archbishop were so good as to afford, and the great personal trouble that Their Graces both took to be of every possible assistance and to obviate any delay. If the allegation is an attempt to excuse late despatch of the Coronation films to America, is is an unworthy one.

The facts are these: The Coronation of the King was a solemn and religious ceremony, not a mere secular spectacle. Realizing to the full the world-interest aroused by this memorable event, all Departments of H.M.'s Government were ready to grant every facility that could properly be given for its portrayal, and the Duke of Norfolk agreed, at the first discussion of the matter I had with him last January, to permit one or more motion picture cameras to be placed in suitable positions in the Abbey, if it could be arranged without interfering with the Ceremony, on the express condition that only such parts of the Ceremony as were suitable for photographic reproduction should be filmed. It was obviously inappropriate that such rituals as the actual anointing and administration of the Holy Communion should be reproduced for showing in public picture theatres—intimate religious devotions deserve to be respected, and are never, I think, allowed, even in screen pictures let alone in actuality, under the Production Code Administration so admirably enforced by the M.P.P.D.A., and with which code you yourself are closely associated. Formal assurances were given, but to ensure observance of the only condition imposed, the Earl Marshal and the Archbishop of Canterbury (who went carefully with me, and the representatives of the News Reel Companies, through the entire Order of the Service, so as to indicate the few points that should not be filmed) decided at my suggestion that they would personally see the films immediately they were printed, and say whether or not there were any parts of them deemed unsuitable for public exhibition—bearing in mind that the zeal of cameramen might possibly exceed their good taste and judgment.

Despite a long day of intensely emotional preoccupation following upon a period of continuous and exacting work, and regardless of their numerous important engagements, both the Earl Marshal and the Archbishop agreed to attend personally to see the films indicated by the News Reel Companies as the earliest that they could possibly have the "rushes" ready. This time, fixed by the Companies themselves, was 6 p. m. on Wednesday, May 12—Coronation evening. Some five days before the Coronation (not on the afternoon "after the crowning") the News Reel Companies notified me that it would be a physical impossibility for them to have the "rushes" ready for inspection, even in their crudest form, before 8 p. m. on May 12, and I thereupon immediately notified both the Earl Marshal and the Archbishop, who unhesitatingly agreed to alter the films at the hour indicated. That they did so I know, for I was present with them at the time. They reached the private theatre at 7:50 p. m., and the only delay was for a few moments while the handful of privileged persons present listened to King George's broadcast speech on the radio, which was doubtless heard by millions in your country as well as in this. The inspection—not censorship—was finished at 9:25 p. m., and Their Graces both expressed great satisfaction at the admirable pictures made of the ceremony. No single deletion was required. It should not be overlooked, I think, that the Earl Marshal is the premier non-royal Duke of this country and that the Archbishop of Canterbury is the premier ecclesiastical dignitary of the Church of England. For two such personages to occupy themselves personally with the News Reel films in the midst of their important duties was in itself a courtesy to be highly appreciated.

The remainder of the article in your journal, although not entirely accurate, needs no comment, and the same applies to the further, and, in parts, somewhat imaginative article on the same subject which follows it. We are all accustomed to genial ballyhoo! I feel, however, that to infer, or rather to state definitely, that the Archbishop of Canterbury was responsible for delay is both ungrateful and discourteous.

The News Reel Companies as well as the public generally should be, and I think are, profoundly grateful to the Earl Marshal for having accorded such exceptional and unexpected facilities for recording pictorially what was, in the universal estimation, one of the most magnificent and impressive ceremonies that have ever taken place in history. The News Reel Companies hoped, but at first scarcely expected, that one motion-picture camera might be permitted in the Abbey. Instead of any such limitation six camera positions were allotted, and the most elaborate and careful arrangements were made for the convenience of all concerned. Among other things I obtained permission for the Editors and commentators as well as all the cameramen to attend the Final Rehearsal two days before the ceremony, so that they might be familiar with what was to take place and be accordingly prepared in advance! Even the exposed films were transferred by specially appointed officials to vans authorized to be in waiting outside the Cathedral, with police passes to ensure rapid conveyance to laboratories. . . .

From what I have said, I fancy you will agree that organization in the interests of the News Reel Companies was anything but deficient, and you may perhaps think it not without interest to publish this letter.—M. Neville Kearney, Federation of British Industries, London, England.

New York Board Restricts Theatres

The Board of Estimate of New York City has voted to establish a "restricted retail district," embracing parts of Park, Madison and Fifth Avenues, in midtown, wherein theatres of any sort, dance halls, cabarets, bus stations and parking lots would be prohibited. The Fifth Avenue Association and other civic groups supported the proposal.

Borough President Samuel Levy of Manhattan, sponsor of the plan, declared he wished to protect the highly assessed area involved from degeneration similar to that which he said has overtaken Broadway.

The new classification is known as a "restricted retail district" and had the support of the Fifth Avenue Association and other civic groups, as well as many retailers, merchants and real estate executives. In a protracted hearing, during which several individual property owners in the region affected protested the new classification, James J. Lyons, Borough President of the Bronx, was the sole member of the board to agree with them, but when the measure finally came up for a vote he was recorded as not voting.

Two of the principal opponents of the new zone were Robert Walton Goelet and the Henry Phipps Estate, both wanting to erect motion picture theatres in the restricted zone. Mr. Goelet, who was successful in an action before the Court of Appeals to compel Paul Moss, Commissioner of Licenses, to issue a permit for the erection of a theatre, has already filed plans for a small theatre in the rear of the west blockfront on Park Avenue between Fifty-third and Fifty-fourth Streets. The Phipps estate wished to build a theatre farther uptown on Madison Avenue. The new zoning classification, of course, will circumvent the theatre plans.

No RKO Approval Seen Before Fall

Federal Judge William Bondy in New York this week ordered that the recently adopted amendments to the RKO reorganization plan which brought about the withdrawal of unsecured creditors' objections to the plan be submitted for the approval of all creditors who had consented to the plan earlier. Unless such creditors file written objections with Special Master George W. Alger before June 21, they will be regarded as having consented to the amendments, according to Judge Bondy's order.

Judge Bondy has also set June 14 for hearing on the proposed settlements of four claims against RKO originally filed for $9,318,443 for $1,249,998. The claims are those of the Hoblitzelle and the Broadway and 47th Street Corporation interests.

The possibility of any final adjudication on the RKO reorganization plan before September or later appeared unlikely this week as Special Master Alger notified all parties to the reorganization that after all testimony is in he will take several weeks to study the case and then hold another hearing at which both sides can present arguments and briefs. Mr. Alger could thus not make his findings known to the federal court before August, at the earliest. Additional hearings before Judge Bondy would be likely, thereafter, and as Judge Bondy plans to leave on a European vacation late in the summer, there appears little prospect of the final hearings being undertaken by him before October.

David Stoneham, representing four large holders of Class A stock, contended this week that the transfer in 1928 of 500,000 shares of Class B RKO stock to the Radio Corporation of America was illegal and that subsequent four-for-one split in 1931 under which RCA got 125,000 shares of Class A stock for its 500,000 was illegal also.

George L. Schein, counsel for the independent stockholders committee, asked for three weeks in which to assemble all his evidence against the plan. Mr. Alger said one week was ample and adjourned further hearings until June 10.

The claims which Judge Bondy will hear June 14 are based upon alleged breach of leases of theatres operated by RKO. The claim of the Broadway and 47th Street Corporation for $1,893,983 is to be settled for $500,000, the Hoblitzelle Investment Company claim for $3,421,940 is to be settled for $211,982.

IN THE NEWSREELS

MOVIETONE NEWS—No. 76, Vol. 19.—War continues to rage on Bilbao front....Innocent war victims seek refuge in England....Amelia Earhart hops off on second try to circle globe....Hungary does honor to King Victor Emmanuel of Italy....Boy and girl, experts with the shooting irons....Paris has Fair opening....Railway mortars go into action on Jersey Coast....Fashions....Lew Lehr....Sports in Indianapolis, Chicago and Newport, R. I.

MOVIETONE NEWS—No. 77, Vol. 19.—319 graduates of Naval Academy get commissions....Alligators on Florida farm object to being moved....King George and Queen Mary attend Chelsea flower show....Co-eds cool off 10,000 feet up in the mountains....General Pershing at the dedication of war chapel in France....Fashions....Lew Lehr....Sports.

NEWS OF THE DAY—No. 274, Vol. 8.—Flashes from the Spanish front....Britain's navy salutes the king ....Sweeps winners are in again....Gay Paree's big show opens....The ex-king takes the spotlight....170,000 see great motor classic in Indianapolis....Timber topper's tumbles thrill smart set.

NEWS OF THE DAY—No. 275, Vol. 8.—A human note in Spain's war....Al Smith calls on the pope....J. P. Morgan surrenders to lens hounds....General Pershing honors U. S. World War dead in France....A new crop of future admirals....For a thrill try roping an alligator....Quads born in Italy....Sports.

PARAMOUNT NEWS—No. 87.—Shaw sets new 113 M.P.H. mark on speedway....Poison mud buries town in Mexico....Amelia Earhart takes off on globe flight....Libby Holman Reynolds' son....Danish gymnasts perform....Alfred Smith in Italy....Middies wind up year with colorful days....Paris calls world to its fair....Sweepstakes bring riches to winners.

PARAMOUNT NEWS—No. 88.—Olympic stars featured in big swim meet....J. P. Morgan returns from England....King Leopold studies housing and social welfare of subjects....Baldwin retires, Chamberlain becomes Prime Minister....Quadruplets in Italy....No fight for Schmeling, so ban Braddock....Middies step forth into U. S. Navy....Spanish war front....War Admiral equals record.

PATHE NEWS—No. 91, Vol. 8.—Britain's sea power on parade....Demand for peace is voiced by President Roosevelt and Senator Key Pittman....Planes drop food to workers in steel strike....Paris exposition opens....Auto racing record falls....Too 'dizzy" for baseball....Graduates of flying trapeze.

PATHE NEWS—No. 92, Vol. 8.—Naval Academy graduates the class of 1937 as 319 receive diplomas....The phantom fight....Rainbow and Ranger meet in the America's Cup trials....A cool million in furs....Police jamboree....Splashing stars....Turf king.

UNIVERSAL NEWSPAPER NEWSREEL—No. 568, Vol. 9.—Mark falls in auto classic....French open big exposition....Big guns blast sea targets....Brother beats log-roll ace....Bohemia hails fair weather....Winning sweeps is some fun....Champ tries glider-trailer....Youngsters make their mark....Indians observe holy rites.

UNIVERSAL NEWSPAPER NEWSREEL—No. 569, Vol. 9.—Steel strike brews trouble....War Admiral takes Belmont....Schmeling waits for bout....Quads make family even twelve....Middies in gala graduation...."Finest" go around the clock....Aquatic stars in big meet....Ski ace in summer thrill.

Two Groups Favor U.S. Film Bureau

The Eastern Association of Non-theatrical Film Producers, and Local No. 644 of the International Photographers of the Motion Picture Industry went on record this week in favor of House Bill No. 7131 for the consolidation of all federal motion picture production activities in the Federal Printing Office under a general director. Both resolved to urge passage on Congress.

The Non-theatrical Producers, meeting in New York last Friday, at the Blue Ribbon Restaurant, near Times Square, decided that it is advisable to establish the new plan from the standpoint of economy and efficiency in government operations, according to Arthur Loucks, vice president of the organization.

Motion picture observers in the Capital expressed optimism this week over the prospects of the bill's passage, hearings on which are expected within a week or thereabouts.

Government production activities at present are widely scattered over the maze of bureaus, divisions and departments of the government, and the new measure would centralize them.

Modern Art Library Gets Swedish Films

John Hay Whitney, president of the Museum of Modern Art Film Library in New York, this week announced the arrival of a group of motion pictures from Sweden for inclusion in the library's collection. During the past six months the library has received selections from England, France and Germany and shipments of the Russian group which were selected last summer are expected within the next month or two.

Among the films, acquired through the courtesy of Svensk Filmindustri, are "Gosta Berling's Saga," with Greta Garbo; "Do You Remember," brief excerpts from Swedish films of 1909-1926; "The Outlaws," "The Treasure of Arne," "The Phantom Chariot," "Jerusalem," "One Night," "The Old City" and "Drottingholm Theatre."

Hays to Hollywood

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., returned to New York from a short vacation at his home in Indiana this week and plans to leave for Hollywood immediately.

Hicks to Milwaukee

Robert Hicks, formerly manager of the Ambassador, Orpheum and Fox, St. Louis, for Fanchon and Marco, has been appointed publicity head for 30 theatres in Milwaukee operated by Warners in a pooling arrangement with the Saxe Brothers.

Fox Intermountain Builds

Fox Intermountain is now building three new theatres, one at Pocatello, Ida., another at Sterling, Colo., and a third at Alliance, Neb., Rick Ricketson, operating head of the National Theatres subsidiary, said in New York this week.

THE HOLLYWOOD SCENE

Intensive Effort

Nearing that date when the efforts of the 1936-1937 production season will take their places in the records books as listings of so many hits scored, surprises encountered and disappointments to be forgotten, Hollywood embarked upon a campaign of intensive production. Starting June 1 the production colony entered the stretch sprint by placing fifteen productions in the work. During the same period, six pictures were finished. Eleven studios participated in the new activities.

Two pictures were started by Columbia. In "Life Begins With Love," which Ray McCarey is directing, Jean Parker, Douglass Montgomery, Edith Fellows and Eileen O'Malley are the featured players. "Thanks For Nothing" will present Francis Lederer, Madeleine Carroll, Mischa Auer, Grace Bradley, Richard Carle, J. C. Nugent, Charles Waldron, Victor Kilian and Arthur Hoyt. Elliott Nugent is directing.

Getting its second wind after the sales convention, MGM, likewise, started two films. "Double Wedding" will feature William Powell, Myrna Loy, John Beal and Florence Rice with Sidney Tolen, Mary Gordon, Jessie Ralph, Barnett Parker and Edgar Kennedy. Richard Thorpe is directing. George Murphy, Leo Carroll and Rita Johnson are the principals in "Umbrella Man" which William Thiele was assigned to direct.

Paramount also started two productions. Under its own auspices, "Ebb Tide" went before the cameras. With James Hogan directing, it will present Oscar Hamolka, Francis Farmer, Ray Milland, Lloyd Nolan and Barry Fitzgerald as the most important players. Second feature, "Accidents Will Happen," B. P. Schulberg production, currently lists William Gargan, Oren Heyward, Vivienne Osborne and Richard Carle as principals. Earl Kenton is directing.

Stage and Navy

The fourth studio to start two pictures was RKO-Radio. Under Gregory LaCava's direction "Stage Door" went before the cameras. The cast includes Ginger Rogers, Katherine Hepburn, Gail Patrick, Adolpe Menjou, Leona Roberts, Marjorie Lord, Andrea Leeds, Lucille Ball and Constance Collier. In "Annapolis Salute" James Ellison, Marsha Hunt, Harry Carey, Van Heflin, Anny Hovey and Arthur Lake are featured. Christy Cabanne is directing.

Republic started "She Didn't Want A Shiek." It will offer Ramon Novarro, Lola Lane, Gene Lockhart, Kathleen Burke, Charlotte Treadway, Stanley Fields, Billy Bevan and Richard Coote as name values. Irving Pichel is directing.

Although busy with its sales convention, 20th Century-Fox found time to start "Danger Love At Work." Simone Simon is starred with Jack Haley, E. E. Horton, John Carradine, Mary Boland, Benny Bartlett, Margaret Seddon, Etienne Girardot, E. E. Clive and Franklin Pangborn. The film will mark Otto Preminger's first American effort.

For United Artists release, Wanger Productions started "52nd Street." Screen names to be presented include Ian Hunter, Leo Carrillo, Pat Paterson, Ella Logan, Sid Silvers, Zasu Pitts and Marla Shelton. From the night clubs of New York and the radio come Kenny Baker, Jack White, Stuff Smith, Smart Fingers Johnson, Dorothy Salters, George Tapps, Jerry Colona and Al Norman. Harold Young is directing.

Warners began work on "Inside Story." Ronald Regan, June Travis, Eddie Acuff, Ben Weldon, George E. Stone and Raymond Hatton head the cast which William McGann is directing.

Grand National started "Mystery Of The Hooded Horseman," Ed Finney production. Tex Ritter, Iris Meredith, Snub Pollard, Horace Murphy, Colleen Ward, Charles King, Earl Dwire, Forest Taylor and James Girard are included in the cast. Ray Taylor is directing.

Maurice Conn started "The Fighting Texan" with Charles Abbott directing. Cast includes Kermit Maynard, Elaine Shepard, Frank LaRue, Bud Buster, Ed Cassidy, Lafe McKee, Bruce Mitchell and Art Miles.

Universal's contribution to the new work is "Hell On Ice." It will present John Wayne, Judith Barrett, Billy Burrud, Virginia Brissac, Frank Otho and Charles Brokow. Arthur Lubin is directing.

Without question MGM's "Broadway Melody Of 1938" is the outstanding work completed this week. Previous "Broadways" having established the idea's entertainment and commercial worth as well as production class, this will offer for names, Robert Taylor, Eleanor Powell, George Murphy, Binnie Barnes, Buddy Ebsen, Sophie Tucker, Judy Garland, Charles Kgor Gorin, Raymond Walburn, Robert Benchley, Willie Howard, Charles Grapewin, Robert Wildhack, Billy Gilbert, Helen Troy and Barnett Parker. Roy Del Ruth directed and Jack Cummings produced.

Columbia finished "Flashing Skates." The cast includes Charles Quigley, Rita Hayworth, J. Farrell MacDonald, John Gallaudet, Max Hoffman, Jr., Paul Fix, Arthur Loft, Ward Bond and Dick Wessell. D. Ross Lederman directed.

"Born Reckless" came off the line at 20th Century-Fox. Featuring Brian Donlevy and Rochelle Hudson, the cast further includes Robert Kent, Barton MacLane, Pauline Moore, Chick Chandler, Harry Carey, William Pawley, Francis McDonald, Eddie Dunn, George Wolcott, Joe Crebon, Stanley Andrews and Harvey Clark. Malcolm St. Clair directed.

For RKO-Radio distribution, Hirliman Productions completed "Windjammer." George O'Brien is starred with Constance Worth, William Hall, Gavin Gordon, Lal Chand Mehra, Brandon Evans, Ben Hendricks, Lee Shumway, Stanley Blystone and Frank Hagney. Ewing Scott directed.

"Mr. Dodd Takes The Air" finished at Warner. The cast includes Benny Baker, Jane Wyman, Gertrude Michael, Alice Brady, Frank McHugh, Henry O'Neill, Cliff Soubier, Sybil Harris, Ferris Taylor, Maidel Turner, Craig Reynolds and Harry Davenport. Alfred E. Green directed the Mervyn LeRoy Production.

Selectivity

"Motion pictures for a selective audience" is the purpose of newly formed Southern California Film Society. Composed of people prominent in the motion picture, social, business and educational life of Hollywood, the society will concentrate on showing its members pictures, particularly those of foreign make, that they ordinarily would not have opportunity to view. Additionally it will re-present some of the more rare older American productions.

To that end two series of pictures consisting of five pictures in each series have been arranged for. To permit members to select foreign films which they would like to see a list of productions which includes such films as Elisabeth Bergner's "As You Like It," Feodor Chaliapin's "Don Quixote," "The Golem," "Golgotha," "Hei Tiki," "La Kermesse Heroique," a French production of "Les Miserables," "One Hundred Days Of Napoleon," "Tsar To Lenin," "We Are From Kronstadt" and "King Of The Damned" among many others.

The second series is devoted to the bringing back of American screen classics. With the Museum Of Modern Art collection of interesting and significant productions made since the beginning of the industry in this country available, the Society has many rarities ready for presentation. Listed are the 1895 Edison feature "The Execution Of Mary Queen Of Scots," George Melies' "A Trip To The Moon," "The Great Train Robbery," Sarah Bernhardt's "Queen Elizabeth," D. W. Griffith's "The New York Hat," "Intolerance," "A Fool There Was," "Sunrise," and the first Mickey Mouse, "Plane Crazy."

A closed organization, financed on a membership basis, the society is interested in motion pictures mainly from an artistic viewpoint. While, in conjunction of the Museum Of Modern Art's activities, the idea may spread, there is but little possibility that it will develop as a serious competition to motion picture theatres. If more such organizations are formed, they naturally will reach out for a specialized membership to whom regular theatre attendance is not habitual.

Why the Athletes

No mere avidity to capitalize on already obtained publicity impelled Sol Lesser to sign Lou Gehrig and Glenn Morris to motion picture contracts. Gehrig and Morris are already household names all over America and in many foreign lands and, of course, when their pictures eventually appear, Mr. Lesser's publicity department will not be hesitant to take advantage of their fame as athletes. Rather a more thorough-going understanding of showmanship fundamentals motivated the producer's action.

"Here's the reason," says Sol, "Morris is going to be 'Tarzan' in my 'Tarzans.' 'Tarzan,' in character, is by nature a great athlete, so why should I get the greatest athlete in the world, Glenn Morris, Olympic Decathlon Champion, to portray the character. 'Tarzan' has to run, jump, swim and do everything an all-around athlete does. If in a story, 'Tarzan' has to toss a spear, Morris can do it in correct form and it won't be necessary to engage a specialized double to hurl a javelin in the way Morris can do it. Neither will it be necessary to engage doubles to do any of the other hazardous stunts that 'Tarzan' is called upon to do.

"The same thing applies to Gehrig. He will appear in a picture that will have a baseball background. So when it was possible for me to get him, why should I sign up some ordinary screen name when I could get the greatest baseball player in the land to appear in the film?"

THE CUTTING ROOM

Exclusive

(Paramount)

Action Melodrama

Assaying this forthcoming production from the viewpoint of primary name values manifests Fred MacMurray, late of "Swing High, Swing Low;" Frances Farmer, disclosed as a real screen find in "Come And Get It"; the familiar Charlie Ruggles and Lloyd Nolan, who finally seems to have found his proper niche in screen affairs, as the most important personalities. Of secondary importance, either as far as participation in the story or public display worth is concerned are Fay Holden, Ralph Morgan, Edward Robin, Harlan Briggs, Gaylord Pendleton, Horace MacMahon, William Mansell, Irving Bacon, Frank Bruno, Willard Robertson, Chester Clute, Bennie Bartlett, Sam Hayes and James Blakely. The supporting cast is about equally divided between known players and nonentities.

Thought of from a worthy story angle, those at Paramount whose business it is to publicize their employers' screen entertainment intentions say that it is a very different kind of newspaper yarn. The unit man, assigned to keep the press informed of every detail in the picture that looked like it might land a line in print, came up with quite a promise that everybody hopes the picture will make good when she said: "It's got laughs like you had in 'Front Page', romantic love interest like what was in 'Gentlemen Of The Press', dynamic action like what was in 'Front Page Woman' and real low down authenticity like only fellows who were in on the real low down knew but were not let print knew."

That's quite a birthright for any newspaper picture to prove. But it is adapted from John C. Moffitt's "Roaring Girl." Mr. Moffitt was a reporter in New York. He is better known as a one time moving picture commentator on the staff of the Kansas City Star. The producer of the picture, Benjamin Glazer, also was a newspaper man. The paper with which he was connected is no longer published, but Mr. Glazer likes to remember that he was a participant in the very successful silent version of "Seventh Heaven."

Release date: *July* 10.

Married Before Breakfast

(MGM)

Romantic Comedy

Occasionally MGM, after sufficient preparation, starts, develops, completes, previews without benefit of press attendance, revises, makes revisions and retakes and announces for release, with amazing speed, one of its sustaining productions.

While in the work, and before anyone who is not employed by the organization has a chance to take more than one hasty look around, various and sundry people on the company's payroll are quite naive in attempting to impress the reporter who happens to be working for somebody else that if he is not completely alert and appreciative of and to what is being shown him his boss is apt to find fault and his readers will be deprived of important information.

In the present instance the producing company did not spend very much time dilly-dallying around. The shooting schedule on "Married Before Breakfast might be comparable to the length of a short story compared to an extended serial. As a matter of chronology the title was changed from "You'll Be Married Before Noon" to its present appelation.

There are complications in this romantic comedy. A girl is in love with an insurance agent. One of his prospects in a big "per capital" drive happens to be a milkman. Milkmen never happen to have very much money but wealthy and care free play boys do. The agent's girl friend meets the wealthy playboy. Inevitable complications with inevitable results ensue. Drama and mystery, both approached from the lighter side, have a function in the story before its completion.

Personalities whom exhibitors will be given opportunity to talk about as appearing in the film are Robert Young, Florence Rice, June Clayworth, Burnett Parker, Warren Hymer, Helen Flint, Irene Franklin, Hugh Marlowe, Tom Kennedy and Edgar Dearing. Edwin L. Marin is the director.

A House in the Country

(Tentative Title)

(RKO Radio)

Comedy-Melodrama

No story of sophisticated socialites enjoying a gay week-end at a country house will be unfolded here. Lest that impression might become prevalent the title will be changed prior to release of the film. Rather it's a yarn of a New York state hillbilly family and a lot of gangsters. Mainly it is a humorous story which turns dramatic in the end. Yet even in this treatment, the matter of comedy atmosphere is not completely eliminated. The central characters in the picture are a shiftless happy go lucky farmer, his wife and daughter, a small son, a forest ranger and a gangster who is hiding out until the heat of a bit of gangster warfare cools off. The old farmer, inadvertently, brings death to the rival mobsters, wealth to himself and fosters his daughter's romance with the forest ranger.

The production which was adapted to the screen by J. Robert Bren and Edmund L. Hartman, who collaborated on "China Passage," "Behind The Headlines," "Without Orders" and "The Man Who Found Himself," is based on a stage play written by Melvin Levy. Richard Rosson, who directed "Behind The Headlines" and handled the outdoor sequences in such important pictures as "Captains Courageous" and "Come And Get It," is directing.

The hero is Fred Stone, last in "Grand Jury" and "My American Wife." Emma Dunn is his wife, Marjorie Lord seen in "Border Cafe" is his daughter and youthful Tommy Bond is his son and pal. The Forest Ranger is William Corson, who after completing his training in minor parts now steps into a featured role. J. Carroll Naish, Ray Mayer and Bradley Page constitute a trio of gangsters who show up at the house Stone has claimed by squatter rights. The gangster to whom Stone makes Naish's whereabouts known is Paul Guilfoyle. Other players in the cast are Frank M. Thomas, Dudley Clements and Robert McKenzie.

Love in a Bungalow

(Universal)

Comedy-Romance

Universal views the joining of Nan Grey and Kent Taylor as a new romantic team with confidence that they will be accepted enthusiastically by the public. Kent, who has been seen in featured and lead roles in many pictures is fairly well known. Through a succession of pictures from "Sutter's Gold" to "Three Smart Girls" and more recently "The Man In Blue," Miss Grey has gathered poise and experience and a definite prestige with theatre goers and managers who are on the lookout for new faces that promise to be the stars of tomorrow.

The material chosen for their initial appearance together is light gay comedy romance. Based on a published story, "Be It Ever So Humble," written by Eleanore Griffith and William Rankin, the production was assigned to Ray McCarey, whose specialty is light comedy to direct. It concerns a girl working as hostess in a real estate promotion model bungalow. One morning she discovers that an intruder has made himself at home in the cottage. His breezy charm and refusals to be rebuffed soon lead to romance. Then a contest is announced for young married couples who consider themselves the happiest wife and husband. The two win it and then their troubles begin. Though the girl confesses to all they did to make their entry look legitimate the sponsor decides they are entitled to the prize. The windfall permits them to marry.

While Miss Grey and Kent carry practically the entire thread and action of the story, the supporting cast is lacking neither in talent or name value. Among others who will be seen are Dorothea Kent, Hobart Cavanaugh, the newcomer Jack Smart, Minerva Urecal, David Oliver and Louise Beavers.

Broadway Melody of 1938

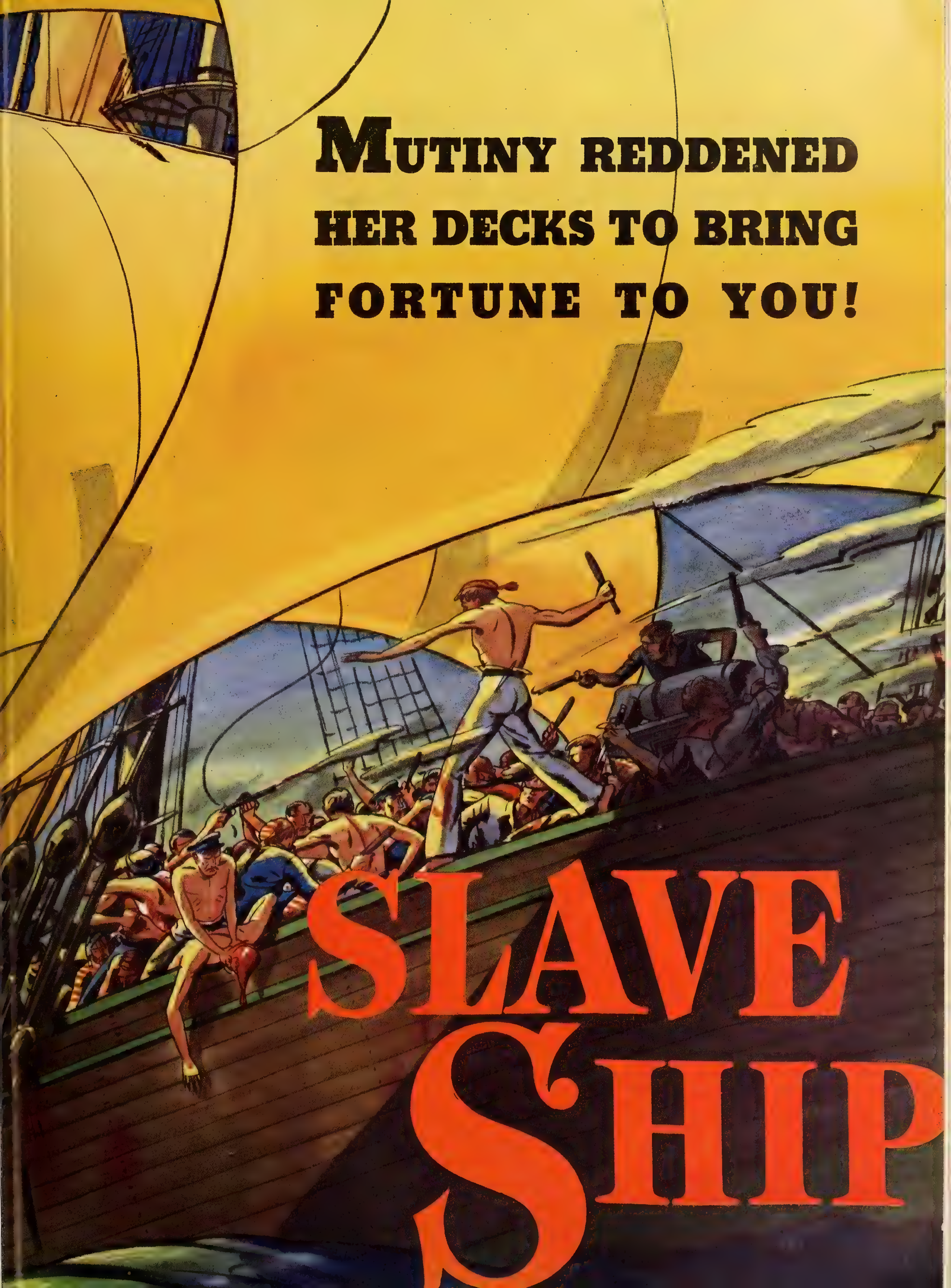
(MGM)

Musical

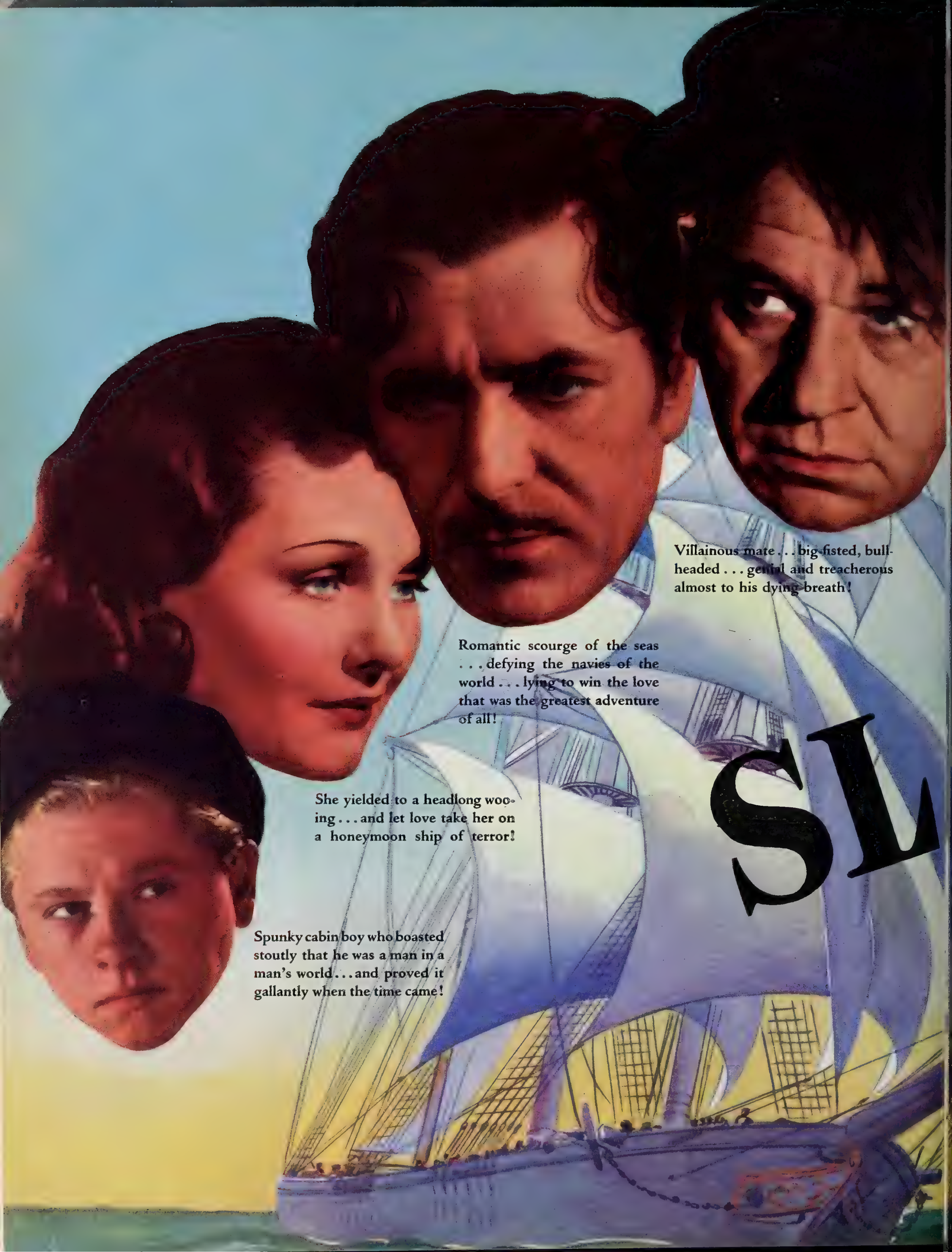
The "Charlie Chans" are standbys at 20th Century-Fox as are the "American Families." Paramount sets great store by its successive "Collegiates" and "Big Broadcasts." With differing casts Sol Lesser bases a good share of his productions on Harold Bell Wright stories. Harry Sherman has found it profitable to feature William Boyd in Clarence Melford's "Hop-a-long Cassidy" yarns. MGM, in happy recollection of its first two adventures, both as entertainment and as commercial experiments, like its brother producers is optimistic about the forthcoming "Broadway Melody Of 1938." Regularly continued serials have exerted a profound effect upon theatre goers. In jest, or otherwise, folks still recall "The Perils Of Pauline"; but intervening serials have usurped their function in the realm of screen entertainment.

Be that as it may, "Broadway Melody of 1938" is on its way. MGM's publicity department already has a prolonged catchline for it—"stands alone as the biggest musical attraction now on exhibition anywhere on the face of

(*Continued on page* 53)


MUTINY REDDENED HER DECKS TO BRING FORTUNE TO YOU!
SLAVE SHIP

DVENTURE THAT STORMS IN EPIC



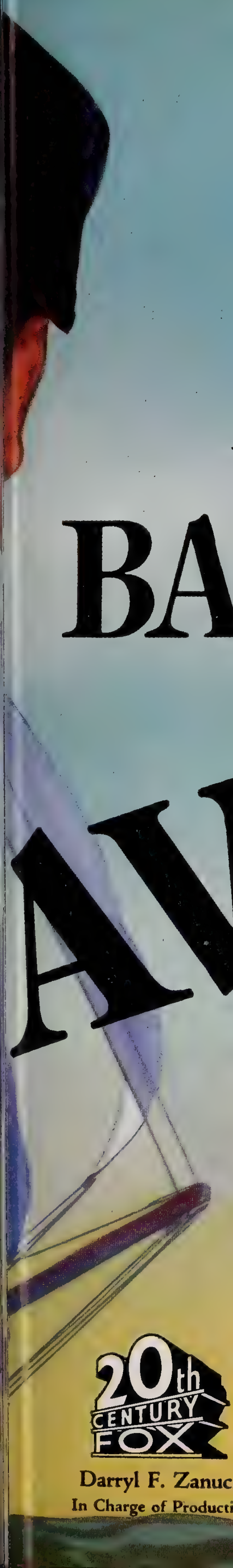
Villainous mate . . . big-fisted, bull-headed . . . genial and treacherous almost to his dying breath!

Romantic scourge of the seas . . . defying the navies of the world . . . lying to win the love that was the greatest adventure of all!

She yielded to a headlong wooing . . . and let love take her on a honeymoon ship of terror!

Spunky cabin boy who boasted stoutly that he was a man in a man's world . . . and proved it gallantly when the time came!

SWEEP OVER HALF THE WORLD!



20th lavished its limitless resources to create this production, unsurpassed in scope! Two years in preparation! A fortune to film! A true and tremendous story the screen has never told before! A matchless cast of stars! Moulded by 20th's master showmen into the greatest picture of the year!

Warner **BAXTER** *Wallace* **BEERY**

in

AVE SHIP

with

ELIZABETH ALLAN
MICKEY ROONEY
George Sanders • Jane Darwell • Joseph Schildkraut
Francis Ford • J. Farrell MacDonald • Paul Hurst
Arthur Hohl • Minna Gombell • Billy Bevan
Holmes Herbert • Edwin Maxwell

Directed by Tay Garnett • Associate Producer Nunnally Johnson
Screen Play by Sam Hellman, Lamar Trotti and Gladys Lehman
Story by William Faulkner • Based on a novel by George S. King

20th CENTURY FOX
Darryl F. Zanuck
In Charge of Production

CAPTIVE LOVERS ON A HONEYMOON

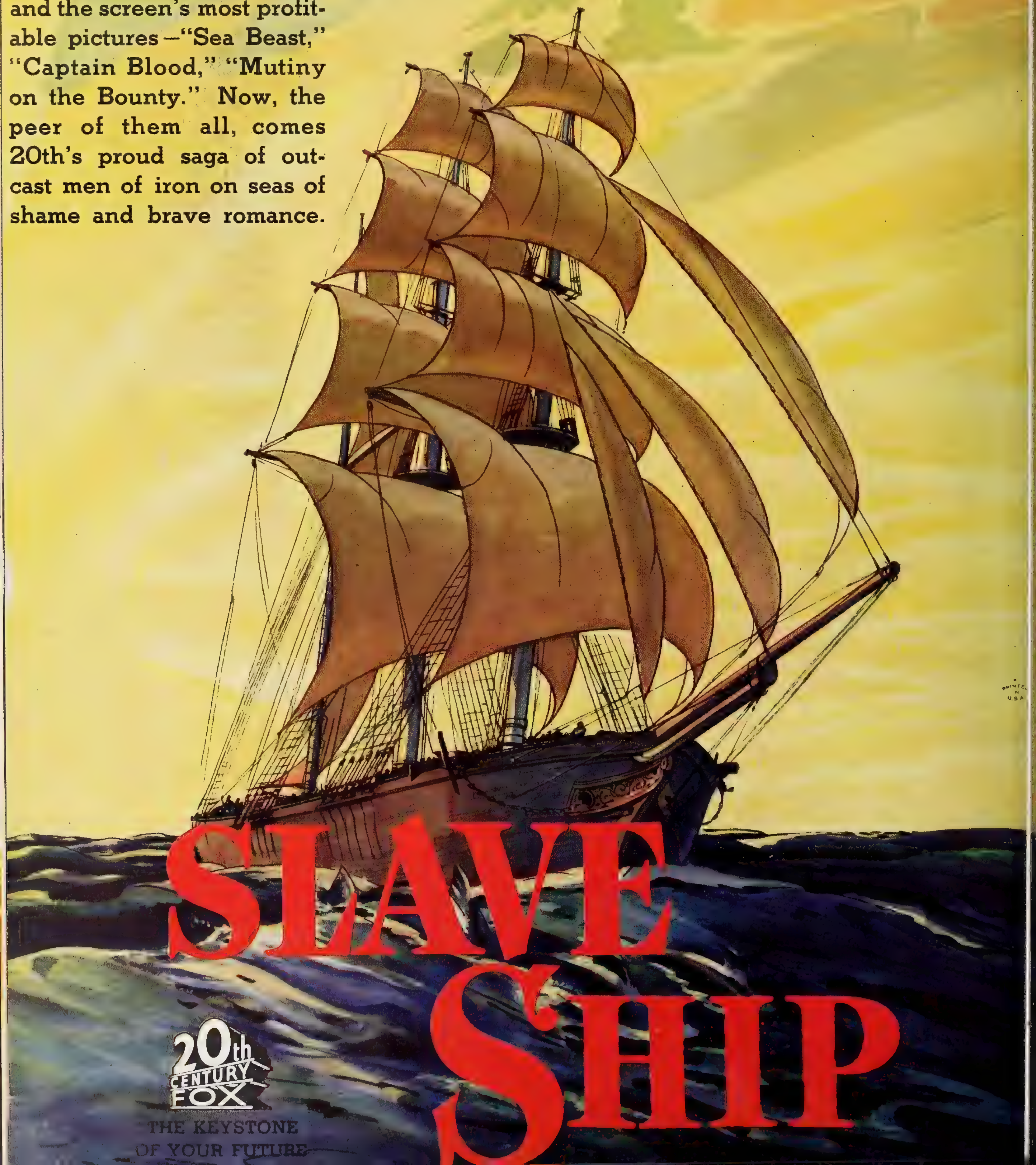
as the last slaver sails on its last

Sweethearts trapped on a doomed vessel... hunted down by the navies of the world... mutiny lashing the decks... the gallows waiting at the next port of call... every sail on the horizon striking terror in their hearts. All the emotional throb and surge that makes the blood leap and the heart pound with eager excitement... in a saga so heroic that only the trackless ocean could encompass its vast scene!

SHIP OF HORROR...
desperate voyage!
SLAVE SHIP

IT STANDS WITH THE BOXOFFICE IMMORTALS!

The fascination and illimitable mystery of the sea have ever been a source of literature's greatest stories and the screen's most profitable pictures—"Sea Beast," "Captain Blood," "Mutiny on the Bounty." Now, the peer of them all, comes 20th's proud saga of outcast men of iron on seas of shame and brave romance.


SLAVE SHIP
20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE
PRINTED IN U.S.A.

Doyle Leaves Greater Union Theatre Group

Stuart F. Doyle, managing director of Greater Union Theatres, Ltd., and 29 subsidiaries which have a total capitalization of $5,000,000, resigned Friday in Australia. The resignation was said to have followed a reported disagreement on policy with the board of directors.

With his resignation, Mr. Doyle, through his New York attorneys, M. L. Willson of Walker and Redman, announced he had sold his entire holdings in the companies. The resignation will become effective on June 30.

Mr. Doyle will concentrate on radio, motion picture production and theatre operations. He has acquired a major interest in Commonwealth Broadcasting, one of the largest group of radio stations in Australia. He is also transferring his film production activities to England where an important British banking group will be associated with him. A number of stories have already been lined up for future production.

Two theatres, the Regent and Rex West End, are now being completed in London and will be operated by Mr. Doyle. He plans to leave shortly on an extended South Seas cruise before assuming his new duties.

Mr. Doyle has been with Greater Union for 30 years. No successor has been named by the board, comprised of eight local men, who will continue the management of the company.

Negotiations between Hoyts, Twentieth Century-Fox subsidiary, and Greater Union, which have been on and off for the past few months, are expected to be resumed following the return of Sidney R. Kent, president of Twentieth Century-Fox, and Walter J. Hutchinson, foreign manager, to New York from Hollywood next week. It is hoped that the five year partnership arrangement between the two Australian circuits will be continued.

No Chain or "Divorce" Bills by Illinois Allied

No theatre chain tax bills or theatre divorce bills will be introduced in the Illinois State Legislature by Allied Theatres of Illinois, according to a statement made this week by Aaron Saperstein, president of the group. Mr. Saperstein said that the present legislative calendar was too crowded to get a bill on either subject put before the group and given the proper attention.

No action has been taken on the theatre divorce bill proposed several weeks ago by Representative Schaeffer O'Neill, of Alton. The bill is still in committee.

Finney Moves Headquarters

Edward Finney's Boots and Saddles Pictures, Inc., producers of Grand National musical westerns, has moved to the Grand National studios in Hollywood following completion of this season's release schedule. Lindsley Parsons, supervisor of the unit, and his staff have had headquarters at the International Studios where they remained until now.

IN THE CUTTING ROOM

(*Continued from page* 46)

the earth on stage or screen, in stadia or under canvas." The man in whose department this identification originated spent many years in the service of circuses. He anticipates enjoying a vacation with one this year.

There will be girl choruses, grandiose and colorful production effects, music, dancing and a romantic love story in "Broadway Melody Of 1938." Also in it will be Robert Taylor. He and the other big name, Eleanor Powell, were in the previous "Melody." As Miss Powell first attracted attention in a 20th Century-Fox picture, Judy Garland who was in "Pigskin Parade" also will be in this. So will Buddy Ebsen, George Murphy of "Top Of The Town" memory, Sophie Tucker yclept "the last of the red hot mammas"; Willie Howard, Broadway comic, new coming singer Charles Gorin; newspaper commentator, author and much laughed screen personality Robert Benchley, Charlie Grapewin who was included when "Good Earth" and "Captains Courageous" were made. Raymond Walburn and Robert Wildhack. Prominence also will be given Igor Gorin, Billy Gilbert, Barnett Parker and Helen Troy.

A large number of persons are credited with putting the production together and Roy Del Ruth directed.

Meet the Boy Friend

(Republic)

Comedy-Romance

Analyzing this forthcoming production with an eye to its prospective entertainment and commercial values, one very quickly notes that it is more than ordinarily worthy from the standpoint of names. While none of the performers have as yet attained that status which assures a rush of patrons upon their names being posted, all are familiar and all, at one time or another, have appeared in important pictures.

The important people in the story are David Carlyle, Carol Hughes, Warren Hymer, Pert Kelton, Andrew Tombes and Gwili Andre. Principal support includes Smiley Burnette, Leonid Kinskey, Sid Saylor, Selmer Jackson, Cy Kendall, Robert Middlemass and Mary Gordon. Assigned to specialties are the radio favorites Oscar and Elmer and the Beverly Hill Billies.

In the story, a radio sponsor wants to keep its popular attraction, a crooner yclept "America's Boy Friend, away from marriage. One girl is railroaded to a fat Hollywood motion picture contract and an insurance policy is taken out against his getting married. But the girl who is assigned to keep him from falling in love, falls in love with the boy and he with her. Complications ensue when mobsters become involved in the arrangement. But all ends well in the finale as the boy and girl are married and instead of having "the boy friend" to enrapture them, radio listeners have "America's Singing Sweethearts" to thrill them.

The production is based on a story by Jack Raymond and Robert Arthur. Bradford Ropes did the screen play and Ralph Staub is directing.

Reported Missing

(Universal)

Melodrama

Two or three weeks ago, William Gargan entertained Universal's salesmen with a vividly hilarious description of how a studio goes about the business of casting. He detailed how a taxi driver emerged on the screen as a submarine driver. In his first picture for Universal on his new contract, "Wings Over Honolulu," Mr. Gargan was an airplane pilot. In this forthcoming attraction he is an inventor of airplane safety devices, also a pilot.

A safety invention the star perfects fails and many lives are lost. He is accused of needlessly sacrificing lives. The resulting investigation results in a disruption of his romantic affairs when he testifies that his girl's brother might have been responsible for the crash. Under similar circumstances, although it is not equipped with the protective device, another plane crashes, and, in addition to the tragedy, a robbery is perpetrated. The inventor-aviator turns detective. Announcing he knows the identity of the air-murderer and thief, he departs by plane to present his evidence in Washington. In a thrill action sequence aboard the plane, the culprit reveals himself, further tests prove the efficiency of the invention and the hero and his girl friend are reconciled.

The story is an original by Verne Whitehead. The screenplay was prepared by Joseph Fields, Jerry Chodrov and James Mulhauser. Milton Carruth is directing.

Assisting Gargan in bringing the story to screen realism are Jean Rogers as the girl, Dick Purcell as the suavely deceptive heavy, Joe Sawyer as a reporter, Hobart Cavanaugh providing the comedy relief and Michael Fitzmaurice as a pilot.

The Man Behind the Law

(Columbia)

Melodrama

Story elements presaging tense melodrama loom as the dominating commercial asset in this forthcoming attraction. In theme it sounds compelling and though not completely novel, it seems to be of that substance that should have entertainment merit and commercial quality.

A law graduate, believed to be the adopted son of a Senator and his wife is given a position in a prominent lawyer's office. Actually the wife is the boy's mother and the lawyer his father. Posing as ethical, the lawyer knows all the tricks and loopholes of the law and specializes in defending gangsters. The boy defends and frees a killer who kills after he has retained the lawyer to defend him. The secret comes out and the boy turns on his employer. Appointed a deputy district attorney, he prosecutes his erstwhile employing lawyer on a murder charge and secures a conviction. The wife, confessing her secret to the Senator and being forgiven pleads with the convicted man to tell the world and the boy the truth of the relationship. Rather than ruin the boy's career, the man remains silent and insists on paying the penalty for a crime he really did not commit.

The cast which is making the picture appears to be adequate both as far as ability and name worth is concerned. Otto Kruger is the lawyer. Douglass Montgomery is the boy. Thurston Hall and Nana Bryant are "Senator" and "Mrs. Mattox." The girl about whom the slight thread of romantic contrast revolves is Jacqueline Wells. Supporting players listed are Gene Morgan, Marc Lawrence, Robert Warwick and Stanley Fields.

The story is an original by Harold Shumate, author of many dramatic stories made by Columbia. Fred Niblo, Jr., Grace Neville and Lee Loeb collaborated on the screen play. John Brahm is directing.

DUKE OF WINDSOR'S WEDDING FILMS BANNED IN BRITAIN BY 'AGREEMENT'

English Newsreel Executives Accede to 'Suggestions' That Exhibition Would Not Interest Public; Reels Rushed to U. S.

Newsreel films of the wedding of the former King of Great Britain and Ireland and of the Dominions beyond the Seas, Defender of the Faith and Emperor of India to Mrs. Wallis Warfield reached American theatres late this week after a transatlantic race against time which rivaled that staged for the coronation picture. Audiences in England and the Dominions, closer to if not more interested in the event than the rest of the world, will not see them.

"Suggestions" from high authority convinced motion picture officials in England that there would be no interest in the pictures of the ceremony. It was reported this week, and indications were that similar "suggestions" would lead to an agreement not to show the pictures in the far-flung British dominions.

The pictures were to be shown in New York theatres on Friday after a dash across the Atlantic to Quebec on board the *Empress of Britain* and thence by air to the New York laboratories. The pictures were made by Andre Conquet, Paramount News staff cameraman in Paris, and were the only motion pictures permitted to be made inside the grounds of the Chateau de Cande at Monts, France, where the romance attained its consummation.

Because of Mr. Conquet's constant attendance at the chateau and daily contacts with Herman L. Rogers, the Duke of Windsor's American friend, he was chosen by Mr. Rogers to make the pictures of the Duke and Duchess. Paramount agreed to supply prints of all its films to each of the other companies, News of the Day, Fox Movietone, Pathe News and Universal.

While no pictures of the actual marriage ceremonies within the chateau were permitted the Duke and Duchess readily posed after the wedding. The reels include complete scenes of the chateau from the ground and the air, scenes of the English vicar who defied his government and church to perform the religious ceremony, as he arrived; the wedding guests; news reporters and photographers in top hats and formal attire, as they were for the recent coronation, and shots of the newlyweds as they descended the steps and posed for the cameramen.

After his pictures were made Mr. Conquet flew back to Paris, where the films were developed and prints made for all the reels. The *Empress of Britain* was the fastest ship available and although she was sailing for Quebec the companies believed they could make faster time by flying the films from the Canadian city to New York than by waiting for later boats sailing direct.

"Agreed" to Ban Pictures

Reporting an agreement between the British Government and motion picture officials under which the pictures would not be shown in England an Associated Press despatch from London this week said:

"The British public, the newsreel executives were said to have been led to believe, was so enraptured still with the coronation of Edward's successor they would not care for pictures of the Duke's wedding. Consequently, the executives decided to discard the films from Monts.

CORONATION FILMS INCREASE SHIPMENTS

An increase of 145 per cent in the number of films and photographs handled by the Air Express Division of Railway Express Agency at New York City in May, 1937, compared with May, 1936, is seen as reflecting in part the importance of the coronation of George VI as an event of worldwide interest.

The total number of shipments in and out of New York City for last month was 5,722, the report showed. For the corresponding month a year ago the total was 2,336.

"The *Daily Express,* the only London paper to comment on the decision, informed its readers:

"'You will have to go to France or America—or maybe Russia—to see them, thereby proving that, though a large-sized piece of humbug is talked over here about freedom from censorship and from what not, the imperial British people are still treated as a mentally deficient race.'"

Gerald Sanger of British Movietone News and spokesman for the newsreels in England, was quoted as explaining, "It was felt that to release films of the wedding might reawaken painful emotions and even lead to invidious demonstrations in the theatres."

Anyway, Mr. Sanger said, the pictures were not so good. "They were merely animated facsimiles of the photographs that appeared in the press."

The United Press reported that the newsreel companies had received "strong but indirect hints from official quarters that it would be 'good policy' not to include pictures of the wedding" in releases for the Empire. The report added, "It was intimated that any company ignoring the hints might encounter difficulty in obtaining passes for the filming of official functions."

Canada, Australia and the other Dominions had not taken any definite action this week in the matter but it was believed a similar procedure would be followed when the newsreels arrive there. At the British Consulate and at the British Library of Information in New York it was said that the Dominions have no official, central body with the power to ban pictures and that any decision to keep the pictures from screens in those countries would have to come by an "agreement" similar to the one made in England.

Industry Honors Kalmenson

More than 350 friends and industry associates attended the testimonial dinner at Pittsburgh last Friday night to Ben Kalmenson, recently promoted from Pittsburgh to New York by Warners. Joseph Bernhard, S. Charles Einfeld, Roy Haines and Bob Smeltzer, who were in Pittsburgh for a regional meeting, attended the affair. Harry Seed, manager of the local Warner exchange, was chairman of the dinner.

Paramount News Shelves Pictures of Fatal Riots in Chicago as Too Gruesome, Contrary to the Good of the Public

Newsreel pictures of the Memorial Day rioting at the Chicago South Side plant of the Republic Steel Corporation which resulted in the deaths of seven men will not be shown on any screen, according to A. J. Richard, editor of the reel. Paramount was the only newsreel to get any pictures of the actual rioting.

"Public policy," Mr. Richard said, dictated the "shelving". He explained that his company feared exhibition of the pictures in "certain sections of the country might very well incite local riot".

The Paramount editor's explanation was made in telegrams, sent in answer to inquiries, to the Chicago *Times* and Professor Paul Douglas, chairman of a protest meeting held in Chicago under the auspices of the Citizens' Rights Committee.

The telegram to Professor Douglas said:

"Our pictures of the Chicago steel riots are not being released any place in the country for reasons reached after serious consideration of the several grave factors involved. First, please remember that whereas newspapers reach individuals in the home we show to a public gathered in groups averaging 1,000 or more and therefore subject to crowd hysteria while assembled in the theatre. Our pictures depict a tense and nerve-wracking episode which in certain sections of the country might very well incite local riot and perhaps riotous demonstrations in theatres leading to further casualties.

"For these reasons of public policy which we consider more important than any profit to ourselves these pictures are shelved and so far as we concerned they will stay shelved. We act under editorial rights of withholding from the screen pictures not fit to be seen. This parallels the editorial rights exercised by newspapers of withholding from publication news not fit to be read."

Cameraman Gets Cross

The Distinguished Flying Cross, awarded by the United States Government in recognition of outstanding feats of aviation, was presented to Carl C. Petersen, radio technician and cameraman for Paramount News, at Naval District Headquarters in New York this week. Mr. Petersen, a lieutenant in the naval reserve, received the medal in recognition of his participation in 21 flights during the eight months he spent in Antarctica with Admiral Richard Byrd on his second expedition.

Seider Acquires Houses

Joseph M. Seider of Prudential Theatres in New York, with Frisch and Rinzler, has taken over the Casino and Garden theatres at Richmond Hill. Prudential also purchased Philip Hodes' interest in the Roosevelt, Woodhaven, Long Island.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

P. A. (Percival Aloysius) McGuire, vociferous exponent of the product of International Projector Corporation, might investigate a projector just arrived at New York's Cooper Union Museum, from France. Mr. McGuire will learn that old King Vittorio Amadeo of Savoy and his Queen, Maria Antoinetta, toyed with the idea of projection 150 years ago.

A "guioco di luce" (play of light) device, one of the very earliest forerunners of the modern motion picture projector, is the new acquisition of Cooper Union, reputedly the only machine of its kind ever brought to the United States and one of the few known to exist anywhere. It was purchased from a French dealer in antiques who had discovered it recently in a mass of odds and ends in an old French chateau.

Apparently constructed about 1780 for the amusement of King Vittorio and Maria Antoinetta, the device is dated by its covering Italian wallpaper of the period, and by rhymed couplets inscribed in faded Savoyard Italian on the backs of cards, one of which bears the legend, "Vive la Maison Royale de Savoie." The ciphers of the King and Queen appear together on one of the interchangeable designs.

The device is a cabinet 30 inches high, 22 inches wide, and 12 inches deep. Its effect depends on the synchronization of light and movement. A lamp is arranged inside to shine through cards pierced in flowing designs and turned by a sandwheel.

▽

***No Comment Department*, from Red Kann's observations on "I Met Him in Paris," in his Insider's Outlook column in Motion Picture Daily:**

> "This high comedy was designed for fun. . . . It appears that all her life Claudette Colbert, a fashion designer, has wanted to go to Paris. Finally she does and there she meets Robert Young, a romantic and irresponsible playboy, and Melvyn Douglas, a wise-as-an-owl playwright with a defeatest complex. They both rush her with a vengeance and by the time they take off for two weeks of winter sports in Switzerland, all in the cause of 'good, clean fun', Young and Douglas are in love and Miss Colbert doesn't know exactly where she stands herself. Douglas understands Young's objectives are not exactly spiritual and besides he's married, about which the very attractive Claudette is kept in the dark. . . ."

▽

"Color-conscious" patrons of motion pictures have a wide choice of shades for their selection these days, what with "Black Legion" and "White Hunter," "Yellow Cruise," "Green Light," "Crimson Circle" and "Yellow Cargo," "The Case of the Black Cat" and "The Case of the Velvet Claws," "Big Brown Eyes," "Red Lights Ahead" and "Blue Danube Romance," "White Angel," "White Glove," "White Fang," and "White Squadron," "Green Pastures," "Yellow Dust" and "Yellowstone," to mention a few.

▽

Paramount Pictures Corporation, mid-way in production, got a change of mind on the title of "Adventure—With Music," and has substituted "Good Night, Ladies."

"William P. Bernfield," writes Landon Laird, movie critic, in the Kansas City *Star*, "variously known on Film Row as 'The Senator' and 'The Vivid Voice of United Artists'"—he's their press agent out there—"is a man whose heart and soul are wrapped up in exploitation and who loyally thinks each of his firm's pictures represents the ne plus ultra of entertainment.

"Describing a current release, Bernfield told newspaper critics enthusiastically: 'It's a laugh riot, better than 'It Happened One Night.' Honestly, you'll have to hold your sides, etc. It'll kill you, believe me!' etc.

"So his listeners saw the film and witnessed, in succession and with growing intensity: A murder. A threat of execution to an innocent man. A ship disaster on the Atlantic. Passengers abandoned to their fates, singing 'Nearer My God to Thee,'" etc. Some fun.

▽

Out in the Dust Bowl—specifically, southwestern Kansas—where there hasn't been a crop in six years, where the dust blows practically every hour on the hour, where "we-view-with-alarmers" have found a fertile field for motion picture camera and author's typewriter—out on the Great American desert they have a new worry. They don't believe now they'll have enough machinery in the area to harvest this year's wheat crop! And motion picture exhibitors are swelling with joy!

▽

Researchers on the WPA Federal Writers' Project in New York stopped work on the compilation of their motion picture bibliography just long enough to discover, for an animal bibliography, that the "ounce," long known as a symbol of measurement, is, of all things, a snow leopard which resides in altitudinous regions where the snow never melts, principally in Tibet and southern Siberia.

▽

Gilbert Seldes sounds an ominous note in the New York Evening Journal *to motion picture advertising writers:*

"On the marquees of the big theatres, Garbo simply loved Taylor in 'Camille,' but now," he complains, "the neighborhood houses have the picture and they announce 'Garbo Still Loves Taylor in Camille.' The next step is for Garbo to marry Taylor in 'Twenty Thousand Leagues Under the Sea.'

"The men who make up the ads seem to think that movies aren't good enough in themselves," continues Mr. Seldes. "They advertised 'Lloyds of London' by giving the grand total of insurance written by that house 'through the ages,' and 'Rembrandt' got a financial rating on the value of the pictures the original gentleman of the same name had painted."

"I am not as wrong about the movies as I am about most things," Mr. Seldes confesses, "but I still hesitate to give the producers any advice. They won't take it—and besides they make millions and I don't. Nevertheless, I think this Garbo-loves-Taylor formula is leading into a blind alley.

"It will kill off the little acting that there is on the screen. And if the horrid moment should come when Garbo would have to poison Taylor in 'Hamlet,' the audience would rebel."

All things being equal, Odd McIntyre was telling Will Hays, he chooses the movie that shows a Mickey Mouse. And the General wondered if Mr. McIntyre knew one of the big highlights in Mickey's creation aside from his humility and stressing the old-fashioned Virtue-Ever-Triumphant theme.

Mr. McIntyre said that in the studio in Hollywood where Mickey is turned out, there is no private profit, because of an economic theory that profit is an enemy of progress. Whilst all employees receive high pay, he added, Walt Disney himself gets an income so inconspicuous that it would twitch an eyebrow when judged by Hollywood standards. Our understanding is, however, that Disney draws plenty.

▽

Mr. McIntyre also told Mr. Hays that it would be difficult to think of a more aptly named race horse than one owned by Kay Kamen, Walt Disney's New York representative. The gee-gee's name is Snap Judgment by Chance Shot out of Unconcerned.

▽

But Mr. McIntyre did not tell Will Hays that one day recently, at the very tail end of the cold weather, when spring was just starting to peek through the wintry soil, he took his raccoon coat out for an airing. Donning it, he ran a half block to catch a bus and a smart alec yelled: "Hurry, Egbert, or you'll miss chapel!"

▽

The United States Government is pretty tough on citizens found hoarding or otherwise possessing gold. They got Congress to legislate gold out of private possession, and slap a fine of plenty on anyone caught with the precious metal.

Hollywood, however, has employed its glitter and glamour, via Marlene Dietrich, to get the okay of Uncle Sam to use the stuff in a manner that is typically Hollywood. The United States Government this week gave Marlene permission to use gold dust to enhance the beauty of her blonde hair.

Miss Dietrich gave up the use of genuine gold and adopted a substitute when Congress passed legislation prohibiting the private holding of gold, in 1933. However, at the start of "Angel," Ernst Lubitsch, director, urged her to return to real gold dust after Charles Lang, cameraman, discovered that the genuine gold dust is definitely superior in photographic results to the gilt substitute.

▽

Time was when a Kentucky Colonelcy was the dubious honor of the day. Next they started handing out Admiralcies in the commercial air lines. Hollywood, of course, was always out in the front ranks of recipients. They have a way about them out on the California movie coasts of "winning" such epaulets, and a loud fanfare of publicity usually attends each "commission."

The latest quirk of this nature now seems to be a chiefship in a South Sea Island tribe, Monogram Pictures formally announcing that Mrs. Wallace Reid, their producer, has been acclaimed Honorary Chieftainess by the chiefs of the island of Lauli'i in Samoa, with the title of "Sina Lauli'i." Mrs. Reid has been given a "diploma" with the signatures of some 14 Samoan chiefs, euphoniously named Tia, Pele, Salanoa, Pelo, Toamaga, Savia, Tia, Ava, Soi, Deleafio, Puilipi, Aulavia, Ta and Puolo.

OVER 200 PLAYERS TEE OFF IN ANNUAL FILM GOLF TOURNAMENT

Nine Teams and Forty Foursomes Battle on the Greens in Westchester for Scores of Prizes and Trophies in 25th Event

The motion picture industry in and around New York turned on Wednesday from film product drives to golf drives, and the hills of Westchester, near Elmsford, resounded to their whacks, and to the cracks of the "kibitzers" who stood threateningly on green and fairway. The occasion was the 25th Film Daily Golf Tournament, conducted by (Kentucky) Colonel John Wilde Alicoate, publisher.

There was a tennis tournament, a ping pong jousting for Broadway's would-be lifeguards; there were big eats and a gab fest at night, a Mickey Mouse preview and an accordion band. For those who insisted on golf, the course at Elmsford Country Club was available. And in that connection the big event of the day was the team match for the E. F. Albee Silver Trophy, with sides drawn between Captain Charles Einfeld and his Warnerites, Captain Ralph Rolan and his Terrifying Ampaites, Captain Jimmy Cron and his Trade Paper Collegians, Captain Gordon White and the Educationalists, Captain Ted Curtis and Eastman Kodak's Demons, Captain Monroe Greenthal and the United Artists Divots, Captain Jules Levy and his RKO Swingsters, Captain Tom Gerety and the MGM Lions and Captain Arthur Dickinson and his Hays Office Conservatives. The net results are listed elsewhere.

Prizes and souvenirs donated for the competition were pentiful enough to insure awards even for the players who still are trying to blast their way out of the sand traps around the first hole.

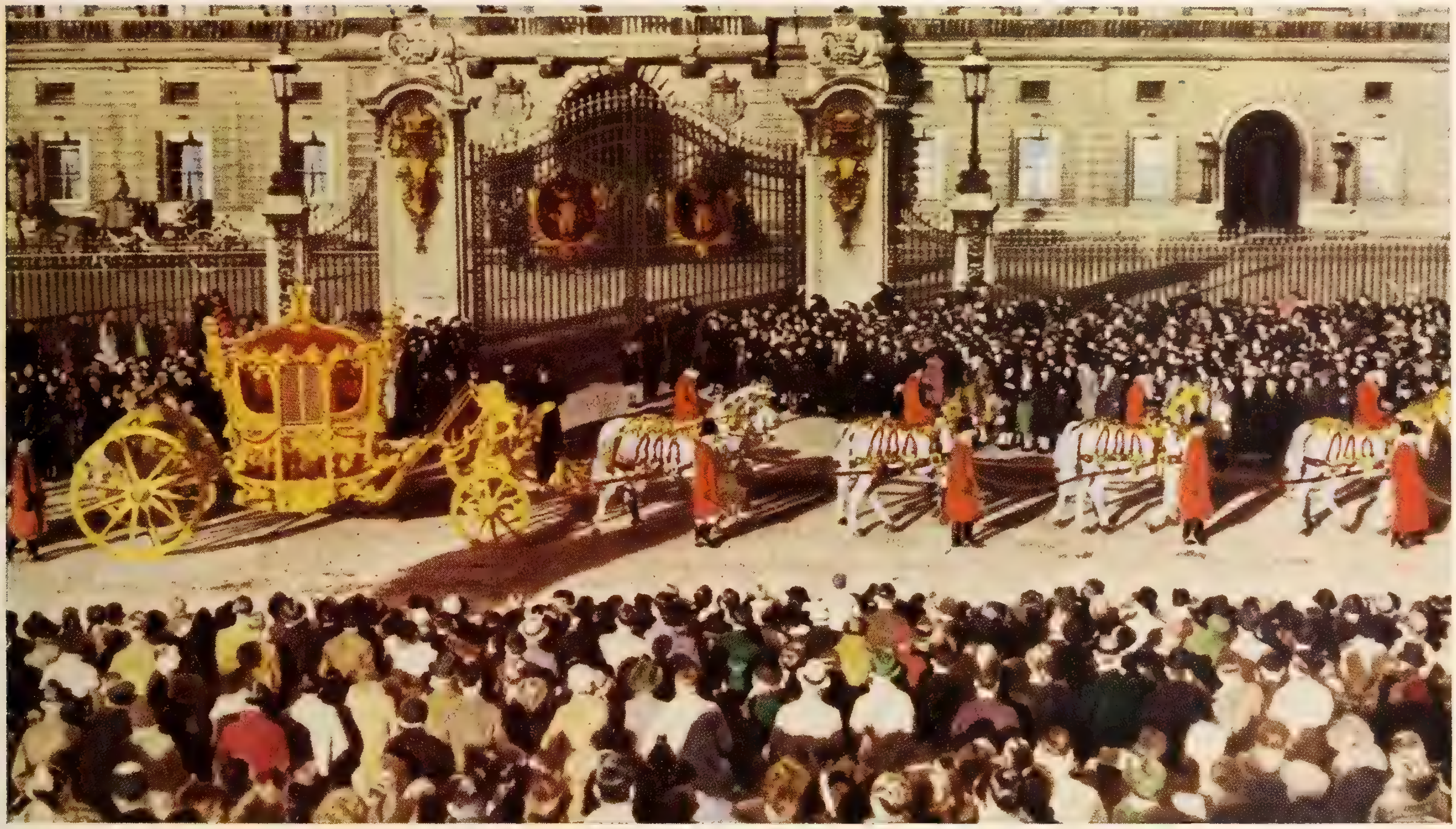
Tournament prizes awarded after the banquet were as follows:

Team Winners
Albee Memorial Cup, The Film Daily Medals, Ross Federal Service and United Fruit Growers prizes
Warner Bros.: S. Charles Einfeld, captain; A. W. Warner, Sam Sax, Robert Williams, H. M. Warner.
First Team Runner-up
American Seating Company prizes
Educational: Gordon S. White, captain; Sid Rosenfeld, Frank Carroll, John Foster, Norman Nicholson.
Second Team Runner-up
Dictograph Products prizes
MPPDA: Arthur Dickinson, captain; C. C. Pettijohn, Jack Connolly, Harold Burt.
Low Net
Film Daily cup and Variety trophy
Sidney Rosenfeld
Low Net Runner-up
RKO Radio Pictures trophy
David Canavan
Low Net Second Runner-up
DuPont Film Mfg. Co. trophy
George Dembow
Low Gross
Quigley Publications trophy and a round-trip flight via TWA to Los Angeles
Leonard Palumbo
Low Gross Runner-up
Columbia Pictures trophy
Edward P. Curtis

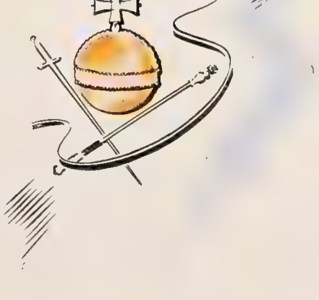
216 Golfers Registered at Annual Film Daily Golf Tournament

Al Adams
Wallace Addison
Chas. A. Alicoate
Jack Alicoate
Winfield Andrus
Maury Ascher
Ralph B. Austrian
J. E. Baker
A. F. Baldwin
Leon J. Bamberger
William Barnett
G. R. Batcheller, Jr.
Richard E. Beck
Frank W. Begg
Russell M. Bell
Paul Benjamin
Herbert S. Berg
Milton Blackstone
George A. Blair
George Blake
A. T. Boland
David F. Boothe
George C. Bowers
Richard Brady
Harry Brandt
S. S. Braumberg
Dr. Henry Brown
Dave Canavan
G. L. Carrington
Chas. L. Casanave
David J. Chatkin
Pearce Chauncey
James Clark
James A. Clark
Julius Cohen
Max A. Cohen
Maurice Conn
L. W. Conrow
Paul Crane
James A. Cron
John J. Cunliffe
J. P. Cunningham
Chas. W. Curran
Edward P. Curtis
Len Daly
Harvey B. Day
George F. Dembow
Martin Dickstein
Nathan Dobson
Edward Edelson
S. Charles Einfeld
Monroe Eisenberg
S. H. Fabian
John A. Farmer
Herb Fecke
William Ferguson
Chas. H. Findley
John Foster
Wm. V. Frankel
Aaron L. Fried
Louis Frisch
Ray Gallagher
Chas. B. Gardner
Paul Garst
Pat Garyn
Lou Gaudreau
Dick Gavin
Tom Gerety
Jacob Glucksmann
Lester M. Goldstein
Milton Goldstein
Irving W. Goodfield
Jess Gourlay
Ira Green
Ben Grimm
Paul Gulick
Jack Gutfreund
Adolph Haas
O. F. Haas
Hap Hadley
Dan D. Halpin
Burt Hammel
A. R. Hammerslag
J. W. Hammond
Major G. S. Harding
Paul F. Harron
Jack Harrower
Edwin Hartley
Gordon W. Hedwig
Milton Herman
Melvin M. Hirsh
J. H. Hoffberg
Joe Hornstein
D. E. Hyndman
Donald Jacocks
Arthur Jeffrey
Herbert M. Kahn
Irving Kaplan
J. B. Kleckner
Bernard Kleid
Sol Kohn
M. E. Kornbluth
David Kugel
Bert Kulick
Morris Kutinsky
Oscar S. Lager
P. N. Lazarus, Jr.
Arthur A. Lee
Jack G. Leo
Howard LeSieur
Al J. Levy
Edward G. Levy
Jules Levy
"Chick" Lewis
Arthur Livers
Geo. L. McCarthy
Edward McEvoy
John McGeehan
Karl G. Macdonald
Joe Rice Malcolm
William Massce
Mitchell May, Jr.
Archie Mayers
C. M. Mersereau
Don M. Mersereau
Capt. H. W. Miller
Jim Milligan
Mike Milton
Robert Mintz
A. J. Moeller
George Morris
Robert Morton
Lewis Moses
Jack Moss
James B. Neary
Frank Neubert
N. C. Nicholson
M. Nicolino, Jr.
Wally Nolan
Ken O'Brien
L. N. Olmstead
David A. O'Malley
William A. Orr
James D. Page
A. H. Pelterson
C. C. Pettijohn, Jr.
Frank N. Phelps
Percy Phillipson
Harry Pimstein
John F. Plunkett
Jay Pollard
Ralph I. Poucher
A. J. Powers
Monte Proser
Marty Reiffel
Phil Reisman
John R. Reiss
Ben J. Ridder
Paul D. Ries
Harold J. Rinzler
Samuel Rinzler
Harold Rodner
Charles A. Rogers
Saul E. Rogers
Ralph Rolan
Samuel Rosen
Sidney Rosenfeld
Douglas Rothacker
Bert Sanford, Jr.
Phil Santry
Sidney Satenstein
Sam Sax
Murray Schoen
John L. Schoenfeld
E. Schwartz
M. E. Schwarzwald
Clarence Secor
Al Selig
Jack G. Seligsohn
Al Semels
J. W. Servies
Irving Shapiro
P. T. Sheridan
Harry Shifman
Bernard Sholtz
Arthur J. Siegel
Jimmy Sileo
Robert Silver
George P. Skouras
Hal Sloane
Cresson E. Smith
Homer B. Smith
James Smith
H. B. Snook
Dave Strumph
Charles Stuart
Max Stuart
Ted Sullivan
W. H. Swift
L. W. Teegarden
Harry Thoms
J. D. Trop
Wm. E. van Beverin
Arnold Van Leer
Albert Warner
Ernest J. Warner
H. M. Warner
Sid Weil
Wm. H. Weintraub
Harry Weltz
John West
Clint Weyer
Edward White
Tom Wiley
Bob William
Robert S. Wolff

Low Net—Exhibitor
United Artists trophy
Harold J. Rinzler
Low Net—Exhibitor Runner-up
W. & J. Sloane prize
Wally Nolan
Low Gross—Exhibitor
Western Electric trophy
Richard E. Beck
Low Gross—Exhibitor Runner-up
Greater New York Export Co. prize
Max Cohen
Putting Contest Winner
Consolidated Film Industries prize
Monte Proser
Putting Contest Runner-up
RCA prize
George S. Harding
Driving Contest Winner
William Massce trophy
Monroe Eisenberg
Driving Contest Runner-up
National Theatre Supply trophy
Monroe Greenthal
Birdies
Gaumont British trophy
S. Charles Einfeld
Birdies Runner-up
Monogram Pictures
Charles C. Pettijohn, Jr.
Best Dressed Golfer
Nat Lewis prize
Charles Casanave
Special Prize: Most versatile athlete
Estey organ prize
Howard Dietz



THE GREATEST SHOW OF THE CENTURY



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AND
QUEEN ELIZABETH

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PARAMOUNT, RKO, UNITED ARTISTS TO ADD 150 FEATURES TO NEW LIST

Columbia, Gaumont British Conventions Late This Month to Conclude Period; Seven Companies Begin Sales Campaigns

Product Promised for New Season Shows Increase Over Last Year

The feature product promised by 12 *distributing companies for* 1937-38 *compares with that for the present season, now drawing to a close, as follows:*

Company	Features 1937-38	Features 1936-37	Convention Date and Place
Columbia	*58	58	*June 26th, Los Angeles*
Gaumont British	*24	24	*June 25th, New York*
Grand National	65	52	*May 16th, Los Angeles*
Metro-Goldwyn-Mayer	44 *to* 52	44 *to* 52	*May 2nd, Los Angeles*
Monogram	42	*None*	*May 13th, Chicago*
Paramount	50 *to* 60	60 *to* 65	*June 10th, Los Angeles*
RKO Radio	*54	54	*June 16th, Los Angeles*
Republic	54	54	*May 30th, Los Angeles*
Twentieth Century-Fox	66	66	*May 30th, Los Angeles*
United Artists	*36	31	*June 14th, New York* *June 17th, Chicago*
Universal	50	42	*May 17th, Los Angeles*
Warner Brothers	60	60	*May 10th, New York*
Totals	653	566	

**Tentative.*

Three sales meetings set for this week and next will bring the annual pre-season convention period nearly to a close with only two large distributors remaining on the list. The exhibitor already has in hand program announcements which include 335 features promised for 1937-38 by seven companies whose salesmen are now on the road with portfolios and contracts for the new product.

Paramount delegates met at the Ambassador Hotel, Los Angeles, on Thursday, and the company's product is listed on page 41; the first of two United Artists sessions will open at the Waldorf Astoria Hotel, New York, on Monday, and RKO Radio representatives will convene, also at the Ambassador, next Wednesday.

Gaumont British will open a three-day national convention at the St. Moritz Hotel, New York, on June 25th, and Columbia's sessions will start the following day in Los Angeles.

Metro-Goldwyn-Mayer, Monogram, Warner Brothers, Grand National, Universal, Twentieth Century-Fox and Republic have held their meetings and begun their sales campaigns.

Paramount announced between 50 and 60 pictures for the new season. The company has more than 125 story and stage properties from which to select its schedule and the program will be flexible enough to allow production of timely subjects.

Following the convention, which will close on Sunday, there will be a series of regionals with Charles Reagan, western division sales head, and J. J. Unger, eastern and Canadian division manager conducting them in various key cities.

The home office delegation which arrived in Los Angeles on Wednesday for the meeting included; Neil F. Agnew, Charles Reagan, J. J. Unger, G. B. J. Frawley, Alec Moss, Herman Lorber, Arthur Dunne, Knox Haddow, Fred Leroy, Jack Roper, Larry Flynn, Bob Moriarty, Don Velde and George Weltner. Also on the train were Fred Lange, Paris office; John Day, Buenos Aires; Albert Deane, A. J. Richards, Lou Diamond, Russell Holman, Louis Phillips and A. O. Dillenbeck of Buchanan and Company.

The convention program opened Wednesday evening with special screenings of new product. Thursday morning the welcoming address was given by Mr. Agnew. Mr. Unger discussed the 100 Per Cent Club. Charles Reagan, western division manager, awarded prizes to winning district and branch managers and salesmen in the Adolph Zukor Silver Jubilee sales drive, and George Weltner addressed the foreign delegates. The afternoon session included talks by Mr. Phillips of the legal department; Lou Diamond, head of short subject sales, and A. J. Richards, editor of the Paramount newsreel.

Adolph Zukor, chairman of the board and production executive, will speak on Friday morning and will introduce William LeBaron, A. M. Botsford and Russell Holman. Mr. Agnew will make the product announcement after lunch and will discuss the sales policy for the new season. Robert M. Gillham, director of advertising and publicity; Alec Moss, A. O. Dillenbeck and Don Velde will also speak.

Separate meetings with district and branch managers will be held on Saturday morning and a visit to the studios will follow. A buffet dinner in the evening will conclude the convention.

United Artists

United Artists executives, owners and producers will meet for the annual sales conference at the Waldorf Astoria Hotel, New York, on Monday, at which a program of 20 features, exclusive of the product to be made by Alexander Korda, will be outlined.

Home office executives who will attend the meeting include: George J. Schaefer, vice-president and general manager; A. W. Smith, Jr., general sales manager; Harry D. Buckley, vice-president; Paul Lazarus, head of contract department; Harry Gold, eastern division manager; Jack Schlaifer, western division manager; James A. Mulvey, Goldwyn eastern representative; Rodney Bush, Wanger eastern representative; Emanuel Silverstone, Korda representative; Hal Horne, associate producer, Walter Wanger; Monroe W. Greenthal, director of advertising and publicity; Lowell Calvert, Selznick eastern representative; Matt Littman, Criterion Films representative, and Arthur W. Kelly, vice-president in charge of foreign sales.

The New York meeting will be followed by a three-day session at the Palmer House, Chicago, on Thursday, Friday and Saturday of next week for district managers and exchange representatives from the midwestern and western territories.

RKO Radio

Leo Spitz, president of RKO, arrived on the coast this week to complete preliminary details of the convention which will open next Wednesday at the Ambassador Hotel, Los Angeles. The company is expected to announce 54 features.

Foreign representatives of the company who will attend in addition to home office executives and field forces include: Douglas Lotherington, general sales manager for New Zealand; Clair E. Hilgers, managing director in France; Reginald Armour, far eastern sales manager; Ralph Hanbury, managing director in Great Britain; Ben Y. Cammack, general manager in South America; Luis Lezama, general manager in Mexico; Fred S. Gulbransen, general manager in Panama, and Bert Reisman, home office representative with headquarters in Havana.

Committees Named

Jules Levy, general sales manager for RKO, named the various committees which will officiate at the company's annual sales convention, as follows:

General Committee—A. A. Schubart, M. G. Poller and Howard S. Benedict.

Reception Committee — Sid Rogell, Joe Nolan, Louis Shapiro, Dave Garber and Perry Lieber, representing the studio. Newton Jacobs, Los Angeles branch manager, and his salesmen, S. W. Whitehead, J. Rubinstein, G. R. Giroux, Harold Anderson, Howard Clark and John Smyth.

Transportation Committee—W. J. McShea and William Gengenbach.

The company will complete seven features this month before closing the 1936-37 season. Among them are: "Vivacious Lady," starring Ginger Rogers; "A Damsel in Distress," starring Fred Astaire; "A Love Like That," starring Barbara Stanwyck, and two untitled stories to star Katharine Hepburn and Claudette Colbert. Other releases are "Gunga Din" and "Flight from Glory."

In addition to these "The Toast of New York," "New Faces of 1937" and "Super

(*Continued on following page*)

SALES GATHERINGS NEARING WINDUP

(*Continued from preceding page*)

Sleuth" are being edited, and three others, "Take the Heir," "Hideaway" and "Make a Wish" are before the cameras.

Columbia

Columbia Pictures home office executives are completing plans and product details in connection with the annual sales convention which will be held at the Ambassador Hotel, Los Angeles, the week of June 27th. Approximately 250 delegates from the field and home office will attend the session, the first to be held by the company on the coast since 1929.

Both Harry and Jack Cohn, president and vice-president, will be present at the meetings, which will be presided over by Abe Montague, general sales manager.

David Loew, producer of the Joe E. Brown pictures, will transfer his distribution to Columbia for the 1937-38 season under the terms of a two-picture contract he recently signed with that company. He expects to deliver the first production in the fall.

Louis Weiss has started production on "Frank Buck in the Jungle," the first of four serials for Columbia's new season. The cast includes Frank Buck, Reginald Denny, Esther Ralston, Charlotte Henry, William Bakewell, Clarence Muse, Duncan Renaldo, Snub Pollard, Willie Fung and Sacha Sienel.

Winners in all divisions of the Montague Sweepstakes sales campaign which opened January 17th and ended May 1st were announced this week at the home office. Leaders in the 34 final awards were: J. J. Rogers, Memphis, and Phil Dunas, Chicago, in the 15-week billing and collection drive; Harry Weiner, Philadelphia, and Sam Galanty, Washington, for general performance; Sam Moscow, southern division, in the divisional managers' contest; C. Patterson, Charlotte, and G. S. Vojae, Cleveland, in the short subject unit shipments contest; J. J. Rogers, Memphis, and Lester Zukor, Cleveland, in the branch managers' four-week collection drive, and the salesmen and bookers of the New Orleans and Pittsburgh exchanges in the four-week billing contest.

Maurice Conn

Pinky Tomlin will star in four musicals for Maurice Conn, in addition to two which he is making under his present contract. The new pictures will be given heavier budgets than previous productions and are listed for 21-day shooting schedules.

Gaumont British

The three-day GB national sales convention will open at the St. Moritz Hotel, New York, on June 25th. Arthur A. Lee, vice-president, and George Weeks, general sales manager, will preside at the sessions.

Completion of "Dr. Syn," the new George Arliss starring vehicle, will mark 95 per cent of the company's current program as finished. Release dates on "King Solomon's Mines" and "Gangway" are not yet determined but prints of both are expected this month, according to Mr. Lee.

"King Solomon's Mines" was many months in production, considerable time having been spent on location in Zululand. In the cast are Sir Cedric Hardwicke, Anna Lee, Roland Young, John Loder and Paul Robeson. "Gangway" is the second Jessie Matthews musical of the season. The score is by Sam Lerner, Al Goodhart and Al Hoffman.

Grand National

Seven of next season's program of 65, announced at the Grand National convention May 16th, have been completed and are awaiting release. The pictures are "Love Takes Flight," "Sweetheart of the Navy," "Bank Alarm," "Trailing Trouble," "Boots of Destiny," "Frontier Town" and "Small Town Boy."

THREE DIMENSIONS FOR MICKEY MOUSE

Walt Disney is reported to have developed a device to obtain third dimensional effect in his cartoons and will use it in his new RKO releases. The process consists of placing celluloid strips on which the characters are inked on different, movable planes under the cameras. As the action takes place the strips move and the planes move together or recede against the stationary background to give the impression of depth on the screen.

The cartoon producer is now at work on three feature length pictures. Nearing completion after two years is "Snow White and the Seven Dwarfs" in Technicolor, which will be ready before the end of the year. Two additional features are expected to supplement the regular program of 18 miscellaneous shorts.

In production are "Something to Sing About," "Face the Facts," "Gorgeous," "Flash Casey," "Wallaby Jim in the South Seas" and "Renfrew of the Mounted."

Eric Linden has been signed for four pictures, George Huston, four; Rod LaRocque, four; Conrad Nagel, four; James Cagney, three and Anna Sten, three, it was announced after the convention.

The company will make one outstanding picture to be played on a percentage basis, 24 features to be played on a percentage and rental basis and 40 on a flat rental basis, Edward L. Alperson, president, said.

Plans have been announced for a simultaneous world premiere of the Andrew L. Stone musical, "The Girl Said No," in Washington and Boston this Month.

Phoenix Pruductions has made tentative arrangements with Grand National for distribution of 12 pictures.

Imperial

Four regional meetings will be held by Imperial Pictures. The first, in New York July 4th, will be followed by sessions in Chicago, New Orleans and San Francisco.

New franchises granted by the company recently include ones for Philadelphia, Dallas, Buffalo and Albany.

Metro-Goldwyn-Mayer

Actors, writers, producers and directors are being assigned for MGM's next season productions. At the convention in Los Angeles the week of May 2nd a program covering a minimum of 44 and a maximum of 52 pictures was announced.

Seven new player contracts in one week were signed at the studios. The players are John Boyle, Robert Grandin, Roger Converse, Tom Rutherford, Priscilla Lawson, Boyd Crawford and Douglas McPhail. Herbert Stothart, composer and conductor who handled the musical details of "Rose Marie" and "Maytime," has been signed to a new contract and is currently handling the musical direction of "The Firefly."

George Fitzmaurice has been assigned to direct "Wedding Dress," in which Robert Montgomery will be starred. The director recently finished work on "The Emperor's Candlesticks," co-starring William Powell and Luise Rainer.

According to a recent studio announcement James F. FitzPatrick will dramatize all future Traveltalks for MGM, using folklore and music of the localities filmed.

Monogram

Three feature pictures and a musical western will go before Monogram cameras this month to bring the total of the company's productions in work to nine. "Telephone Operator," by John Krafft, and "Port of Missing Girls," by Edwin C. Parsons, started this week with Lon Young as associate producer on both pictures. Although a cast has not been selected "Circus Lady," by Marian Orth, will start production within three weeks. "West of the Rainbow's End," first in a series of Jack Randall musical westerns, has also started with R. N. Bradbury directing.

Of the 26 features and 16 westerns on the Monogram program for 1937-38 four are being made ready for release. "Blazing Barrier," a story of the Civilian Conservation Corps, stars Frank Coghlan, Edward Arnold, Jr., and Florine McKinney. Also being edited are "The Outer Gate," with Ralph Morgan; "The Legion of Missing Men" and "The Thirteenth Man."

Dick Merrill, transatlantic flier, has been signed for the lead in "Atlantic Flight."

In the third week of the company's sales drive 40 per cent of the quota of $1,500,000 was reached, according to Edward Golden, sales manager.

Republic

Republic franchise holders were told at the final sessions of the convention in Los Angeles last week that the studio was attempting to get bigger names for the new season's product. A program of 30 features, 24 westerns and four serials was announced.

Among other draw names, James Cagney will be sought for one picture outside his Grand National contract, it was said.

Delegates were told that the unit system of production would be retained and that producers and directors would be held responsible for cast names.

J. J. Millstein, general sales manager, said that the remaining five features on the 1936-37 program would be delivered before the end of the season.

The convention concluded with a dinner dance and entertainment on Wednesday evening, and the home office executives journeyed to San Francisco for the first of four regional sales meetings. Grover C. Parsons, western sales supervisor, presided at the San Francisco meeting, which was attended by salesmen and bookers from San Francisco, Los Angeles, Seattle, Denver, Salt Lake City, Butte and Portland, Ore., exchanges.

The second regional meeting opened Wednesday in Chicago.

Standard Pictures

The newly formed Standard Pictures Corporation plans eight pictures for 1937-38. Officers of the company and of Standard Pictures Distributing Corporation are: B. W. Richards, president; Lou O'Brasky, vice-president; A. Butler, secretary-treasurer; S. J. Tilden, assistant, and Charles B. Taylor, Counsel. Mr.

(*Continued on following page*)

Three to Hold Sales Meetings

(Continued from preceding page)

O'Brasky is in charge of distribution and Emil DeRulle is production manager.

Titles of eight features are "The Deerslayer," "The First Woman," "Daughter of Ramona," "Big Business," "Argentine Takeoff," "Night School," "Lone Star" and "Bet a Million."

Twentieth Century-Fox

A total of 66 features, of which 52 will be produced at the Hollywood studios, was announced at the Twentieth Century-Fox sales convention, which concluded last Thursday in Hollywood.

Following the product announcement and addresses by Joseph M. Schenck, chairman of the board, and John D. Clark, general sales manager, Sidney R. Kent, president, told the delegates that the present condition of the industry is comparable to that in 1929 despite the fact that admissions are 10 per cent lower and production costs 40 per cent higher.

European revenues, Mr. Kent said, show a 30 per cent increase over last year in spite of censorship and rumors of war. He stressed the danger to the American industry which would result from a general European war and said that the conflict in Spain had cost the company $1,500,000 thus far and had resulted in even greater losses to other companies.

Darryl F. Zanuck, production head, told delegates that the company had 65 junior players under contract and that each of them was being given opportunities of increasing importance as fast as they qualified. A total of 25 junior writers are also on the studio payroll, he said.

The company's product announcement appeared in Motion Picture Herald for June 5th on page 23.

Universal

Universal's program of 50, outlined at the convention May 17th to 20th in Los Angeles, will include 12 top bracket percentage pictures.

In preparation for the new season's production the company resumed its former system of one man control of both the story and talent departments in New York. Both departments were placed in charge of Charles Beahan, Universal story editor, with offices both at Universal City and at the home offices in New York. Close contact between the two offices will be maintained.

Claudia Morgan, under contract for one picture a year for the next three years, will appear in "The Lady Fights Back," on which production will start soon. The story is from a novel, "Heather of the High Hand," by Arthur Stringer.

Mike Marco of Fanchon & Marco has been signed by Universal as a producer. His first picture will be "The Daughter of Rosie O'Grady," with Pat Rooney, Pat Rooney, Jr., and Herman Timberg in the leading roles.

British International

Phillips Holmes will star in and direct two English made films to be released during the 1937-38 season by British International Pictures. The actor organized his own motion picture company in England last year and produced pictures which were also released through British International. Now in America, Mr. Holmes will return to England in September to start production.

Kestenbaum Resigns

Samuel S. Kestenbaum has resigned as advertising production manager of Grand National and leaves New York this week to become west coast publicity head of Condor Productions. Jack Kerness, formerly of Gaumont British, succeeds Mr. Kestenbaum.

ALL CHINESE DIALOGUE WILL BE IN MANDARIN

Nanking Government Seeks To Effect United Front With Aid of Hollywood

The motion picture is to be used to weld widely diversified China into one, wresting her scores of native tongues from the sleep of centuries, and giving the 500,000,000 inhabitants a single language, with Hollywood's aid.

James Wong Howe, the only Chinese cameraman in Hollywood, under contract to Selznick-International, disclosed Monday the plans aimed toward this result. The move is backed by the Nanking Nationalist Government.

Through the wholesale production of Chinese talking films, in which all talk would be in Mandarin, it is hoped that the ten major dialects and the hundreds of subdialects will eventually be unified into one. Once the existing barriers of such diversified language are eliminated, the Nanking Government believes the path toward China united would be cleared, according to the plans as explained by Mr. Howe.

T. J. Hoyt, one of China's outstanding motion picture exhibitors, is now discussing the plan in Hollywood with Cameraman Howe, with a view to engaging large numbers of Hollywood technicians for the unification productions. Mr. Howe was offered a position as chief adviser under the plan, Mr. Hoyt's trip having been sponsored by the Nanking Government.

Not generally known is the fact that China has several motion picture studios, three in Shanghai and one in Hong Kong among them. But these, Mr. Howe said, are far behind Hollywood in technical departments, and are still devoted largely to the production of silent films. The reigning Chinese star, said Mr. Howe, is a lovely girl billed on the screen as "Butterfly Wu."

Chinese Want Long Films

The Chinese are avid show-goers, who far surpass any possible audience in their liking for long shows. Most of their pictures are twice as long as the average Hollywood film, running from 15,000 to 20,000 feet.

This, Mr. Howe explains, is because the Chinese, not completely educated to the scene-changing of the imported picture, like to see all the action actually take place, instead of being implied at times. If an actor is to take a trolley car, the Chinese audience wants to see him walk to the corner, wait for the car, board it, and then ride to his destination, where they want to see him alight and walk to his final place.

In large Chinese centers, Mr. Howe said, Hollywood films are run as they are, without subtitles in Chinese. It is an added box office attraction, because so many Chinese, anxious to learn English, blend education with their entertainment.

Mr. Howe added that the Chinese have never forgotten America's return of the Boxer indemnity for educational use in China, and feel closer to the United States than to any other nation. Now the vast nation in the Orient is turning directly to Hollywood for aid in creating a united land.

China Asking Hollywood Aid

T. J. HOYT, observer for the Chinese Nanking Nationalist Government, and also one of China's leading exhibitors, on the set at Selznick International Studio, Hollywood, discussing with Douglas Fairbanks, Jr., his government's plans for the wholesale production of Chinese talkers in the Mandarin language, as a means of unifying the language and people of his country.

Discouragement in Film Dialects Already Started

The new plan of the Chinese Nanking Government to eventually supplant the many Chinese dialects with Mandarin, as reported this week in Hollywood by James Howe, Chinese cameraman, really started, in test form, last year, when Nanking decreed that as a result of the liquidation of the Kwangtung independent government, the Cantonese dialect for picture purposes be thereafter discouraged.

The Motion Picture Section of the United States Department of Commerce, at Washington, reported last December that it was believed the Central Publicity Committee of the Nanking Government had ordered that the use of dialects other than Mandarin in native-Chinese motion pictures will be prohibited. However, all motion pictures with Cantonese or other dialect now in actual circulation shall be allowed to continue showing.

Cameramen Get Medals

Medals of distinction for meritorious work in covering the Italian campaign in Ethiopia in 1935-36 have been awarded by the Italian government to Herve Missir and Arturo Giordani, Paramount News cameramen. This brings the total of Paramount cameramen who have received medals up to three, John Dored having been awarded the 1936 medal of the Headliners Club for his pictures of the conquest of Addis Ababa.

1934 WAS THE TURNING POINT FOR EARNINGS

U. S. Treasury Department Takes Official Notice of Turn in Exhibitor Income from "Red"

Motion picture exhibitors of the country began definitely to pull out of the depression in 1934, it is disclosed by data made public this week by the U. S. Treasury Department at Washington, based on an analysis of corporation income tax returns for that year.

While only 773 out of 2,952 film theatre corporations operated "in the black" in 1933, it was shown, 1,327 out of 3,668 reporting for 1934 showed taxable net income.

The 773 tax-paying corporations reported an aggregate gross income of $159,032,000 for 1933 and a net income of $10,726,000, on which they paid income taxes of $1,524,000 and excess profits taxes of $24,000. The 1,327 corporations paying taxes for 1934 showed an aggregate gross income of $258,994,000 and a net of $19,804,000, on which income taxes amounted to $2,786,000 and excess profits taxes to $25,000.

The 1933 analysis showed 103 corporations inactive and 2,076 which paid no taxes, the last named group having an aggregate gross income of $284,884,000 and, after allowable deductions, a deficit of $44,927,000. In 1934, 168 corporations were inactive and 2,173 paid no taxes, having a total gross income of $194,072,000 and, after deductions, a deficit of $24,473,000.

The producing corporations also showed improved conditions, 76 out of 293 paying taxes in 1934 as against 42 out of 256 in 1933. The 76 which showed profits in 1934 had an aggregate gross income of $201,181,000 and a net income of $7,396,000 on which they paid income taxes of $1,031,000 and excess profits taxes of $33,000. The 42 profit-making corporations in 1933 had a gross of $27,176,000 and a net of $3,198,000 on which income taxes of $455,000 and excess profits taxes of $22,000 were collected.

There were 57 inactive corporations in 1934 as compared with 56 in 1933, and 160 which paid no taxes, having a gross income of $29,753,000 and a deficit of $3,417,000.

The number of profitable theatre corporations other than film, however, showed a marked reduction from 1933 to 1934, the department reported, dropping from 87 out of 536 to 75 out of 508.

The 75 profitable corporations in 1934 had an aggregate gross income of $6,987,000 and a net of $528,000 on which they paid income taxes of $73,000 and excess profits taxes of $6,000. The 87 tax-paying corporations in 1933 had a gross of $5,577,000 and a net of $499,000 on which they paid $68,000 in income taxes and $5,000 in excess profits taxes.

The number of inactive theatre corporations increased from 141 to 161, but the number "in the red" dropped from 308 to 272, the former, in 1933, having a gross income of $16,392,000 and a deficit of $7,153,000 and the latter, in 1934, having a gross of $9,616,000 and a deficit of $2,971,000.

THEATRE ADMISSION REACHES NEW LOW

New Orleans theatre managers have been known, in the past, to resort to any extreme to increase attendance, and business as well, but it was up to the operators of the Strand to set a new low this week.

When the Saenger interests first operated the house, it was unquestionably the most important theatre in the town and it charged the highest admission prices to do the best business. Joy Houck took over the theatre recently and set an admission price of 10 cents, any time, any seat. Business was not so good, so he cut that price in half for adults, providing they clipped a coupon from one of the morning newspapers. This week, Mr. Houck astounded Film Row by announcing that children would be admitted for only one cent.

Schools Film Committee Ends Second Year's Work

The Schools Motion Picture Committee in New York, composed of representatives of private and public schools, this week completed its second year in listing week-end programs of pictures in neighborhood theatres which were recommended for young persons. The lists are being discontinued with the closing of schools and will be resumed next October.

Last season the cooperating theatres increased from 34 to 200, and 12 junior and senior high schools were added. The committee, it was announced, will try next season to encourage producers and managers to run special programs for children under 12 years of age.

Woolams Appointed Cowdin's Assistant

Leonard A. Woolams of San Francisco was appointed assistant to J. Cheever Cowdin, chairman of the board of Universal Pictures, on Tuesday. Mr. Woolams has had many years of motion picture and industrial experience. He took up his new duties at the Universal home office Wednesday.

Mr. Woolams was formerly a vice-president of Fox Film Corporation, having been appointed by President Edward R. Tinker to handle special work at the home office and in charge of finance in the west. He has served as a director of Banc-America Blair, the California Packing Corporation, Simmons Bed Corporation, United Parcel Service of America and United Parcel Service of New York.

Herbert Wilcox sails from London for New York at the end of this month or early in July with a print of "Victoria, the Great," starring Anne Neagle.

Universal Reports Second Quarterly Loss at $105,069

Universal Pictures Company, Inc. and subsidiary companies, report for the second quarter of its fiscal year, covering the 13 weeks to May 1, 1937, a consolidated net loss of $105,069, after all charges, federal and foreign income taxes, and provision of $78,234 for depreciation of capital assets. This compares with a net loss of $403,966 in the preceding quarter and with a net loss of $730,751 in the final quarter of the fiscal year ended October 31, 1936 (before extraordinary write-offs of $292,369 on certain of the company's foreign interests). In the corresponding quarter a year ago, the net loss, before crediting a profit on the sale of the entire capital stock of its British subsidiary, was $404,752. "The company's earnings are beginning to reflect the return from the substantial outlay on production necessary before an even flow of releases could be achieved," said the company's statement.

Mexico Starts Contest To Stimulate Radio

by JAMES LOCKHART

in Mexico City

To stimulate radio entertainment, a national contest for all Mexican and foreign writers resident in Mexico to produce playlets and other vehicles suitable for broadcasting has been started by the National Revolutionary Party, the political organization that dominates the Federal Government.

Any subject is permitted, provided it does not offend good taste, good manners and religions or religious beliefs. Entries in the contest must be so arranged that their minimum broadcasting is 15 minutes and the maximum 45 minutes. The contest will close July 15. The judges will be officials of the party and the Ministry of Public Education. Six prizes, ranging in value from 200 ($56) to 25 ($7.25) pesos, will be awarded.

Metro and Paramount Win A.I.C. Annual Honors

Metro-Goldwyn-Mayer and Paramount divided honors at the annual awards dinner of the American Institute of Cinematography in Hollywood this week. The awards, in the form of metal plaques of honorary membership in the institute, presented by president Rufus B. Von Kleinsmid, were won by Luise Rainer for her performance in "The Good Earth," Spencer Tracy for "Captains Courageous" and by Lionel Barrymore, all of MGM. The Paramount winners were Cecil B. DeMille, Adolph Zukor and Borros Morris.

Tanner Now Patent Counsel

DeWitt C. Tanner has been made consulting patent counsel of American Telephone and Telegraph Company and Franklin T. Woodward, former assistant general patent attorney of Western Electric has succeeded him as patent counsel for the phone company.

20th-Fox Expects To Acquire Roxy About August 1

After months of litigation and uncertainty, the operation of the Roxy theatre on Broadway in New York is expected to finally be assumed by Twentieth Century-Fox on August 1, by which time, it is anticipated, Federal Judge Francis G. Caffey will have discharged the trusteeship. Last Thursday Judge Caffey approved the reorganization plan submitted by the first mortgage bondholders and which provides for a 20-year lease to Twentieth Century-Fox.

Interests identified with the present operation of the theatre estimate it will take about seven weeks to complete the mechanics of the reorganization. National Theatres, subsidiary of the distributor, is expected to be the parent company which will take over the Roxy. Negotiations whereby Fanchon and Marco will enter into a management contract under a long-term deal are expected to be resumed this week.

Howard S. Cullman, who has been in charge of the Roxy as receiver and trustee for the past four years, is expected to continue in an executive capacity. Artco, a Fanchon and Marco subsidiary, has held a management contract with Mr. Cullman since he was appointed receiver but this pact will expire with the close of the present trusteeship.

Plan Approval Forecast

In order to speed up the proceedings, Twentieth Century-Fox made a formal appearance in court last Friday as directed by Judge Caffey. The court said that no formal order confirming the plan would be signed until the terms of the 20-year film franchise to be issued for the Roxy and the final terms of the new Roxy mortgage indenture had been submitted. Otto E. Koegel of Hughes, Schurman and Dwight, attorneys for Twentieth Century-Fox, reported that the film franchise had been drawn already and assured the court that it "would meet the approval of at least 50 per cent of the attorneys present."

The court also instructed proponents of the plan to prepare the terms of the new mortgage indenture immediately and indicated that substantial savings in the cost of servicing the mortgage were to be expected from competitive bidding for the appointment of a trustee under the mortgage.

Spokesmen for the proposals of the plan informed the court that more than the required two-thirds of the first mortgage bondholders would consent to the plan, while representatives of the second mortgage gold note holders protective committee reported that the consents of the required two-thirds of that group were expected by June 16, two days before the next hearing on the reorganization plan.

Judge Caffey again denied a petition for a participation for Roxy stockholders, made by Samuel Hirschenstein, attorney, who urged that Class A stockholders be given some equity in the new reorganization.

The court, however, still held to its opinion, which said, "the tragic outcome for Class A stockholders is most unfortunate. It appeals to one's sympathy. Nevertheless, there is no escape from the court's attitude to enforce the law which definitely accords priority to the secured creditors."

Meanwhile, Samuel Kramer, counsel for the Class A stockholders committee, said that he would recommend to his clients that they accept the Twentieth Century-Fox offer to pay $1 a share for all Class A shares held prior to the receivership in 1932 and not to appeal from Judge Caffey's decision confirming the reorganization plan.

Culver City Wants the Credit For Making Hollywood Films

The battle of the chambers of commerce is on! Under the sponsorship of the Culver City, Cal., Chamber of Commerce, petitions are being circulated in that city, just outside of Los Angeles, to call an election on the question of the city's changing its name to Hollywood.

Said Blaine Walker, president of the Culver City chamber: "Our board of directors was unanimous in voting to change the name of Culver City to Hollywood. We believe the registered voters of the town will be almost 100 per cent back of the suggestion. Sixty per cent of the motion pictures made in California are made in our city, but we don't get the credit for it."

The studios located in Culver's confines are MGM, Selznick-International, Hal Roach, Victory, and others.

But Carl Bush, secretary of the Hollywood Chamber of Commerce, who recently led the drive to obtain a Hollywood postage "cancellation" mark for the Los Angeles branch post office there, is already mapping plans to fight the Culver City idea. Hollywood is only a suburb of Los Angeles, being within that incorporated city since 1910 when it dropped its own government to obtain Los Angeles water supply access.

"We have three plans to thwart the move," Mr. Brush said. "First is to confer with the Culver City chamber and show them the confusion that would occur.

"Second is to obtain an injunction in Superior Court pointing out that it would be bad public policy to call the election because of the confusion the name change would create.

"Third — and this is our real ace in the hole — to have the U. S. Post Office Department refuse to recognize the name change, if made, and still cancel their mail with the 'Culver City' mark."

Hollywood business men are particularly burned at the drive of the Culver City chamber. The tourist business, attracted by the film industry, is a big thing in this town to the merchants. So is the annual Hollywood Boulevard "Christmas Tree Lane", at which time the business men adopt special stickers for gift wrappers with the slogan "A Gift from Hollywood".

The war between the Hollywood and the Culver City chambers of commerce has reached comic opera proportions, but, underlying all the great newspaper space, the battle over Culver City's proposed changing of its name to Hollywood is a deadly seriousness on the part of the combatants.

Newspapers out there have been front-paging for days the story of the circulation of petitions in Culver City calling for the special election to determine whether the name change shall be made. Film press agents have climbed on the band wagon offering consensuses of their clients—mostly stars and directors—to newspapers. Both chambers' officials have issued statements deploring the other. The Culver City American Legion Post has endorsed the move to change the name. Blaine Walker, Culver booster president, who is a former newsreel producer, denied that the chamber move was merely a publicity stunt.

By next week, all Hollywood civic bodies probably will be drafted in a drive to stop the Culver City movement. Possibly the Hollywood Post American Legion will act, too, on the matter, asking their Culver City buddies not to support the name change.

The comic opera motif became even more pronounced on Monday when film stars filed into the trenches in Hollywood's struggle against Culver City's attack on the right to its name.

A Culver City cleaning and dyeing establishment changed its name to the "Hollywood Cleaners", and a Hollywood firm with the same name promptly served notice it would file suit on grounds of plagiarism. The possibility that Los Angeles might be embroiled appeared when, according to Associated Press, Hollywood's movie high command announced Hollywood would secede from Los Angeles if the worst comes. John Boles and Richard Dix formed the "Hollywood-for-the-Hollywoodians" division, both Mr. Dix and Mr. Boles declaring "it would be a crime to sit idly by and permit Culver City to usurp the name of Hollywood".

Suit Planned on "Spain" Ban

The police ban on the showing of the Spanish war picture, "Spain in Flames," in Waterbury, Conn., will be fought in the court by the Connecticut branch of the American Civil Liberties Union. The matter was turned over to the union by the local committee after the superintendent of police refused a permit for the picture which was shown in other cities of the state.

Japanese Film Censored

A protest was lodged this week by Japanese theatre officials at Shanghai against an order of film censors demanding elimination of three scenes from a Japanese picture, "The New Earth," which China said was Japanese-Russian propaganda. They said the film was an attempt to counteract the effect of the American film, "The Good Earth."

TAXES STILL A THREAT TO THE FILM INDUSTRY

Nine States and Congress Continuing Study of Taxes and Other Anti-Film Measures

By a strictly party division, the Ways and Means Committee of the House of Representatives in Washington this week voted, 18 to seven, to make a favorable report on the Doughton measure extending the admission and other nuisance taxes for a period of two years.

Efforts of the committee to obtain discussion of repeal of the admission and other nuisance taxes and demands that public hearings be held before any was taken toward their continuance had, meanwhile, cut short committee consideration of the bill last week. In view of the smashing defeat last week of a revolt against the Administration on the relief bill, it was not expected that the movement for repeal of the admission tax would make much headway, nor would public hearings be called.

A "chain store" tax bill to include theatres was introduced in Wisconsin. Levies of five cents to $5 a seat are provided.

At the same time, exhibitors were being requested to ask the Ways and Means Committee for a hearing on the bill in a letter signed by Peter J. Wood, secretary of the Independent Theatre Owners of Ohio, working in conjunction with Walter Vincent of the Wilmer and Vincent circuit. In event the committee decides to hold the hearings, only two persons, Mr. Vincent and Mr. Wood, will appear to "clearly show that the treasurer will receive more money in income taxes by making the change."

The Massachusetts legislature this week closed a session in which a large number of bills viewed by motion picture industry leaders as unfavorable to the business failed to pass. Among the measures defeated were ones that would have established a two per cent sales tax, a chain store tax, regulation of billboards by individual cities and towns.

Reconsidering Sunday Bill

A measure providing for the opening of New Hampshire theatres at 4 o'clock, instead of at 6 o'clock, on the Sabbath in winter months is not meeting with much approval at Concord. Defeated in the state senate after coming from the Judiciary Committee with an unfavorable report, it was decided to reconsider measure.

Missouri defeated a $25 to $200-per-unit chain store tax, the while house members of the joint senate and house committee ironing out differences over the two per cent sales tax, have agreed to the senate amendments and passed the bill which now provides exemption of advertising; give retailers, including exhibitors, three per cent for the trouble of collection, and place an expiration date on the measure—May 31, 1939. The governor will sign the bill in two weeks.

ONTARIO THEATRES NOW FREE FROM TAXATION

For the first time in 20 years, theatre patrons in Ontario, Canada, can enter motion picture theatres without having to pay a few extra pennies out in taxes, for the province this week repealed the admission tax which has been in effect since 1917, when it was passed as a war measure.

The improved state of the Government's finances led to the abolition of the tax. The saving has been passed on to the public in practically every theatre.

In Kansas City, however, while there has been no ruling from the Tax Commission as to whether or not the two per cent sales tax in Kansas, effective June 1, applies to radio or screen advertising, it is being assumed by exhibitors that the tax does not apply, inasmuch as the commission has ruled it is not to be collected on newspaper advertising. Missouri collects its present one per cent sales tax on screen advertising. It also collects the tax on newspaper and radio advertising.

Ticket Tax Approved

The City Council Finance Committee this week approved a tax on tickets to Philadelphia amusements, including theatres, which Mayor Wilson expects will bring in $5,000,000 a year. The tax is applicable to every 25-cent admission or fraction thereof. Children under 14 and the blind are exempt from the tax. It is believed that other Pennsylvania towns pressed for funds will follow the lead of Philadelphia.

The action of the committee followed the appearance last week of Lewen Pizor and George P. Aarons of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, who asked the committee to postpone consideration of the contemplated tax measures of the city. Besides the amusement measure approved already, there is also a measure calling for a tax of an undetermined amount to be levied on each foot of film shown by a theatre in lieu of the $100.00 license fee now bing paid; a franchise tax covering signs, marquees, poles, stands, oil intake pipes, showcases, sidewalk frames, etc., which is broader in its scope than present sign taxes and which becomes effective, after passage, on July 1; a billboard tax assessing each square foot of billboards, with the amount not yet specified; and a vending machine tax calling for $5.00 per machine that vends anything whatsoever.

Earle Signs Tax Bill

Governor Earle at Harrisburg, has signed the bill imposing taxes ranging from $1 up to $500 on each theatre in Pennsylvania, the amount levied to depend upon the number of houses included in the circuit. The law applies also to chain stores, a number of which were closed by their owners immediately following passage of the bill. The theatre tax will take the form of an annual license fee for the fiscal year beginning June 1. Theatres are given 60 days to make application for the license, as officials of the circuits concerned said that no closings are contemplated as a result of the law.

With the session of the Connecticut legislature scheduled to close at Hartford this week, and the Finance Committee allegedly opposed to the passage of any new tax bills, exhibitors are fairly certain of the defeat of the proposed 10 per cent admission tax measure. Governor Wilbur L. Cross has served notice on the legislature that regardless of their merits, he will have to veto nearly all of the special appropriations on the sole ground that the General Assembly has failed to provide the necessary funds. The perennial two-men-in-a-booth bill was defeated early in the session, while Sunday vaudeville was passed, subject to local option.

Reports from Boise, however, indicated that the sales tax bill, wiped from Idaho's statutes last fall in a general referendum, may be revived as a means of producing new school revenue.

The new Allied bill introduced in the legislature at St. Paul, Minn., and designated as a "license fee for operation of theatres," provides for a 5 cent seat tax for circuits comprising five theatres, one or more of which is in the state, and runs up to $5 a seat tax for circuits of 100 theatres, or over. The bill is not regarded as having much chance of passage, however.

Hicks Names Olsen To Schaefer's Post

Andre Olsen, who has been with Paramount Pictures for the past 11 years, has been appointed Central European manager of the company by John W. Hicks, head of the foreign department, to succeed Gustave J. Schaefer, who recently resigned to join Universal as head of foreign activities.

Mr. Olsen is now in the post with headquarters in Paris. He joined the company in 1926 in the Copenhagen office, then was transferred to Australia for two years. His next post was in Batavia, Java, where he remained six years, after which he came to the home office to study foreign operations for several months. Up to the time of his new appointment, Mr. Olsen was in the Berlin office.

Max Gordon Sails On European Trip

Max Gordon, head of Max Gordon Plays and Pictures Corporation, sailed from New York Wednesday on his annual European trip. Before he left he announced his company would produce the current Broadway hit, "The Women," as a motion picture along with two others not yet selected.

Paine Representing Ascap

John G. Paine, general manager of the American Society of Composers, Authors and Publishers, sails this week to represent the society at the World Congress of Performing Rights Societies to be held June 14-20 at Paris. He will also visit Rome Berlin and Vienna before returning.

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***

in London

Buchanan Plans

Jack Buchanan Productions, Ltd., operating at Pinewood Studios with finance from the J. A. Rank interests, and with Mr. Rank as chairman, will produce a series of ambitious pictures, mainly starring Buchanan himself, with the American as well as the British market in view. Universal distribution in the States is a possibility, subject to J. Cheever Cowdin's approval of the product. In the British market, J. B. Productions will distribute through Universal's affiliate, General Film Distributors, controlled by C. M. Woolf.

In its first year's activity, the Buchanan unit plans five features and, in its second, eight at an average cost of £60,000 ($300,000). Of the first year's output three features will star Buchanan; the third is the most important, as Adele Astaire will co-star and Rene Clair will direct. Clair is scheduled for a second picture, probably in color, later. The first Buchanan feature, "Smash and Grab," in which the feminine lead is held by Elsie Randolph, is on the floor. It is a comedy; the second, "The Sky's the Limit," will be a musical, and the continental star Marie Losseff will be opposite Buchanan, who co-directs with Lee Garmes. "Sweet Devil," Tim Whelan directing Bobbie Howes and Jean Gillie is the other subject definitely set.

The big feature of the 1938 program will be a color version of John Gielgud's "Richard of Bordeaux," with that star repeating his West End theatre role.

Buchanan comes to New York in the Fall, for a stage production, and during the visit is likely to make extensive engagements over the air, for the purpose of building his American following, with the film releases in view.

Annabella's Third

Robert T. Kane, for New World Pictures, will make the third Annabella picture for Twentieth Century-Fox in Europe, where "Wings of the Morning" and "Under the Red Robe" already have been made with the French star.

Entitled "Follow the Sun," the new vehicle is a comedy drama by Roland Pertwee and Harold Schuster will direct interiors at Denham and exteriors at Paris, Cannes, Monte Carlo, Deauville and the Lido, beginning at the end of June. There will be a big array of fashionable clothes for Annabella, in line with New World's plan to put her over as the screen's best dressed woman prior to her arrival in Hollywood for the first American picture of her Twentieth Century-Fox contract.

Also with the American market in view, an established male star will be cast. Already signed are Paul Lukas and Romney Brent; the latter made a big comedy hit in England in "Under the Red Robe."

Hellman Film

Marcel Hellman, who has been associated with the Douglas Fairbanks, Jr. unit, Criterion Film Productions, has formed Excelsior Films and will make a first picture for the new unit at Denham, for London Films' release.

Directed by Thornton Freeland, and starring Jack Hulbert, the vehicle, entitled "The Playboy," will be a musical, with an original score by Mischa Spoliansky and Rex Harrison will have an important part.

Two further pictures went on to the floor at Denham this week, bringing the total to five in progress. The additions were the personally directed Victor Saville production, "South Riding," and the Arnold Pressburger "The Return of the Scarlet Pimpernel," directed by Hans Schwartz. For early production is the first of the series to be produced by Guenther Stapenhorst, late of Ufa. This will mark Merle Oberon's return to activity after her car accident; she plays lead in a story which shows the life of the Russian ballet from the inside.

Films Victorians

Herbert Wilcox has finished the interiors of the picture "Victoria the Great," and has had the luck of exceptionally good weather for the first shots of a number of large-scale exteriors needed to complete the picture. Of special interest is a reproduction of a series of Buckingham Palace garden parties throughout the reign, which enables the introduction of such diverse celebrities as Charles Dickens, Sir Henry Irving and Sir Edward Elgar. The attempted assassination of the Queen on Constitution Hill is another outdoor scene and a Highland Gathering at Balmoral will be shot with torchlight effects. Finally to be shot, in colour, is the Queen's Diamond Jubilee procession to St. Paul's Cathedral and the Pageant of Empire which will be the screen climax.

Re-Make Jack London

Argyle Productions are producing at Welwyn studio, for Associated British Pictures release, a talking version of Jack London's "Mutiny of the Elsinore," a big silent success in its day. Production is temporarily held up by the difficulty of discovering a suitable player for the key role of "Mr. Pike," the brutal hard-driving mate of the "Elsinore" and, as a fact and not as a publicity stunt, the producer is considering using a complete unknown, of the photographic type needed, in the absence of available stars of McLaglen caliber. In the meantime he is considering and testing a large number of characters and small part players, one of whom may get an exceptional opportunity.

EXTRAS IN ENGLAND MAY BE PROTECTED

An assertion that extra players in British films were employed under conditions which made it necessary that they have Government protection was made in a debate on the Factories Bill in the Standing Committee of the House of Commons last week. Major Procter, M.P., made a point of the fact that players were not covered by the Workmen's Compensation Act. In effect this means that they cannot recover damages or compensation in case of injury.

A promise was made by Mr. Geoffrey Lloyd, Under-Secretary for Home Affairs, that an inquiry would be made into the conditions under which artistes are employed.

Captain Walter Summers is producing and Roy Lockwood directing the picture and a number of genuine wind-jammer shots have been obtained, to be matched at the studio, where a full size replica of the four masted square rigged barque used at sea has been erected.

Gracie Fields and Fox

Supplementing a New York cable which announced the assignment of Samuel G. Engel as associate producer on the first Gracie Fields picture for Twentieth Century-Fox, to be made in England, it was announced in London that "He Was Her Man," an original story by Philip Dunne, would be used. Also confirmed was that Monty Banks would direct.

The statement that the supporting cast would be a blend of American and British artistes confirmed the general belief that Twentieth Century-Fox, with Miss Fields as with "Annabella," is pursuing the policy of introducing new stars experimentally to the American public, in pictures made abroad, building them up for more ambitious work in Hollywood in due course. In the case of Miss Fields, the switch to the Coast is expected with her second film in the Fall.

Itemized

Strand Film Co., which has just concluded "Five Faces," a "Documentary" depicting life in the Federated Malay States, is making a series of twelve pictures of the inmates of the Zoological Gardens at Regent's Park and Whipsnade, under the supervision of Professor Julian Huxley. Two in colour will illustrate changes in animal pigmentation. "The Animal Kingdom" is the general title and Paul Rotha will direct.

William Beaudine is making in "Transatlantic Trouble," with Max Miller, his thirteenth consecutive film for Warner British at Teddington.

British Lion and Tom Arnold, Ltd., are making "It's a Fair Cop," as Sandy Powell's second picture at Beaconsfield.

More Mickey Clubs

Mickey Mouse Clubs in England are being nationalized by Oscar Deutsch of the Odeon Circuit, William Levy, head of Walt Disney-Mickey Mouse, Ltd., states. A committee has been set up to organize the clubs in more than 200 theatres. The clubs are designed to promote good fellowship and meet every Saturday morning.

The circulation of the *Mickey Mouse Weekly*, published every week by the company, has been increased to 500,000.

EQUITY MANAGEMENT DEFEATS INSURGENTS

Independent Faction and Progressive Committee Are Rebuffed After Hard Fight

The administration forces in the Actors Equity Association in New York, under the leadership of Frank Gillmore, president, won decisively over the independents and the "progressive committee's" tickets by electing a complete slate of officers and councilors, it was announced Monday by Lyster Chambers, chairman of the tellers' committee. The election was held last Friday at the Hotel Astor on Broadway.

Equity is expected, therefore, to continue with its present policies effected by the Gillmore regime, and including a decided ambition to continue actor unionization in Hollywood, as is now going forward through the Screen Actors' Guild, with which Equity is strongly affiliated.

Mr. Gillmore, elected president for a fourth term, trailed the administration's other candidates, having been opposed for the presidency by E. J. Blunkall, candidate of the Progressive Committee, which did not nominate other officers. The independents entered no candidates for office, limiting their choice to councilors. Burgess Meredith, indorsed for the council by both the administration and the independents, led the field of 36 with 1,022 votes.

The three tickets, for which a total of 1,198 valid ballots were cast, and the number of votes received by each candidate, follows:

ADMINISTRATION

Officers (Three-Year Term)

Frank Gillmore, president	365
Osgood Perkins, first vice-president	939
Florence Reed, second vice-president	922
Arthur Byron, third vice-president	938
Peggy Wood, fourth vice-president	903
Paul Dullzell, treasurer	915
Leo Curley, recording secretary	917

Councilors (Five-Year Term)

*Glen Anders	983
†Franklin Fox	662
†William Gaxton	752
†Walter N. Greaza	756
Louis Jean Heydt	665
Benjamin S. Lackland	647
*Burgess Meredith	1,022
Claudia L. Morgan	650
*Edith L. Van Cleve	960
*Richard B. Whorf	979

Councilor (Two-Year Term)

Clifton Webb	610

Councilor (Three-Year Term)

*Mary Morris	969

INDEPENDENT

Councilors (Five-Year Term)

Wayne Arey	371
Ilka Chase	427
Clarence Derwent	430
Richard Gordon	429
Everett Edward Hale	418
Paul McGrath	436

Councilor (Two-Year Term)

Edward McNamara	406

PROGRESSIVE

Officer (Three-Year Term)

E. J. Blunkall, president	163

Councilors (Five-Year Term)

Mary Buckley	144
Jack Byrne	151
Victor Morley	151
Jack Norworth	153
John Ravold	131
James Spottswood	164
Mabel Talliaferro	160

Councilor (Two-Year Term)

Hal Forde	132

Councilor (Three-Year Term)

Earle Mitchell	140

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*Indorsed by independents.
†Indorsed by progressive committee.

It was apparent from the total number of ballots that nearly 200 actors refrained from voting for the administration ticket of officers. The independents refused to indorse Mr. Blunkall on the ground that his committee was too right-wing in viewpoint.

Mr. Gillmore, whose supporters accused the independents of fostering dissension and ignoring the administration's record, declined to comment on his victory other than to express pleasure that his entire ticket had been elected.

Independents Disheartened

The independents were admittedly disheartened by their defeat, having expected to capture at least a few councilor positions, but promised to continue their fight at next year's election. They said the election was carried for the administration by a bloc of 465 votes from out-of-town

One of the subjects that brought about considerable discussion at the meeting was the financial report, which failed of acceptance and was referred back to the council by a considerable majority of those present. Robert Reed made the motion after George Heller attacked the report, contending that the financial statement was incomplete and that the assets were overestimated in valuation.

Two other resolutions, which had been rejected by the council, were referred back to that body for re-consideration. One had to do with the salaries of Mr. Gillmore and Paul Dulzell, executive secretary-treasurer, which the independents seek to control by constitutional amendment. The two leaders receive $19,000, of which amount Mr. Gillmore gets $12,500. The amendment proposes to fix Mr. Gillmore's salary not in excess of $7,500 and Mr. Dulzell's at $5,200.

The second proposed amendment, also referred to the council for reconsideration, proposes to reduce the dues to $15, a cut of $3 annually. Although that would reduce Equity's revenue, it is claimed by the independents that economies would more than balance the difference.

THEATRICAL UNIONS PLAN WPA PROTEST

Representatives of the American Federation of Labor unions concerned with the Federal Theatre Project meeting at the request of Frank Gillmore, president of Actors Equity Association, at the association's headquarters in New York Monday resolved to send to Washington a delegation to protest against the Woodrum amendment limiting the WPA appropriations to $1,500,000,000. New York senators and the Senate Appropriations Committee will be contacted. Maintenance of the project in its full strength will be demanded.

The committee will be composed of Fred Marshall, president of United Scenic Artists Local 829; David Freed, executive board, Local 802, Musicians Union; a member of the Washington office of the International Alliance of Theatrical, Stage Employes; a representative from the American Federation of Actors; Alfred Harding, representing Actors Equity, and Dorothy Bryant, executive secretary of Chorus Equity Association.

Employee Contract Valid, is Ruling In Sam Katz Case

The validity of executives' employment contracts in the state of New York was established this week in a unanimous decision by the United States circuit court of appeals in New York City upholding Sam Katz's action against Paramount, seeking $265,498. The action was based on the unexpired portion of his contract with the company after 1932, when his association with Paramount ended.

Mr. Katz's claim was filed against Paramount during the company's bankruptcy and reorganization proceedings and has been in litigation for the past three years. The claim was disallowed by Special Master John E. Joyce originally on the ground that Paramount was relieved of liability under the contract by Section 60 of the New York stock corporation laws which specify that the directors of a corporation may remove a contract employe "at pleasure." The special master's ruling was reversed later by Federal Judge Alfred Coxe, who held that Section 60 did not relieve the corporation of liability for removing a contract employe without cause. Judge Coxe, however, did not allow Mr. Katz's claim, but left that to be determined by a subsequent action to show whether or not Mr. Katz was wrongfully discharged and, if so, in what amount he was damaged. Judge Coxe's ruling was upheld by the United States circuit court of appeals.

Mr. Katz's contract was for three years beginning January 1, 1932, at $2,500 weekly and an option to purchase at stipulated prices a block of Paramount stock at the end of each six months. Mr. Katz's claim alleged that he was wrongfully discharged by the company on October 28, 1932.

DANGER
MEN WORKING
IT'S
THE BOOK
OF THE MONTH
TURN THE PAGE
PARAMOUNT PICTURES 1937-1938
Paramount Pictures

WHAT A LINE-UP!

Paramount's Got This Year!

4 "PLAINSMAN"
(including Henry Hathaway's "Souls At Sea"; Frank Lloyd's "An Empire Is Born"; Cecil B. De Mille's "Buccaneer"; Robert Louis Stevenson's "Ebb Tide".)

At least 12 big star pictures
including 2 each from our BIG THREE—Claudette Colbert, Marlene Dietrich, Carole Lombard—2 with Gary Cooper; 4 with Fred MacMurray; 4 with George Raft.

PARAMOUNT PICTURES
1937 • 1938
Paramount Pictures

WHAT MUSICALS!
AT LEAST 12

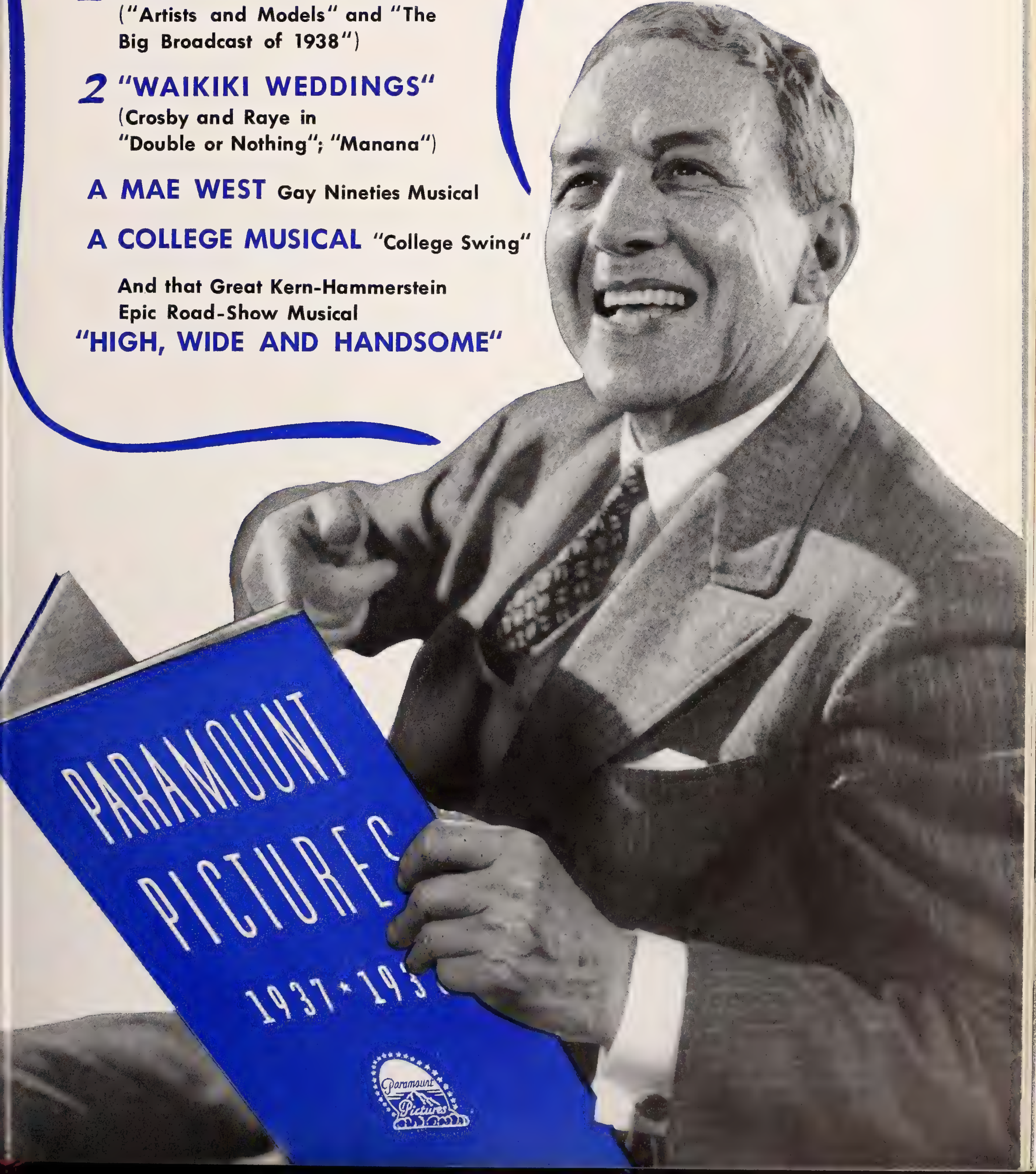
2 "BIG BROADCASTS"
("Artists and Models" and "The
Big Broadcast of 1938")

2 "WAIKIKI WEDDINGS"
(Crosby and Raye in
"Double or Nothing"; "Manana")

A MAE WEST Gay Nineties Musical

A COLLEGE MUSICAL "College Swing"

And that Great Kern-Hammerstein
Epic Road-Show Musical
"HIGH, WIDE AND HANDSOME"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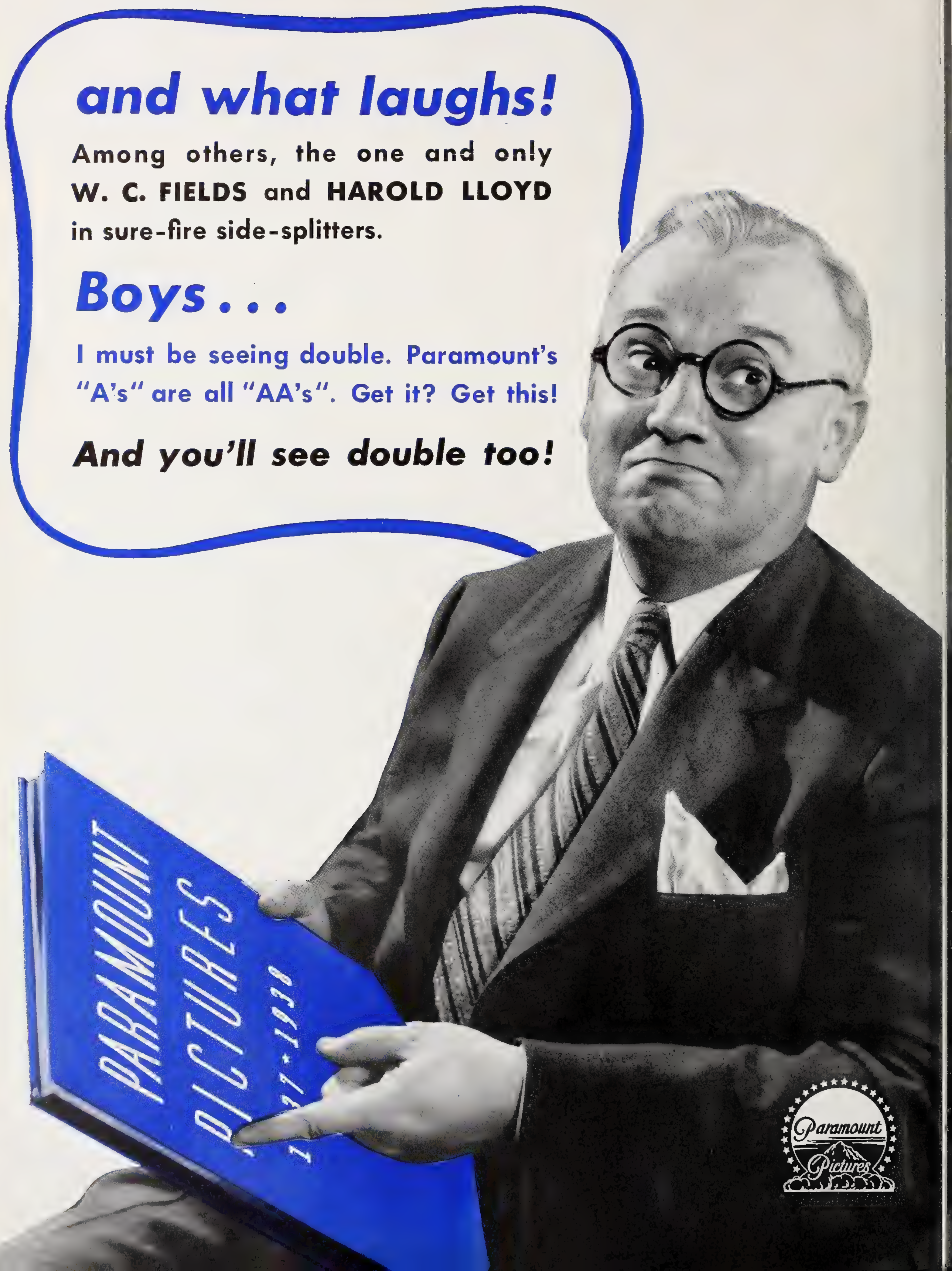

and what laughs!

Among others, the one and only W. C. FIELDS and HAROLD LLOYD in sure-fire side-splitters.

Boys . . .

I must be seeing double. Paramount's "A's" are all "AA's". Get it? Get this!

And you'll see double too!

PARAMOUNT PICTURES 1937-1938
Paramount Pictures

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 5, 1937, from 106 theatres in 18 major cities of the country was $1,069,261, an increase of $34,699 over the total for the preceding week ended May 29, 1937, when 107 theatres in 18 large cities aggregated $1,034,562.

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Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston							
Boston	3,246	35c-65c	$17,700	"Cafe Metropole" (20th Cent.-Fox) and "You Can't Buy Luck" (Radio)	8,000	"Shall We Dance" (Radio) and "China Passage" (Radio)	11,000
Colonial	1,643	55c-$1.65	9,600	"Captains Courageous" (MGM) (3rd week)	8,000	"Captains Courageous" (MGM)	8,000
Fenway	1,382	30c-50c	5,300	"Step Lively, Jeeves" (20th Cent.-Fox) and "Make Way for Tomorrow" (Para.)	5,000	"Midnight Taxi" (20th Cent.-Fox) and "The Prince and the Pauper" (F.N.)	5,100
RKO Memorial	2,907	25c-65c	13,600	"This Is My Affair" (20th Cent.-Fox) and "Oh, Doctor" (Univ.)	18,000	"Cafe Metropole" (20th Cent.-Fox) and "Let Them Live" (Univ.)	21,000
Loew's Orpheum	2,970	35c-65c	14,500	"Woman Chases Man" (U.A.) and "I Promise to Pay" (Col.)	13,000	"A Star Is Born" (U.A.) and "A Family Affair" (MGM) (2nd week)	13,500
Loew's State	3,537	35c-65c	13,100	"Woman Chases Man" (U.A.) and "I Promise to Pay" (Col.)	11,000	"A Star Is Born" (U.A.) and "A Family Affair" (MGM) (2nd week)	11,500
Metropolitan	4,332	35c-75c	26,200	"I Met Him in Paris" (Para.) (stage: Senator Murphy)	21,000	"The Go-Getter" (W.B.) (stage: Benny Goodman and Orch.)	34,500
Paramount	1,793	30c-50c	8,000	"Step Lively, Jeeves" (20th Cent.-Fox) and "Make Way for Tomorrow" (Para.)	7,000	"Midnight Taxi" (20th Cent.-Fox) and "The Prince and the Pauper" (F.N.)	8,000
Buffalo							
Buffalo	3,489	30c-50c	14,000	"I Met Him in Paris" (Para.)	12,400	"A Star Is Born" (U.A.)	15,000
Century	3,000	25c	7,000	"Angel's Holiday" (20th Cent.-Fox) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	7,300	"No Man of Her Own" (Para.-reissue) and "The Girl from Scotland Yard" (Para.)	6,500
Great Lakes	3,000	25c-40c	10,100	"They Gave Him a Gun" (MGM)	7,600	"Shall We Dance" (Radio) (2nd week)	10,500
Hippodrome	2,500	25c-40c	9,000	"Internes Can't Take Money" (Para.) and "Step Lively, Jeeves" (20th Cent.-Fox)	5,600	"Love from a Stranger" (U.A.) and "That Man's Here Again" (F.N.)	7,500
Lafayette	3,300	25c	8,300	"Thunder in the City" (Col.) and "Counterfeit Lady" (Col.)	6,300	"Racketeers in Exile" (Col.) and "Backstage" (GB)	6,500
Chicago							
Apollo	1,400	35c-75c	7,100	"The Prince and the Pauper" (F.N.)	7,500	"Night Must Fall" (MGM)	8,700
Chicago	4,000	35c-75c	35,500	"I Met Him in Paris" (Para.) (stage: Gene Autry and revue)	28,000	"The Prince and the Pauper" (F.N.) (plus stage show)	30,000
Garrick	900	35c-75c	6,800	"Good Old Soak" (MGM) (6 days)	5,000	"Turn Off the Moon" (Para.)	5,300
Oriental	3,490	35c-55c	17,500	"Night Must Fall" (MGM) (plus stage show)	15,400	"Charlie Chan at the Olympics" (20th Cent.-Fox) (plus stage show)	16,200
Palace	2,509	35c-75c	19,900	"The Hit Parade" (Republic) (stage: Bill Robinson and revue)	20,500	"Shall We Dance" (Radio) (plus stage show) (4th week)	14,600
Roosevelt	1,591	35c-75c	13,000	"Make Way for Tomorrow" (Para.)	7,500	"Good Old Soak" (MGM) (2nd week)	8,000
State-Lake	2,776	20c-40c	14,800	"Nobody's Baby" (MGM) (plus stage show)	13,000	"Let's Get Married" (Col.) (plus stage show)	12,300
United Artists	1,700	35c-75c	17,500	"A Star Is Born" (U.A.) (4th week)	12,000	"A Star Is Born" (U.A.) (3rd week)	15,000
Cleveland							
Allen	3,300	30c-42c	5,700	"Shall We Dance" (Radio)	6,500	"The Prince and the Pauper" (F.N.)	5,425
Hippodrome	3,800	30c-42c	12,700	"Kid Galahad" (W.B.)	14.000	"Shall We Dance" (Radio)	13,375
RKO Palace	3,100	30c-60c	17,800	"The Go Getter" (W.B.) (stage: Ethel Shutta and vaudeville)	17,000	"Melody for Two" (W.B.) (stage: Cab Calloway and Orch.)	18,500
State	3,400	30c-42c	17,200	"I Met Him in Paris" (Para.)	16,500	"Night Must Fall" (MGM)	17,500
Stillman	1,900	30c-42c	5,200	"Good Old Soak" (MGM)	4,500	"A Star Is Born" (U.A.) (2nd week)	5,500
Denver							
Aladdin	1,500	25c-50c	3,400	"Cafe Metropole" (20th Cent.-Fox)	4,000	"Elephant Boy" (U.A.)	4,000
Broadway	1,500	25c-40c	2,300	"Elephant Boy" (U.A.)	3,000	"A Star Is Born" (U.A.)	3,000
Denham	1,500	25c-40c	6,700	"Turn Off the Moon" (Para.)	7,000	"Make Way for Tomorrow" (Para.)	5,000
Denver	2,500	25c-50c	9,600	"This Is My Affair" (20th Cent.-Fox) (plus stage band)	10,500	"Cafe Metropole" (20th Cent.-Fox) (plus stage band)	7,500
Orpheum	2,500	25c-40c	7,300	"Romeo and Juliet" (MGM) and "Nobody's Baby" (MGM)	7,000	"They Gave Him a Gun" (MGM) and "Good Old Soak" (MGM)	6,500
Paramount	2,000	25c-40c	3,400	"Let's Get Married" (Col.) and "Trouble in Morocco" (Col.)	3,000	"Thunder in the City" (Col.) and "Motor Madness" (Col.)	2,500

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	"Cafe Metropole" (20th Cent.-Fox) and "Angel's Holiday" (20th Cent.-Fox)	14,994	"Romeo and Juliet" (MGM) and "Nobody's Baby" (MGM)	8,173
Pantages	3,000	30c-65c	8,100	"As Good As Married" (Univ.) and "Let Them Live" (Univ.)	7,100	"Shall We Dance" (Radio) (3rd week)	5,900
W. B. Hollywood	3,000	30c-65c	10,400	"The Go Getter" (W. B.) and "Michael O'Halloran" (Republic)	8,500	"The Prince and the Pauper" (F.N.) (2nd week)	8,290
Indianapolis							
Apollo	1,100	25c-40c	4,400	"Kid Galahad" (W.B.)	3,600	"Angel's Holiday" (20th Cent.-Fox)	3,500
Circle	2,800	25c-40c	6,300	"I Met Him in Paris" (Para.)	6,600	"Make Way for Tomorrow" (Para.) and "Silent Barriers" (GB)	2,500
Indiana	3,200	25c-40c	6,500	"Love from a Stranger" (U.A.) (plus stage show)	5,300	"The Soldier and the Lady" (Radio) (stage: Fletcher Henderson and Orch.)	6,500
Loew's	2,800	25c-40c	8,200	"They Gave Him a Gun" (MGM) and "Way Out West" (MGM)	5,500	"Woman Chases Man" (U.A.) and "I Promise to Pay" (Col.)	6,000
Lyric	2,000	25c-40c	9,300	"Charlie Chan at the Olympics" (20th Cent.-Fox) (plus stage show)	6,700	"As Good as Married" (Univ.) (stage: Mills Brothers)	8,400
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"I Met Him in Paris" (Para.) (8 days)	11,200	"Turn Off the Moon" (Para.) and "King of Gamblers" (Para.) (6 days)	4,500
Midland	4,000	25c-40c	12,000	"They Gave Him a Gun" (MGM) and "Way Out West" (MGM)	10,500	"Woman Chases Man" (U.A.) and "The Thirteenth Chair" (MGM)	9,000
Newman	1,900	25c-40c	7,300	"The Go Getter" (W.B.) and "Buried Alive" (W.B.)	4,700	"Call It a Day" (W.B.) and "The Man Who Found Himself" (Radio)	3,800
Tower	2,000	25c-40c	7,400	"As Good as Married" (Univ.) (plus stage show)	7,500	"Cafe Metropole" (20th Cent.-Fox) (plus stage show)	8,600
Uptown	2,000	25c-40c	4,500	"Night Key" (Univ.) and "Oh, Doctor" (Univ.) (6 days)	2,600	"Cafe Metropole" (20th Cent.-Fox) (8 days)	4,400
Los Angeles							
Carthay Circle	1,518	50c-$1.50	11,800	"Captains Courageous" (MGM) (3rd week)	10,200	"Captains Courageous" (MGM) (2nd week)	10,200
Four Star	900	50c-$1.50	4,000	"Lost Horizon" (Col.) (12th week)	8,600	"Lost Horizon" (Col.) (11th week)	7,400
Hillstreet	2,700	30c-65c	8,000	"As Good As Married" (Univ.) and "Let Them Live" (Univ.)	6,800	"Shall We Dance" (Radio) (3rd week)	5,500
Loew's State	2,500	30c-55c	14,700	"Cafe Metropole" (20th Cent.-Fox) and "Angel's Holiday" (20th Cent.-Fox)	17,967	"Romeo and Juliet" (MGM) and "Nobody's Baby" (MGM)	11,899
Paramount	3,595	30c-55c	18,400	"Turn Off the Moon" (Para.) (stage: Pinky Tomlin) (2nd week)	15,750	"Turn Off the Moon" (Para.) (stage: Pinky Tomlin (1st week)	25,850
W. B. Downtown	3,400	30c-65c	10,700	"The Go Getter" (W.B.) and "Michael O'Halloran" (Republic)	8,000	"The Prince and the Pauper" (F.N.) (2nd week)	8,500
Minneapolis							
Century	1,600	25c-40c	5,200	"A Star Is Born" (U.A.)	5,500	"Romeo and Juliet" (MGM)	4,000
Minnesota	4,000	25c-55c	12,200	"I Met Him in Paris" (Para.)	10,500	"A Star Is Born" (U.A.)	12,000
RKO Orpheum	2,900	25c-40c	7,200	"Turn Off the Moon" (Para.)	4,000	"Good Old Soak" (MGM)	4,500
State	2,400	25c-40c	5,600	"Outcasts of Poker Flats" (Radio) and "Murder Goes to College" (Para.)	3,500	"Midnight Taxi" (20th Cent.-Fox) and "That Man's Here Again" (F.N.)	3,000
World	400	25c-35c	2,700	"Men Are Not Gods" (U.A.) (5 days)	1,800	"Love from a Stranger" (U.A.) (9 days)	2,400
Montreal							
Capitol	2,547	25c-60c	9,300	"I Met Him in Paris" (Para.) and "Motor Madness" (Col.)	8,000	"Cafe Metropole" (20th Cent-Fox) and "That I May Live" (20th Cent.-Fox)	10,000
Loew's	3,115	25c-60c	11,000	"You're in the Army Now" (GB) and "I Promise to Pay" (Col.) (plus stage show)	10,000	"Hills of Old Wyoming" (Para.) and "No Man of Her Own" (Para.-reissue) (plus stage show)	9,000
Palace	2,600	25c-65c	10,500	"Shall We Dance" (Radio)	9,500	"A Star Is Born" (U.A.) (3rd week)	6,000
Princess	2,272	25c-65c	7,600	"Make Way for Tomorrow" (Para.) and "Turn Off the Moon" (Para.)	5,500	"The Woman I Love" (Radio) and "California Straight Ahead" (Univ.)	6,000
New York							
Astor	1,142	55c-$2.20	15,600	"Captains Courageous" (MGM) (4th week)	11,600	"Captains Courageous" (MGM) (3rd week)	14,100
Capitol	4,700	25c-85c	33,400	"Pick a Star" (MGM)	13,000	"They Gave Him a Gun" (MGM) (2nd week)	14,000
Criterion	1,700	25c-$1.10	12,000	"Make Way for Tomorrow" (Para.) (4th week)	7,000	"Make Way for Tomorrow" (Para.) (3rd week)	8,500
Globe	1,274	55c-$2.20	17,800	"Lost Horizon" (Col.) (14th week)	5,000	"Lost Horizon" (Col.) (13th week)	6,000
Paramount	3,700	25c-99c	36,100	"Turn Off the Moon" (Para.) (stage: Ina Ray Hutton and Orch.) (2nd week)	25,000	"Turn Off the Moon" (Para.) (stage: Ina Ray Hutton and Orch.) (1st week)	30,000
Rialto	594	25c-55c	7,700	"Behind the Headlines" (Radio)	6,500	"What Price Vengeance?" (Rialto) (6 days)	7,000
Rivoli	2,200	25c-99c	23,100	"The Hit Parade" (Republic)	13,000	"Dreaming Lips" (U.A.) and "Walt Disney's Academy Award Revue" (U.A.) (3 days-2nd week)	5,000
RKO Music Hall	5,954	40c-$1.65	79,000	"This My Affair" (20th Cent.-Fox) (plus stage show)	80,000	"Shall We Dance" (Radio) (plus stage show) (2nd week)	75,000
Roxy	6,200	25c-75c	35,400	"Wings Over Honolulu" (Univ.) (plus stage show)	31,000	"As Good As Married" (Univ.) (plus stage show)	23,000
Strand	3,000	40c-99c	20,800	"Kid Galahad" (W.B.)	41,000	"The Prince and the Pauper" (F.N.) (3rd week)	15,500

[THEATRE RECEIPTS--CONT'D]

Theatres	Seats	Price	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Oklahoma City							
Criterion	1,700	10c-55c	5,300	"This Is My Affair" (20th Cent.-Fox)	5,500	"They Gave Him a Gun" (MGM) (6 days)	3,000
Liberty	1,500	10c-35c	2,900	"Hollywood Cowboy" (Radio) and "That Man's Here Again" (F.N.) (6 days)	1,800	"Quality Street" (Radio) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	2,400
Midwest	1,500	10c-55c	4,300	"The Prince and the Pauper" (F.N.)	5,000	"Cafe Metropole" (20th Cent.-Fox)	4,200
Omaha							
Brandeis	1,200	25c-40c	4,900	"The Hit Parade" (Republic) and "Outcasts of Poker Flats" (Radio)	4,400	"The Prince and the Pauper" (F.N.) and "Parole Racket" (Col.)	4,300
Omaha	2,200	25c-40c	6,900	"Romeo and Juliet" (MGM) "Melody for Two" (W.B.) (4 days) "Born to Dance" (MGM) (1 day) "After the Thin Man" (MGM) (1 day) and "San Francisco" (MGM) (1 day)	5,400	"Good Old Soak" (MGM) and "She's Dangerous" (Univ.)	7,200
Orpheum	3,000	25c-40c	9,200	"Turn Off the Moon" (Para.) (stage: Mills Brothers) (35c-55c)	18,700	"Cafe Metropole" (20th Cent.-Fox) and "A Family Affair" (MGM)	9,600
Philadelphia							
Aldine	1,400	40c-65c	9,200	"A Star Is Born" (U.A.) (5th week)	7,000	"A Star Is Born" (U.A.) (4th week)	9,500
Boyd	2,400	40c-55c	14,800	"I Met Him in Paris" (Para.) (10 days)	21,000	"The Prince and the Pauper" (F.N.) (2nd week)	10,500
Earle	2,000	25c-55c	14,400	"Pick a Star" (MGM) (stage: Benny Meroff and band)	14,000	"Melody for Two" (W.B.) (stage: Stephin Fetchit)	13,000
Fox	3,000	40c-65c	17,000	"Kid Galahad" (W.B.)	17,000	"They Gave Him a Gun" (MGM)	12,500
Karlton	1,000	25c-40c	2,700	"Angel's Holiday" (20th Cent.-Fox)	2,000	"Shall We Dance" (Radio)	3,300
Keith's	2,000	30c-50c	2,800	"The Prince and the Pauper" (F.N.)	3,100	"Cafe Metropole" (20th Cent.-Fox)	2,900
Stanley	3,700	40c-55c	15,700	"This Is My Affair" (20th Cent.-Fox) (2nd week)	12,000	"This Is My Affair" (20th Cent.-Fox) (1st week)	17,000
Stanton	1,700	30c-50c	6,400	"Charlie Chan at the Olympics" (20th Cent.-Fox)	6,000	"The Soldier and the Lady" (Radio)	5,200
Portland							
Blue Mouse	1,700	30c-40c	2,100	"Wake Up and Live" (20th Cent.-Fox) and "I Promise to Pay" (Col.)	2,000	"Waikiki Wedding" (Para.) and "Parole Racket" (Col.) (3rd week)	2,000
Broadway	1,912	30c-40c	6,400	"Rembrandt" (U.A.) and "The Thirteenth Chair" (MGM)	6,000	"Beloved Enemy" (U.A.) and "Pick a Star" (MGM)	6,000
Mayfair	1,700	30c-40c	4,800	"Angel's Holiday" (20th Cent.-Fox) and "Night Key" (Univ.)	3,000	"Romance and Riches" (G.N.) and "Jim Hanvey, Detective" (Republic)	4,000
Orpheum	1,700	30c-40c	6,900	"Kid Galahad" (W. B.) and "Hotel Haywire" (Para.)	8,500	"The Woman I Love" (Radio) and "Call It a Day" (W.B.)	7,000
Paramount	3,008	30c-40c	7,700	"Cafe Metropole" (20th Cent.-Fox) and "Girl Loves Boy" (G.N.)	8,700	"Wake Up and Live" (20th Cent.-Fox) and "I Promise to Pay" (Col.) (2nd week)	8,600
United Artists	945	30c-40c	6,900	"A Star Is Born" (U.A.) (2nd week)	9,500	"A Star Is Born" (U.A.) (1st week)	9,400
San Francisco							
Fox	5,651	15c-75c	11,000	"I Met Him in Paris" (Para.) and "Draegerman Courage" (F.N.)	17,000	"Kid Galahad" (F.N.) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	22,000
Geary	1,400	55c-$1.65	10,000	"Captains Courageous" (MGM) (3rd week)	7,800	"Captains Courageous" (MGM) (2nd week)	8,500
Golden Gate	2,850	15c-55c	16,600	"There Goes My Girl" (Radio) (plus vaudeville)	17,500	"Shall We Dance" (Radio) (plus vaudeville) (2nd week)	13,500
Orpheum	2,440	15c-55c	8,200	"Wings Over Honolulu" (Univ.) and "Venus Makes Trouble" (Col.)	6,700	"League of Frightened Men" (Col.) and "Speed to Spare" (Col.)	5,700
Paramount	2,670	15c-75c	13,300	"Kid Galahad" (W.B.) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	12,000	"Melody for Two" (W.B.) and "They Gave Him a Gun" (MGM)	12,000
St. Francis	1,470	15c-55c	6,900	"They Gave Him a Gun" (MGM) and "Melody for Two" (W.B.)	6,200	"Cafe Metropole" (20th Cent.-Fox) and "Mountain Justice" (F.N.)	5,000
United Artists	1,200	15c-75c	6,900	"A Star Is Born" (U.A.) (5th week)	6,100	"A Star Is Born" (U.A.) (4th week)	6,400
Warfield	2,680	15c-75c	15,300	"This Is My Affair" (20th Cent.-Fox) and "Hotel Haywire" (20th Cent.-Fox)	14,500	"Turn Off the Moon" (Para.) and "Two Wise Maids" (Republic)	9,000
Seattle							
Blue Mouse	950	30c-55c	3,700	"Cafe Metropole" (20th Cent.-Fox) "Midnight Taxi" (20th Cent.-Fox) (2nd week)	3,250	"Cafe Metropole" (20th Cent.-Fox) and "Midnight Taxi" (20th Cent.-Fox) (1st week)	3,450
Fifth Avenue	2,500	30c-55c	7,700	"I Met Him in Paris" (Para.) and "Her Husband Lies" (Para.)	8,200	"They Gave Him a Gun" (MGM) and "Nobody's Baby" (MGM)	7,400
Liberty	1,800	25c-55c	7,700	"A Star Is Born" (U.A.) (4th week)	6,400	"A Star Is Born" (U.A.) (3rd week)	7,100
Music Box	950	30c-55c	3,500	"They Gave Him a Gun" (MGM) and "Nobody's Baby" (MGM)	3,000	"The Prince and the Pauper" (F.N.) and "Song of the City" (MGM) (2nd week)	3,200
Orpheum	2,450	30c-55c	6,000	"Kid Galahad" (W.B.) and "Oh, Doctor" (Univ.)	6,200	"Call It a Day" (W.B.) and "Silent Barriers" (GB)	5,400
Palomar	1,500	15c-35c	4,700	"Men in Exile" (F.N.) (plus vaudeville)	3,300	"Everybody Dance" (GB) (plus vaudeville)	6,800
Paramount	3,050	30c-55c	5,200	"The Go Getter" (W.B.) and "Angel's Holiday" (20th Cent.-Fox)	4,900	"As Good As Married" (Univ.) and "Elephant Boy" (U.A.)	5,100

IN COURTS

$15,000,000 Radio Suit in Settlement

A $15,000,000 treble damage suit filed by National Union Radio Corporation against Radio Corporation of America, RCA Manufacturing Company, General Electric and American Telephone and Telegraph under the Sherman anti-trust laws was settled in the federal court in New York Saturday except in the instance of A. T. and T. The plaintiff had charged unfair trade practices. Javits and Javits, its lawyers, said the action cancels mutual obligations and will eliminate a number of coincidental actions now pending in federal and New York courts.

Tally-Corbar Certiorari Plea Denied by Court

The United States supreme court at its final session in Washington last week before the summer adjournment issued an order denying the petition of certiorari brought by T. L. Tally and Corbar Corporation, general creditors, against Fox Film Corporation, Wesco Corporation and a group of subsidiaries and associates. Creditors sought to set aside bankruptcy adjudication on the grounds of fraud but the high court order sustained the decision of the lower court.

Order Messmer Testimony

Julian Messmer, president of the Ray Long and R. R. Smith Corporation, has been ordered by the federal court in New York to submit to examination before trial in connection with the corporation's action against Twentieth Century-Fox and Irvin S. Cobb. The suit charges infringement on the copyright on the stories "Down Yonder with Judge Priest and Irvin S. Cobb" and "Br'er Rabbit" in the Twentieth Century-Fox picture, "Judge Priest."

RKO Asking Dismissal

RKO Radio Pictures, RKO Distributing Corporation and RKO Studios this week will ask Federal Judge Samuel Mandelbaum in New York to dismiss the bill of complaint filed by Samuel Shipman and Clara Lipman on the ground that the complaint failed to state a cause of action. The plaintiffs allege infringement of their play, "Depend on the Woman," in the RKO picture, "I Dream Too Much." They asked for an injunction, damages and an accounting.

Ramona Appeal Lost

The appellate division of the New York supreme court this week upheld the decision of the lower courts in its refusal to grant Ramona Davies, pianist and singer, a temporary injunction restraining Paul Whiteman from compelling the plaintiff to perform service under a contract executed March 1, 1934. The plaintiff argued that the contract was not binding and lacked mutuality.

Set Fox Brooklyn Hearing

A hearing on applications for fees and expenses in the reorganization proceedings of the Flatbush Avenue and Nevins Street Corporation, owners of the Fox Brooklyn theatre, Brooklyn, N. Y., has been set for June 21 by Federal Judge William Bondy.

Emmet J. Flynn, Director, Passes

Funeral services were held in Hollywood on Monday for Emmet J. Flynn, former director, who was found dead in his rooming house in Los Angeles last Friday.

Mr. Flynn was born in Denver, Colo., in 1892 and received his education there at Sacred Heart College. Following his graduation he entered the legitimate theatre as an actor and was on Broadway. He appeared first in pictures for Paramount in 1907 and after several roles he became an assistant director.

He directed Norman Kerry, Rudolph Valentino and Mary Pickford at the height of their success. Among his most widely known efforts were "A Connecticut Yankee at King Arthur's Court" and "The Count of Monte Cristo."

Burkan Estate Is Valued at $511,258

The estate of the late Nathan Burkan, attorney, was valued at $511,258 by an accounting filed this week in surrogate's court in New York by the executors. The bulk of the estate was left to the widow and six-year-old son, the principal to accrue to the son on the widow's death.

Mr. Burkan's extensive library on copyright was bequeathed to the American Society of Composers, Authors and Publishers, for which he was general counsel for many years. His law library was left to Charles Schwartz and Louis D. Frohlich, his partners and successors.

Monroe Owsley

Monroe Owsley, actor, died of a heart attack Monday while aboard a train en route from Los Angeles to San Francisco. Born at Atlanta, Ga., 35 years ago, he first entered the theatre in stock and made his debut on Broadway with Helen Hayes in "Young Blood." Later he appeared in "Holiday" and went to Hollywood, where he worked for several companies. Among his pictures was "Goin' to Town," for Universal.

Searching Victory Ruins

Although 25 players and studio workers escaped injury in the fire which destroyed the Victory studios in Hollywood, the ruins were still being searched Tuesday for possible victims. Among those who left the studio safely were Tom Tyle, Bobbie Rey, Jeane Martel, Roger Williams and Robert Hill, director.

Fox Unit Is Dissolved

A certificate has been filed in the office of the Secretary of State at Albany, N. Y., dissolving the corporate existence of Fox Film Distributing Corporation, New York City.

The Ohio censors reviewed a total of 584 reels in May, from which 39 deletions were ordered. This compares with 514 reels and 21 eliminations in May of last year. In April, 1937, 605 reels were reviewed, with 36 eliminations.

OBITUARIES

Phil Blum, Theatre Veteran, Is Dead

Philip Blum, veteran New Orleans theatre operator, died Monday at his home there at the age of 82. Funeral services were held Tuesday and burial was in Hebrew Rest Cemetery.

Mr. Blum, a native of Plaquemine, was in the theatre business 23 of the 53 years he lived in New Orleans. He retired about five years ago, at which time he was connected with the Saenger Theatre's Corporation. His start in the industry was with the Fichtenberg Enterprises.

G. F. Myers

G. F. Myers, 81, owner and operator of theatres in Carrolton, Texas, died at his home there last Thursday following a paralytic stroke.

A. E. Mainwaring

A. E. Mainwaring, veteran of the industry in England, died this week in London at the Cinema Trade Benevolent Fund's home. Starting with the Hepworth Company in 1909, Mr. Mainwaring was manager of Western Import for Harry Aitken before the war. He was originally an actor.

Paramount Takes Olympia Circuit

The operation of the former Olympia Theatres circuit in New England were assumed this week by Martin Mullin and Samuel Pinanski under their management contract with Paramount for New England Theatres, which has until 1940 to run. Y. Frank Freeman, Paramount vice-president and in charge of the company's theatre operations, participated in the formal transfer of the Olympia assets in Boston. The $4,000,000 cash bid of Mr. Mullin and Mr. Pinanski for the Olympia assets, which consist principally of 30 theatres in Massachusetts, was approved by the courts several weeks ago.

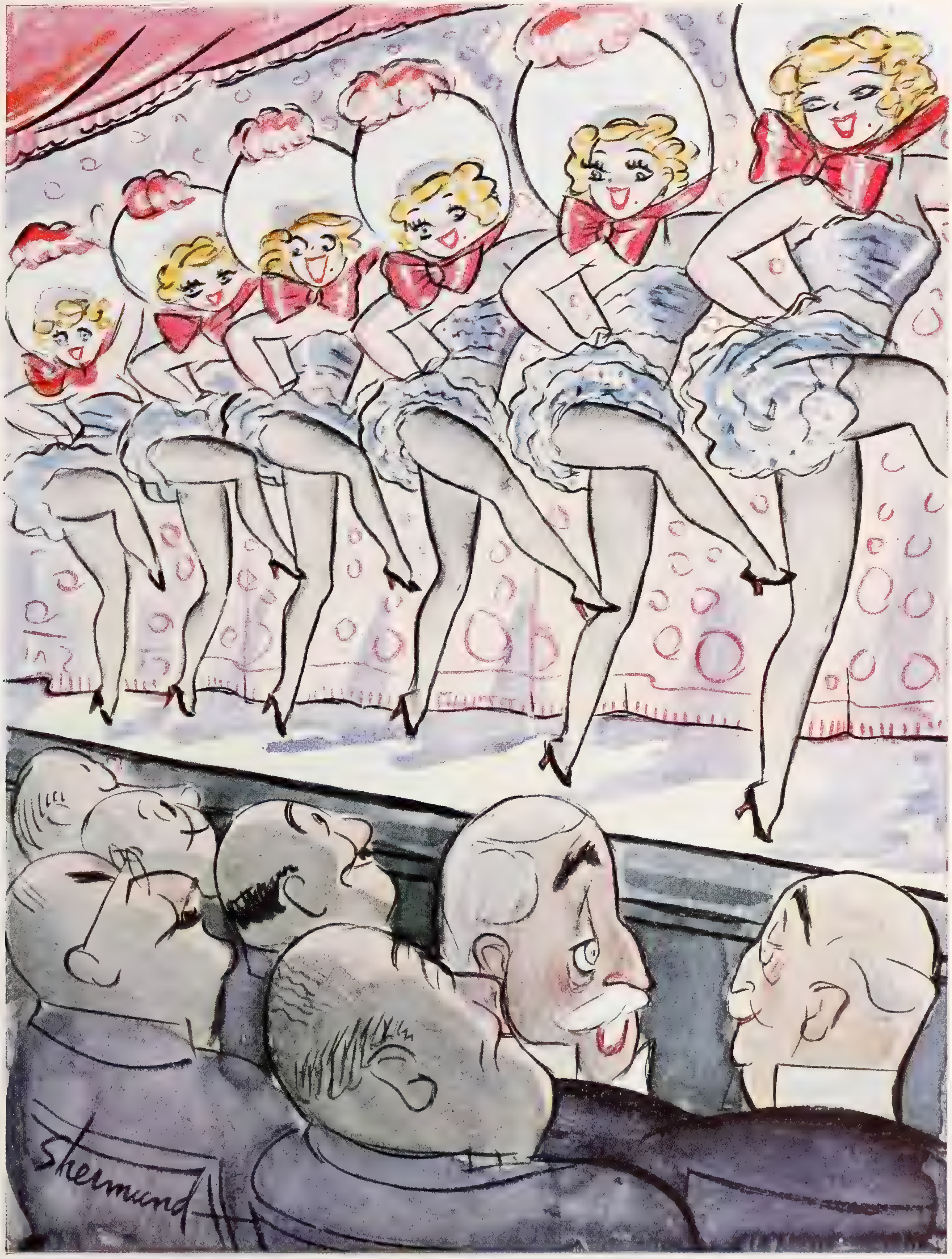
New England is a wholly owned subsidiary of Paramount.

Marshall Named to RKO Exploitation Post

Fred A. Marshall, former theatre manager, press and exploitation representative in various fields, was this week appointed public relations representative for Radio Pictures for the western district. His headquarters will be in Los Angeles and his operations will cover the exchange territories of Los Angeles, San Francisco, Portland, Seattle, Denver and Salt Lake City, and he will work in cooperation with district manager, Harry C. Cohen.

RKO Adds Theatre

RKO has taken over the Park Hill theatre at Yonkers, N. Y., as another link in its national circuit.



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SHOWMEN, DRY THEM TEARS!
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YOU'VE BEEN CRYING FOR! . . .

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Directed by Leigh Jason

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WILLIAM BRADY
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RKO
RADIO
PICTURES

Screenplay by Nat Perrin, Phillip G. Epstein, Irving S. Brecher

AND A HUNDRED NEW FACES!
AND A THOUSAND NEW IDEAS!

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Flashing Skates"	Original, J. Benton Cheney. Screen play, Fred Niblo, Jr., Grace Neville. Director: D. Ross Lederman.	Charles Quigley, Rita Hayworth, J. Farrell MacDonald, John Gallaudet, Max Hoffman, Jr., Paul Fix, Arthur Loft, Ward Bond, Dick Wessell.	Editing
CRESCENT			
"Raw Timber"	Original screen play, Bennett Cohen, Mary Ireland, John T. Neville. Director: Ray Taylor.	Tom Keene, Peggy Keys, Robert Riske, Lee Phelps, John Rutherford, Rafael Bennett, Bud Buster.	Shooting
METRO-GOLDWYN-MAYER			
"General Hospital"	Original, Eric Von Stroheim. Screen play, Carey Wilson. Director: George B. Seitz.	Franchot Tone, Virginia Bruce, Maureen O'Sullivan, Leonard Penn, Edward Norris, Grace Ford, June Clayworth.	Shooting
PARAMOUNT			
"Artists and Models"	Original, Sig Herzig, Eugene Thackerey. Director: Raoul Walsh.	Jack Benny, Gail Patrick, Richard Arlen, Ida Lupino, Ben Blue, Judy Canova, Donald Meek, Yacht Club Boys, Cecil Cunningham, Jane Weir.	Shooting
"Exclusive"	Story, John C. Moffitt. Screen play, John C. Moffitt, Sidney Salkow, Rian James. Director: Alexander Hall.	Frances Farmer, Fred MacMurray, Charles Ruggles, Lloyd Nolan, Fay Holden, Ralph Morgan, Irving Bacon.	Editing
"Double or Nothing"	Original, M. Coates Webster. Adaptation, Charles Lederer, Irwin Gelsey. Screen play, John C. Moffitt, Duke Atteberry. Director: Theodore Reed.	Bing Crosby, Mary Carlisle, Martha Raye, William Frawley, Benny Baker, Andy Devine, Samuel Hinds, Fay Holden.	Shooting
"She's No Lady"	Original, James Edward Grant. Screen play, George Bruce, Frank Partos. Director: Charles Vidor.	Ann Dvorak, John Trent, Harry Beresford, Guinn Williams, Aileen Pringle, Arthur Loft.	Shooting
"This Way, Please"	Director: Rober Florey.	Charles "Buddy" Rogers, Betty Grable, Ned Sparks, Fibber McGee and Molly, Jerry Bergen, Romo Vincent, Wally Vernon, Mary Livingstone, Porter Hall.	Shooting
RKO RADIO			
"Make a Wish"	Original, Gertrude Berg. Screen play, Gertrude Berg, Bernard Schubert. Director: Kurt Neuman.	Bobby Breen, Marion Claire, Basil Rathbone, Ralph Forbes, Henry Armetta, Leon Errol, Leonid Kinskey, Herbert Rawlinson, Philip McMahon, Billy Lee.	Shooting
"House in the Country"	From the play, Melvin Levy. Screen play. J. Robert Bren, Edmund Hartmann. Director: Richard Rosson.	Fred Stone, Marjorie Lord, William Corson, Emma Dunn, Ray Mayer, J. Carroll Naish, Bradley Page.	Editing
"The Life of the Party"	Original, Joseph Santley. Screen play, Bert Kalmar, Harry Ruby, Viola Brothers Shore. Director: William Seiter.	Gene Raymond, Harriet Hilliard, Victor Moore, Helen Broderick, Eric Blore, Joe Penner, Parkyarkarkus, Ann Miller.	Shooting
TWENTIETH CENT.-FOX			
"Lancer Spy"	From the novel by Marte McKenna. Director: Gregory Ratoff.	Peter Lorre, Dolores Del Rio, George Sanders, Virginia Field, Sig Rumann, Joseph Schildkraut, Colin Clive, Lester Matthews, Fritz Feld.	Shooting
	Original screen play, Frank Fenton, Lynn Root. Director: Alfred Werker.	Jane Withers, Walter Brennan, Jackie Searl, Berton Churchill.	Shooting
"Heidi"	From the novel by Johann Spyri. Screen play, Walter Ferris, Jualian Josephson. Director: Allan Dwan.	Shirley Temple, Jean Hersholt, Arthur Treacher, Helen Westley, Thomas Beck, Mady Christians, Sidney Blackmer, Violet Kemble Cooper, Gene Reynolds, Marcia Mae Jones.	Shooting
"Thin Ice"	Original Screen play, Milton Sperling, Boris Ingster. Director: Sidney Lanfield.	Sonja Henie, Tyrone Power, Raymond Walburn, Alan Hale, Sig Rumann, Leah Ray, Arthur Treacher, Joan Davis, George Givot, Lon Chaney, Jr.	Shooting
"Too Much Limelight"	Director: Frank Strayer.	Jed Prouty, Spring Byington, Florence Roberts, June Carlson, Billy Mahan, Shirley Deane, Russell Gleason, Joan Marsh.	Shooting
UNITED ARTISTS			
"Stella Dallas"	From the novel by Olive Higgins Prouty. Play, Harry Wagstaff Gribble, Gertrude Purcell. Screen play, Victor Heerman, Sarah Y. Mason. Director: King Vidor.	Barbara Stanwyck, John Boles, Anne Shirley, Alan Hale, Barbara O'Neil, Tim Holt, George Walcott, Marjorie Main, Edmund Elton, Anne Shoemaker, Winifred Harris, Al Shean, Hattie McDaniels.	Editing
"Hurricane"	Original, Charles Nordhoff, James Norman Hall. Screen play, Dudley Nichols. Director: John Ford.	Dorothy Lamour, Raymond Massey, Barbara O'Neil, C. Aubrey Smith, Thomas Mitchell, Jerome Cowan, Kuleii De Clercq, Mamo Clark, Movita.	Shooting
"52nd Street"	Screen play, Grover Jones. Director: Harold Young.	Ian Hunter, Pat Paterson, Leo Carrillo, Ella Logan, Sid Silvers, Zasu Pitts, Marla Shelton, Kenny Baker.	Shooting
"Dead End"	From the play by Sidney Kingsley. Screen play, Lillian Hellman. Director: William Wyler.	Sylvia Sidney, Joel McCrea, Humphrey Bogart, Wendy Barrie, Allan Jenkins, Claire Trevor.	Shooting
UNIVERSAL			
"100 Men and a Girl"	Original, Hans Kraly. Screen play, Charles Kenyon. Director: Henry Koster.	Deanna Durbin, Leopold Stokowski, Adolphe Menjou, Mischa Auer, Alma Kruger.	Shooting
"That's My Story"	Original screen play, Scott Darling, Barry Trivers. Director: Sidney Salkow.	Claudia Morgan, William Lundigan, Ralph Morgan, Jack Smart, Hobart Cavanaugh, Eddie Garr, Herbert Mundin, Harlan Briggs.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Angle Shooter"	Story, Adela Rogers St. John. Screen play, Warren Duff. Director: Ray Enright	Pat O'Brien, Joan Blondell, Margaret Lindsay, Ricardo Cortez, John Litel, Ben Welden.	Editing
"Varsity Show"	Original, Sig Herzig, Warren Duff. Screen play, Sig Herzig, Warren Duff, Jerry Wald, Richard Macaulay. Director: William Keighley.	Dick Powell, Lee Dixon, Fred Waring, Rosemary Lane, Priscilla Lane, Scotty Bates, Johnny Davis, Polly McClintock, George MacFarlane, Ferne Buckner.	Shooting
"First Lady"	Original, Katherine Dayton, George S. Kaufman. Screen play, Rowland Leigh. Director: Stanley Logan.	Kay Francis, Preston Foster, Veree Teasdale, Walter Connolly, Anita Louise, Victor Jory, Marjorie Gateson, Louise Fazenda, Marjorie Rambeau, Eric Stanley, Henry O'Neil, Sara Haden.	Shooting
"The Perfect Specimen"	Original story, Samuel Hopkins Adams. Screen play, Lawrence Riley, Norman Reilly Raine. Director: Michael Curtiz.	Errol Flynn, Joan Blondell, Dick Foran, Beverly Roberts, Edward Everett Horton, Hugh Herbert, Jessie Ralph, Marie Wilson, Warren Hymer, Donald Meek, Granville Bates, Andrew Tombes.	Shooting

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Parnell

(MGM - John M. Stahl)

Romantic Melodrama

A foreword to "Parnell" concludes: "Charles Stewart Parnell, the greatest patriot in all Irish history, fought against desperate odds to unite a nation divided against itself. He reconciled opposing factions and brought reason out of hysteria in an effort to obtain Home Rule for his long suffering people. Regarded by his enemies as a man who betrayed his country, he is revered by his followers as a man who his country betrayed."

Fact and legendary fiction have combined to make Parnell known to the world as "the uncrowned king of Ireland." Withal "Parnell" is the story of a man long idolized as a god by the persecuted turbulent forces he led, yet a mortal man subject to and unable to escape worldly temptations. As presently conceived by the writers, with Clark Gable portraying the character under John Stahl's direction, "Parnell" is a radically different type of man than the traditional concept of great Irishmen might vision him. By no stretch of imagination can the screen personality be considered Hibernian.

While in actuality and by illusion, the drama of political conflict has been incorporated into the picture, the essence of "Parnell" is the dramatic romance of a man and a woman. It presents real and believable human beings, swept by a force beyond any man's control, into a great crisis. Despite seemingly inconsistencies, the story is thoroughly plausible. As the central characters have their virtues as well as faults, none appear as mechanical automatons. Rather as it deals with people capable of all normal feelings of appreciation or disappointment, it carries a naturalness that achieves unique realism which adds much to the production's entertainment appeal and commercial value.

The day of Ireland's long fought for and cherished dream of Home Rule seems about to dawn. Alien "Parnell" has united to many inimical Irish factions. By diplomacy and tolerant compromise, he stands on the threshold of gaining the support of England's Prime Minister, "William Gladstone," for an Irish parliament in Dublin. A married woman, "Katie O'Shea," whom "Parnell" has met but often avoided, suddenly becomes a potent influence upon his career. Much as he loves his adopted country, he finds himself loving her more. His followers view the infatuation with fear. Exonerated of the charge of complicity in murder in a sequence in which the performances of defense attorney "Sir Charles Russell" and witness "Pigott" can be depended upon to stir audiences deeply, "Parnell" announces to his followers that "Gladstone" has approved their plan for an Irish parliament. The emotional appreciation of the Irish race is superlatively expressed by "Old O'Brien."

But "Parnell" is soon involved in a circumstance more menacing to Irish hopes and his own career than anything that had ever happened before. Disappointed because political favors are denied by the now triumphant "Parnell," "Willie O'Shea" files suit for divorce, naming the leader as correspondent. Because of his love for "Katie" "Parnell" makes no defense. England and Ireland seethe to the details of the scandal. The Irish parties split. "Gladstone" disavows his pledge. "Healy" and "Redmond" lead a revolt that deposes "Parnell" as leader. "Old O'Brien" deserts him.

A failing man, he lingers the last days of his life in "Katie's" home. A delegation of his faithful followers visits him. Advising them to continue their fight for Home Rule peacefully and without resort to violence, he dies in "Katie's" arms.

"As "Parnell" is personal melodrama, that exciting and eruptive action that might be expected of a political story is not present. There is always a threat of an explosion, but the spark is never ignited. Gable and Myrna Loy play their roles with restrained dignity, and, with but minor exceptions, the supporting players work similarly. In order to appreciate the entertainment and commercial values which the picture provides, it would be advisable to see it before playing. It has the potentialities which, properly understood and brought out, may make for financial success. Misunderstood, or sold on an improper premise, it may not do as well as might be hoped.

Previewed June 2 in Grauman's Chinese Theatre. Audience reaction graphically indicated the necessity of seeing the picture in advance of presentation. In this way knowledge of how to handle the film should be gained.—Gus McCarthy.

Produced and distributed by Metro-Goldwyn-Mayer. Produced and directed by John M. Stahl. Screen play by John Van Druten and S. N. Behrman. From the play by Elsie T. Schauffler. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Gowns by Adrian. Photographed by Karl Freund. P. C. A. Certificate No. 3145. Running time, when seen in Hollywood, 115 minutes. Release date, June 4, 1937. General audience classification.

CAST

Parnell	Clark Gable
Katie	Myrna Loy
Aunt Ben	Edna May Oliver
Campbell	Edmund Gwenn
Willie	Alan Marshal
Davitt	Donald Crisp
Clara	Billie Burke
The O'Gorman Mahon	Benton Churchill
Murphy	Donald Meek
Gladstone	Montagu Love
Healy	Byron Russell
Redmond	Brandon Tynan
Nora	Phillis Coghlan
Pigott	Neil Fitzgerald
Sir Charles Russell	George Zucco
Young O'Brien	Pat Moriarity

Fly Away Baby

(Warner)

Comedy-Drama

Some months ago Dorothy Kilgallen participated in a race around the world via air. Warner Brothers signed her to a writing contract, evidently with the intention of producing a picture based on her experiences. A mechanical map illustrates the route of the travels. The story, a mixture of comedy, romance and mystery melodrama, is entirely fiction and, very likely, something Miss Kilgallen never thought of while on her journey or when she signed her contract.

In any event, Torchy Blaine, resourceful crime-solving newspaper woman, becomes the flying reporter. Starting her race with rival reporter, Hughie, she is soon mixed up in melodramatic mystery and in love with detective McBride, who is not very quick to get the proper evaluation of things, and a sundry lot of criminals. Around the world they go, by transcontinental planes, China Clippers and Zeppelins. Two or three murders take place which McBride has a difficult time in trying to fathom and does only when Torchy provides the leads and clues and a gang of jewel smugglers also lend their talents to complicating things in a way that demonstrates they have little regard for McBride's professional ability. Bothered by the crooks, McBride can't make much progress in his seige of Torchy's heart, but in an amusing and semi-suspenseful climax, the criminals are foiled and it is evident that McBride will have another chance to win Torchy's affections in a later number in the Torchy Blane series.

Previewed in studio projection room.—G. M.

Produced and distributed by Warner Bros. Produced by Bryan Foy. Directed by Frank McDonald. Story by Dorothy Kilgallen. Screenplay by Don Ryan and Kenneth Gamet. Photographed by Warren Lynch. P. C. A. Certificate No. 3147. Running time, when seen in Hollywood, 60 minutes. Release date, June 19, 1937. General audience classification.

CAST

Torchy Blane	Glenda Farrell
McBride	Barton MacLane
Hughie	Hugh O'Connell
Croy	Gordon Oliver
Maxie	Raymond Hatton
Allister	Henry King
Ila	Marcia Ralston
Gahagan	Tom Kennedy

Midnight Madonna

(Paramount-Major)

Melodrama

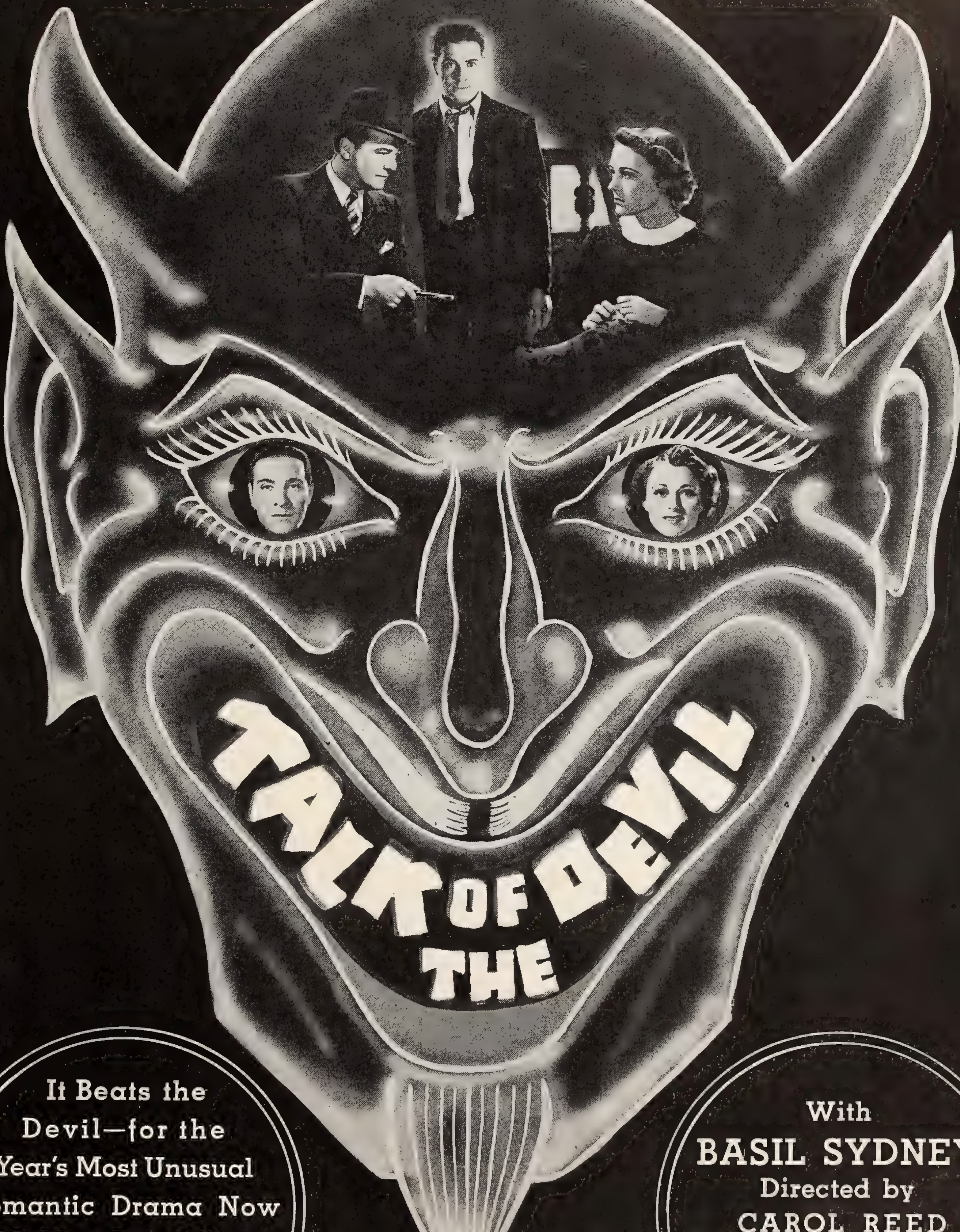
With two new faces featured in a cast that presents many wellknown players to serve as the backbones of exploitation campaigns, this human interest melodrama also provides several unique story angles on which to base attention arousing publicity. In her first leading role, Mady Correll demonstrates that as soon as she gets a little more experience a place will be awaiting her among the screen's popular personalities. Four-year-old Kitty Clancy, already an accomplished performer, also seems earmarked to be an important new figure.

Though a crime story, "Midnight Madonna" is a family type picture. The plot is based on the premise that the commission of a crime that rectifies the injustice of an earlier crime is justifiable. Played to stimulate sympathetic and sentimental emotions, the drama is contrasted by situation, character and dialogue comedy and there is sufficient love interest to assure the necessary romantic quality.

Widow "Kay Barrie" and her child "Penny" know nothing but poverty. Coming to the attention of night club owner and gambler "Denbo," "Kay" becomes an entertainer in his cafe and the child goes along as his good luck charm. "Penny's" grandfather names her inheritor of his estate, cutting his worthless son, "Vinny Long," off without a penny. By perjured testimony, "Long" proves to "Judge Clark" that "Kay" is not a fit person to be the child's guardian and "Penny" and her fortune is placed in his custody. Resorting to

(*Continued on page 80*)

RICARDO CORTEZ and **SALLY EILERS**



It Beats the
Devil—for the
Year's Most Unusual
Romantic Drama Now
Making Box-Office
History From
Coast to Coast

With
BASIL SYDNEY
Directed by
CAROL REED
A B & D Production

GB
Canada Distributors
Empire Films, Ltd.

(*Continued from page 78*)

crime, "Denbo" kidnaps the judge, takes him into his underworld haunts of the perjurers and demonstrates to him that the witnesses did not know what they were talking about. On the condition that "Denbo" will stand trial for his own crime, "Clark" reopens the case, awards "Penny" to "Kay," jails "Long," wipes "Denbo's" crime off the records and paves the way for happiness for "Kay" and "Penny" and "Denbo."

Previewed in studio projection room in Hollywood.—G. M.

Distributed by Paramount. Produced by Emanuel Cohen, Major Pictures. Directed by James Flood. Screen plays and dialogue by Doris Malley and Gladys Lehman. Original story by David Boehm. Art director, Wiard Ihnen. Photography by Robert Pittack. Musical director, George Stoll. P. C. A. Certificate No. 3433. Running time, when seen in Hollywood, 60 minutes. Release date, July 2, 1937. General audience classification.

CAST

Blackie Denbo	Warren William
Kay Barrie	Mady Correll
Penelope Barrie Long (Penny)	Kitty Clancy
Judge Clark	Edward Ellis
Vinny Long	Robert Baldwin
Stuart Kirkland	Jonathan Hale
Wolfe	Joseph Sawyer
Moe Grinnell	Joseph Crehan
Effie	Irene Franklin
Penny's bodyguard	Jack Clifford
Penny's nurse	Ruth Robinson
Elmira	Mildred Gover
Alonzo Hall	Donald Kirke
Ed Kerrigan	Nick Copeland
Purdy	Alonzo Price
Dave	Clyde Dilson
Slim	Harry Tyler
Pete	Brooks Benedict
Mickey	Matty Fain
Phil	Hymie Miller
Gangsters	George Magrill and Duke York

Under the Red Robe

(New World-20th Century-Fox)

Costume Romance

The story of this picture, founded on the Stanley Weyman novel, is the sort of stuff motion picture directors' dreams are made of; it is audience material plus, and Hollywood knew it as long ago as 1922, when Cosmopolitan made a silent version, with Alma Rubens, which was no box-office disappointment. Now staged with dialogue in England by the Robert T. Kane unit, working at Denham, it still looks a family picture, with a particular appeal to women through its cloak-and-rapier atmosphere and its presentment of one of those rapscallion-heroes conquered by love and willing to go smilingly to death for its sake—but not called on for that sacrifice. In fact, it is not life but romance more highly colored than life; dream-realization in its most agreeable and highly colored form.

For the older patrons it has high pictorial qualities, a very engaging comic-servant part, written in for that clever artist Romney Brent, and all that finesse in details of action and facial expression which its director, Victor Seastrom, has shown ever since his Swedish Biograph days. It is costume, of course, but it is also entertainment.

Annabella, French star of "Wings of the Morning," is seen in her second Fox picture and is an additional selling value and the cast as a whole is excellent; Conrad Veidt is properly cast in costume romance, there is a physically striking portrait of Cardinal Richelieu from Raymond Massey, Romney Brent's drollery already has been praised and Sophie Stewart, J. Fisher White, F. Wyndham Goldie, Haddon Mason and others carry striking attire with the right air.

Gil de Berault, notorious as "The Black Death" from his skill as a swordsman, is condemned to the scaffold by Cardinal Richelieu, whose tool he has been, for breach of the law against dueling. He is reprieved at the last minute because the Cardinal wants a desperate man for the desperate job of arresting the Duke of Foix, Protestant leader, in his chateau and bringing him under arrest to Paris. Berault, under a false name and accompanied by a knavish servant, Marius, attached to him by the Cardinal, succeeds in gaining entrance to the Chateau. The Duke is in Spain, raising troops against the Cardinal, but Berault, allaying suspicions, falls in love with and is loved by the Lady Marguerite, sister of the Duke, but posing at first as his wife.

Marius steals the jewels which the Duchess is sending to the Duke in order that he may pay his levies. Gil returns them to Marguerite. When the Duke returns and is surprised by a party of Richelieu's troops, de Berault produces his authority from the Cardinal and claims the prisoner.

Learning that her lover intends to surrender to the Cardinal, Marguerite rides ahead to Paris and attempts to intercede with Richelieu. He sends her to a cell but news reaches him, when he is in disgrace with the King, that the Duke of Foix has left the country and that the revolt has ended peacefully.

That Annabella makes rather a task of her English dialogue is not so big a drawback as it may appear, since a French star is being presented to America, but the blend of accents is one of the weaknesses of the picture.

There was particular appreciation for the comedy work of Romney Brent at the London trade show of the Phoenix Theatre, and the color and convincing atmosphere of the whole production got favorable exhibitor comments.—BRUCE ALLAN, London.

Produced by Robert T. Kane for New World Productions. Distributed by Twentieth Century-Fox. Directed by Victor Seastrom. From the novel by Stanley Weyman. Adaptation by Edward Rose. Screen play by Lajos Biros, Philip Lindsay and J. L. Hodson. Scenario by Arthur Wimperis. Photography by Georges Perinal and James Wong Howe. Costumes by Rene Hubert. Running time, 80 minutes. General audience classification.

CAST

Gil de Berault	Conrad Veidt
Lady Marguerite	Annabella
Cardinal Richelieu	Raymond Massey
Marius	Romney Brent
Duchess of Foix	Sophie Stewart
Duke of Foix	F. Wyndham Goldie
Father Joseph	Lawrence Grant
Louis	Shayle Gardner
Clon	Baliol Holloway
Pierre	Frank Damer
Jean	James Regan
Marie	Edie Martin
Count Rossignac	Haddon Mason
Baron Breteuil	J. Fisher White
Leval	Ben Soutten
Lieut. Brissac	Anthony Eustrel
Capt. Rivarolle	Desmond Roberts
Captain of Castle	Ralph Truman
Lieut. of Castle	Eric Hales

Last Train from Madrid

(Paramount - George Arthur)

Melodrama

Two things are offered exhibitors in this picture whereby public attention may be aroused. First, it has the Spanish revolution for a background. In that phase it has been exceptionally well done. Actually and by impressive illusion it makes evident the fear and terror under which the several characters live, love and die. Secondly, and a probable more valuable asset than the first, is the fact that a few of Paramount's younger players, particularly Olympe Bradna, and Anthony Quinn, Lee Bowman, Robert Cummings, Dorothy Lamour, are ready for more important assignments. Assisting these younger players are Lew Ayres, Gilbert Roland, Karen Morley, Lionel Atwill and Helen Mack. All give capable and convincing performances, but Miss Bradna is the one who stands out over every one else.

Rather than one story, the film includes several, with the necessity of all concerned escaping from revolution menaced Madrid as the tie which endeavors to hold them all together. Naturally, when such a technique is adapted, the result is a series of episodes. Mainly the atmosphere, as would be expected under the circumstances, is tensely dramatic. All the romances are marked by melodrama. The only comedy contrast is provided by newspaperman Lew Ayers and only Miss Bradna's romance with him could be compared to real love blossoming in a welter of fear and turmoil.

Consequently the film as a whole is quite peculiar. In seeking to blend all the incidents together, the interest which accrues to successive happenings is permitted to lapse as the threat of something else is picked up. Nevertheless there is definite continuity which considered from the standpoint of the picture being an integral thing in itself can be understood and appreciated.

Previewed in Los Angeles Paramount theatre. The audience which had been looking at the gay and witty "I Met Him in Paris," experienced considerable difficulty in adjusting itself to the various themes and moods of the preview.—G. M.

Produced and distributed by Paramount. Produced by George M. Arthur. Directed by James Hogan. Screen play by Louis Stevens and Robert Wyler. Based on a story by Paul Hervey Fox and Elsie Fox. Photographed by Harry Fischbeck. Art direction by Hans Dreier and Earl Hedrick. Musical direction by Boris Morros. P. C. A. Certificate No. 3359. Running time, when seen in Hollywood, 75 minutes. Release date, June 25, 1937. General audience classification.

CAST

Carmelita Castillo	Dorothy Lamour
Bill Dexter	Lew Ayres
Eduardo de Soto	Gilbert Roland
Helene Rafitte	Karen Morley
Col. Vigo	Lionel Atwill
Lola	Helen Mack
Juan	Robert Cummings
Maria Ronda	Olympe Bradna
Capt. Ricardo Alvarez	Anthony Quinn
Michael Balk	Lee Bowman

Riding on Air

(RKO Radio - David Loew)

Comedy

This is one of the funniest comedies that has come along in a long time. In characterizations, dialogue, situations and bizarre production technique, it does nothing but move from one ridiculous incident to another. Seldom has the writer seen an audience so thoroughly enjoy itself and give vent to its feelings as did the crowd which witnessed the preview of "Riding on Air" in the RKO Hillstreet Theatre, Los Angeles, last Saturday night. The reaction to the picture emphatically indicates what may be expected any time and any place the picture is presented. Not only have the Joe E. Brown followers, and the recurring exhibitor polls of money making stars prove there are a great many of them, something really to excite them, but the picture further is of the smartly insane brand of amusement that should meet no difficulty in holding the attention and satisfying general audiences as well as fun loving specialists. To pique the interest of comedy devotees, exhibitors not only have Brown's name to exploit, but the film is crowded with all sorts of novel and unique possibilities on which flamboyant showmanship campaigns may be based. Good screen merchandise for adults, the show is a natural for the youngsters.

A comedy of adventures and misadventures, the production provides the fifth ranking box office name with the sort of material in which he appears to best advantage. Portraying the character of "Elmer Lane," country newspaper correspondent and fabulously lucky fellow, whom millions have become familiar with through following his experiences in Richard Macaulay's *Saturday Evening Post* stories, Brown is right in his element.

"Elmer's" winning $5,000 in a radio contest thrills "Betty," amazes prospective father-in-law "Mr. Harrison" and is looked upon as a seventh day wonder by "Mr. Byrd," country editor of the Chicago Star. When city slicker "Waddington" arrives to promote a new fangled radio beam which Elmer's pal "Bill" has invented, "Lane" not only falls for his smooth talk hook, line and sinker, but convinces his townsfolk friends that here is a chance for all to get rich.

About the time that it is becoming evident that "Waddington" is a swindler, romantic and comedy-dramatic complications set in for "Elmer." With the populace after his scalp, Betty

(*Continued on page 82*)

THE ANSWER

EASTMAN'S coöperation with the industry has helped to solve many a problem of motion picture technique. Now it supplies a complete answer to the important duplicating problem. Eastman Fine-Grain Duplicating Positive and Negative Films are capable of producing duplicates actually indistinguishable from originals. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

(*Continued from page* 80)

gives him the cold shoulder in favor of city reporter, "Harvey," who uncovers a scoop story about smugglers right under his nose. But "Elmer's" astounding luck remains with him. Not only does he capture the smugglers who are wanted on all kinds of crime charges, but in proving the practicability of Bill's invention, he reaps a great profit for himself and all those he prevailed upon to invest, gives "Byrd" a sensational story, and wins back "Betty."

Clean, wholesome and lively as a bursting bottle of fizz water, the film looks like an insurance policy guaranteeing that while it is around during the ordinarily dull-for-business summer days the only handicap managers playing it will have to worry about is finding room for all who will want to see it.—G. M.

Produced and distributed by RKO Radio. A David Loew production. Directed by Edward Sedgwick. From the Elmer Lane stories in Saturday Evening Post by Richard Macauley. Screen play by Richard Flournoy and Richard Macauley. Photographed by Al Gilks. P. C. A. Certificate No. 3386. Running time, when seen in Hollywood, 70 minutes. Release date, June 18, 1937. General audience classification.

CAST

Elmer Lane	Joe E. Brown
Doc Waddington	Guy Kibbee
Betty Harrison	Florence Rice
Harvey Schumann	Vinton Haworth
Bill Hilton	Anthony Nace
Mr. Harrison	Harlan Briggs
Mr. Byrd	Andrew Tombes
Sheriff	Clem Bevans

Forever Yours

(Grand National)

Musical Romance

In "Forever Yours" we have Beniamino Gigli, "the world's greatest tenor," which immediately suggests to exhibitors exploitation angle No. 1. And in this picture along with Mr. Gigli, whose name has been synonymous with the highest traditions of grand opera for many years, we have love, romance, pathos, drama and melodrama, which should be enough for any audience.

The story begins on the S.S. *Orlandia,* bound from Southampton to New York. Hugh Anderson, the ship's first officer, is trying to break with a former sweetheart, Irene, and in the attempt meets Helen Carlton, secretary to George Arnold, wealthy business man. They fall in love, quickly, in fact, a little too quickly. Irene, however, skillfully manages to let Helen overhear that Hugh "falls in love" on every voyage regularly. Helen is deeply disillusioned, and when the ship finally docks, refuses to become reconciled with Hugh.

Sensing that she is depressed, Helen's employer takes her to the Metropolitan to hear the great tenor, Enzo Curti. At the end of the performance, she is overcome with emotion, she rises to her feet; tears fill her eyes. Curti sees all this and is immediately attracted to her.

Returning to the hotel, Helen befriends an altogether adorable little boy, Benvenuto, who chances to be Curti's son. She meets Curti and his attraction to Helen is further cemented when he sees that she has been kind to his little boy. Curti, who cannot speak English very well, proposes to Helen with the aid of a dictionary, and is accepted.

On their first wedding anniversary, they set off on a world tour, traveling to many capitals and finishing in London. Helen comes face to face with Hugh and difficulty. He begs her to go to Australia with him. Helen is in a quandary.

It is the night of a big concert and Curti receives a telegram at the theatre saying that Helen is about to leave London with another man. He is overcome with anguish and pain and cannot go on with his performance. However, Helen appears in her box and Curti is then able to go on. While he is singing, he sees Helen leave the box, and in a tensely dramatic scene, almost rushes off the stage in a frenzy.

At the end of the concert Curti returns back to the hotel and his little Benvenuto. He is terribly unhappy. As he sings his customary lullaby to his little son, Helen returns, and "all's well that ends well."

This picture will indeed be of appeal to music and opera lovers, as well as to compatriots of the Italian Gigli, as he sings nine operatic arias, from "Il Trovatore," "Rigoletto," "Faust," "Lohengrin," "L'Africana," etc., and in the grand manner. He gives an ingratiating performance; he handles the dramatic sequences with restraint and the comedy with gusto, especially those scenes, where handicapped by his lack of knowledge of English, he tries to make himself understood. The child, Richard Gofe, completely won this reviewer and the audience with performance and personality.

The picture was produced in England and does not have the glamour, glitter and technical expertness of a Hollywood production. It has that "imported" quality. However, along with its unquestionable musical appeal, it portrays many human emotions which any audience can understand.

Previewed at the 55th Street Playhouse, New York, on June 4th.—IRENE SMOLLEN.

Distributed by Grand National. Produced by Alberto Giacalone. Directed by Stanley Irving. Scenario by Hugh Gray and Arthur Wimperis. Photographed by Hans Schneeberger. Recording director, A. W. Watkins. Film editor, Henry Cornelius. P. C. A. Certificate No. 01025. Running time, 70 minutes. Release date, June 4, 1937. General audience classification.

CAST

Enzo Curti	Beniamino Gigli
Helen Carlton	Joan Gardner
Hugh Anderson	Ivan Brandt
Jackson	Hugh Wakefield
Irene	Jeanne Stuart
London Manager	Allan Jeayes
New York Manager	Hay Petrie
Benvenuto	Richard Gofe

Storm in a Teacup

(London Films-United Artists)

Comedy

Not for the first time, a British success traces back to a Continental original, Bruno Frank, an animal lover, wrote the play in German as an exposure of the fact that the high dog tax in his country compelled many poor persons to send their pets to a lethal chamber. It was a big stage success (in London also) and Mr. Frank showed his sincerity by giving most of his fees to animal protection societies. That gives an exploitation value to the picture, but is less important than the fact that the English, or rather Scottish, version, is first-class comedy. The adaptation has been done by James Bridie, Scottish dramatist, and the rich range of types he has provided, and the vivid picture of life in a small Scottish community, look like American assets.

Essentially it is a humorous exposure of pompous self-importance, as personified by a small-town careerist. The type being universal, the laughs should be as loud in Main Street as in High Street. It has two outstanding scenes; one shows the Provost, or Mayor, shouted down, or rather barked down, at a public meeting at which hostile animal lovers are present in force. The other shows him still more seriously disconcerted by an invasion of hundreds of dogs during a dinner at which he is entertaining a party leader. Better crowd work never has been seen in a British picture, or a more humorous or convincing atmosphere of realism. All through, the picture is rich in the incidentals of humorous character and episode.

Frank Burdon, a young English reporter, gets a job on a small Scottish newspaper and is left in charge during the proprietor's absence. Ordered to interview the Provost, a self-important individual with aspirations to found a Scottish national party, he publishes instead a slashing attack on that individual for refusing to hear the appeal of an Irish widow whose dog, because she has been unable to pay the license fee, has been condemned to death.

The article inflames local opinion and a meeting at which the Provost is to announce his new policy becomes a riot. The reporter, in love with the Provost's daughter, refuses to withdraw his criticism and she eventually comes over to his side, not uninfluenced by the fact that her father is conducting an intrigue with the wife of the newspaper owner. Another manifestation of public disapproval ruins the Provost's political future when the dogs are let loose at his dinner party. He takes action against the reporter, but by this time the whole country is aroused. Money pours in to a fund for the defense and for the support of the widow dog-owner, who is raised to affluence. When the case comes into court the reporter, much against his will, is defended by a lawyer briefed by an animal protection organization. Finally, the latter gives up the case in disgust but the young man is discharged because the Provost, influenced by his daughter and also by fear of exposure, admits the truth of the article which caused all the trouble.

The success of "Storm in a Teacup" is due, in equal measure, to excellent story material, to direction worthy of it and to really first-class acting by the whole of a very big cast. Probably Cecil Parker as the pompous Provost, with the most difficult task, deserves most praise, but Vivien Leigh, Rex Harrison, Sara Allgood (in a rich Irish character part) and Gus McNaughton all score. It is a British picture which will repay special attention.

At the London trade show, Phoenix theatre, it went over to a gale of laughter.—B. A.

Produced by Victor Saville for London Film Productions. Distributed by United Artists. Directed by Victor Saville and Ian Dalrymple. From the play by Bruno Frank. Anglo-Scottish version by James Bridie. Screen adaptation by Ian Dalrymple. Photography, Mutz Greenbaum. Sound director, A. W. Watkins. Musical director, Muir Mathieson. Special effects by Ned Mann, photographed by Eddie Cohen. Running time, 82 minutes. General audience classification.

CAST

Victoria	Vivien Leigh
Frank Burdon	Rex Harrison
Provost	Cecil Parker
Mrs. Hegarty	Sara Allgood
Lisbet Skirving	Ursula Jeans
Horace Skirving	Gus McNaughton
McKellar	Edgar Bruce
Lord Skerryvore	Robert Hale
Baillie Callendar	Quinton MacPherson
Fiscal	Arthur Wontner
Sheriff	Eliot Makeham
Menzies	George Pughe
Police sergeant	Arthur Seaton
Police constable	Cecil Mannering
Watkins	Ivor Barnard
Councillor	Cyril Smith
Cassidy	W. G. Fay
The dog Patsy	"Scruffy"

Talent Scout

(Warner)

Comedy

The entertainment and showmanship potentialities of this picture are premised on the idea that the world at large is amused when some one deliberately or unknowingly undertakes to ridicule himself. The more prominent the personality who does so, the greater the amusement. Hollywood is one of the best known names on earth. Even when it is inclined to take itself most seriously, people, as a rule, are not similarly disposed. Thus in the case of this film, in which Hollywood intentionally kids itself, the chances for entertainment and commercial success are more than favorable.

In this production Hollywood merely endeavors to give picture theatre patrons a good time at its expense. If the picture has any purpose other than to provoke laughter, it is simply to show people alien to the community how those amazing accidents sometimes happen.

Producers Lambert and Carter send a bunch of girls chaperoned by publicity man Stewart on an exploitation tour. He is also commissioned a talent scout to see if he can discover anybody who might be prospective screen material. Failure of the tour is only one of Stewart's problems, which are softened by the manner in which rube Harron attaches himself to the scout and his discovery of amateur singer Mary Brannigan. Miss Brannigan's screen test fails to live up to Stewart's promises, but reverting to the status of publicity man, he tricks

(*Continued on page* 84)

Labor Makes Move Against Wisconsin Divorce Measure

Labor, for the first time while represented by attorneys, this week in Milwaukee, took a militant stand against the divorce bills pending in the senate at Madison, Wis., at the hearing before the committee on state and local government this week. Labor protested on the grounds that the passage of the bills would close the larger theatres thereby throwing hundreds of persons out of work.

Attorneys representing the projectionists' union, electrical workers, stage hands, building service employes and the state federation of labor at the hearing, maintained that the producer controlled houses offer labor the best wages and working conditions. The danger of monopoly and subsequent high admission prices were cited by representatives of the independent exhibitors, in defense of the measure. The committee failed, however, to make an immediate recommendation following the hearing.

Meanwhile, at Minneapolis, the state senate voted to confine itself entirely to tax legislation and appropriation matters during its present special session and thus sounded the death knell of the state's proposed divorce bill for at least two years. The bill is sponsored by Allied State Exhibitors and is similar to the one which was passed in North Dakota prohibiting distributors or producers from owning or operating theatres.

At the same time, with the sine die adjournment of the California legislature at Sacramento the divorce bill there passed out of existence without having reached the floor of either house.

Allied Theatre Owners of Illinois will postpone any theatre divorce or chain tax legislative moves until the next session of the state legislature, Aaron Saperstein, president, said in Chicago this week. He said it would be impossible to get bills through at this late date.

New Film Society Is Formed in Hollywood

The Southern California Society has been formed in Hollywood with the reported backing of industry figures to show selected motion pictures, both foreign and American, to subscription audiences in a cooperative idea which will not conflict with regular theatres.

Several thousand subscription blanks were mailed this week to others in the industry explaining the plan under which $2 would be charged for the five screenings of the series.

Industry names connected with the venture are Stephen Morehouse Avery, Welford Beaton, George Cukor, C. B. DeMille, Howard Estabrook, Mrs. Victor Fleming, Lewis E. Gensler, Edmund Grainger, Rupert Hughes, Tamar Lane, Fritz Lang, Jesse L. Lasky, Albert Lewin, Frank Lloyd, Kenneth MacGowan, Douglas MacLean, Rouben Mamoulian, Lee Marcus, David O. Selznick, Hunt Stromberg, Genevieve Tobin and William Wyler.

Officials Attend Special Screenings of "Barriers"

Representatives of the United States government were guests at two screenings of Monogram's "Blazing Barriers" in Washington last week. The film was produced with the cooperation of the Civilian Conservation Corps and the United States Forest Service.

The picture was shown in the theatre of the Department of Interior Building and again in the Auditorium of the Department of Agriculture. Among those present were James D. Strong, manager of the Federal Radio Project; Guy L. McKinney, assistant to the director of Emergency Works Conservation; Mrs. Thelma Maddox, Department of Labor; Major W. Ransopher, CCC office of education; Robert Kyhe, Forest Service; W. Hearon, National Park Service, and J. J. McEntee, assistant director Emergency Works Conservation.

Delay Moskowitz Hearing

Examination of Charles C. Moskowitz, scheduled for this week at the office of Milton C. Weisman in connection with the suit of the Independent Theatre Owners Association of New York suit on the split week policy of Loew's, Inc., of which Mr. Moskowitz is an executive, has been delayed until next Thursday. Melvin Albert of the I.T.O.A. counsel's office asked for the postponement.

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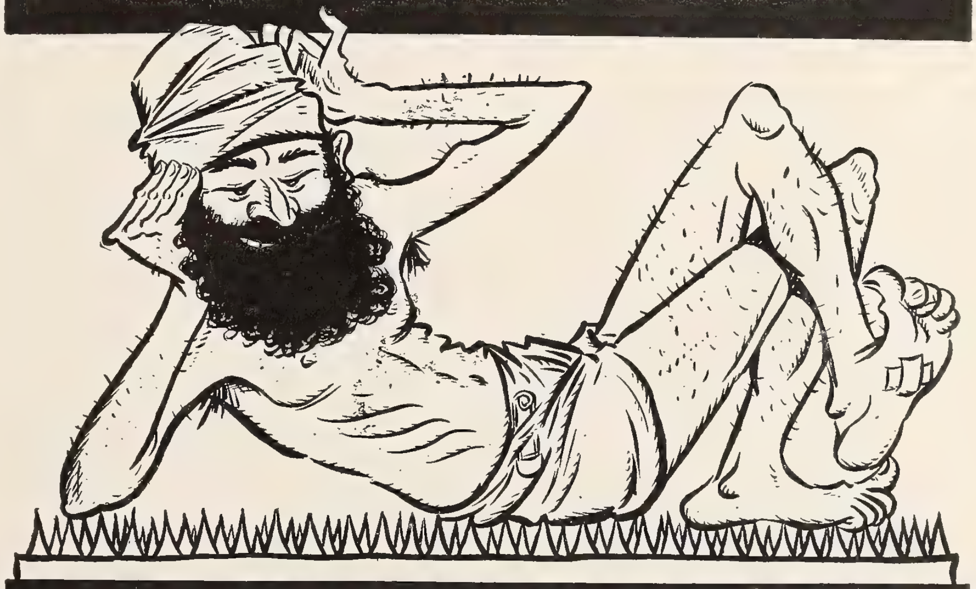
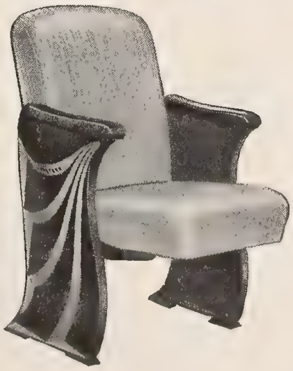


They will not take SEAT PUNISHMENT



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COMFORT: THE GREATEST STAR OF THEM ALL

(*Continued from page* 82)

Lambert and Carter into giving her a part. She goes on to success, but Stewart's dreams of romance with her are blasted when she falls in love with leading man Crane. Disillusioned, he is about to give up the whole business when the producers suddenly discover that Harron, whom Stewart has been trying his best to get rid of, is a diamond in the rough. Appointing himself Harron's manager, he wrangles the producers into giving him a fabulous contract.

The picture is a colorful and amusing bit of screen entertainment. The gayly prepared story is full of devices in dialogue, situations and action which with good acting and direction caused the folks who saw the preview in Warners' Hollywood theatre to do a lot of laughing.—G. M.

Produced and distributed by Warner-First National. Produced by Bryan Foy. Directed by William Clemens. From story by George Bilson. Screenplay by George Bilson and William Jacobs. Photographed by Rex Wimpy. P. C. A. Certificate No. 3038. Running time, when seen in Hollywood, 60 minutes. Tentative release date, July 24, 1937. General audience classification.

CAST

Steve Stewart	Donald Woods
Mary Brannigan	Jeanne Madden
Raymond Crane	Fred Lawrence
Bernice Fox	Rosalind Marquis
A. J. Lambert	Joseph Crehan
M. B. Carter	Charles Halton
John Harron	Ned Pearson
Mary Treen	Miss Grant
Composer	Teddy Hart
Writer	Eddie Acuff

Behind the Headlines

(RKO Radio)

Melodrama

Marking the return of Lee Tracy to the screen a story has been concocted especially suited to his talents, for it is the sort of role that established him in the star brackets. A reporter who deserts the newspaper field for radio reporting, Tracy has been presented with situations, the incredulous kind, that drop like apples off a tree into Tracy's lap and which with aplomb he accepts as the natural course of life. More pertinent, however, is that he gets this spirit across to the audience and it is only after reflection that one realizes to what extent liberties have been taken.

But that is all part of the lore of a reporter's life and when it is entertainingly presented, as it is here, why quibble? For this is fast-paced melodrama that never lets you down and builds to a most exciting climax, destined to hold an audience's undivided attention. The theme of the script concerns the rivalry of Tracy and a girl reporter, from the paper he deserted, in their efforts to out-scoop each other.

The girl, Diana Gibson, proves to be an excellent choice for the role and her performance as a girl newshawk at cross purposes with Tracy while being in love with him is nicely done and should be a stepping stone to other important parts. An unusual bit of casting has Donald Meek as the leader of a gang bent on stealing gold bullion from the government, a role vastly different from what he has been accustomed to. He handles it capably enough if a little strange in the part.

"Eddie Haines" (Lee Tracy) and "Mary Bradley" (Diana Gibson) are reporters on the same paper. When "Eddie" leaves the paper to become a radio reporter "Mary" uses extreme methods to scoop him. But "Eddie" with a portable sending set and wise to the tricks of the game invariably scoops, not only "Mary," but all other reporters. "Eddie" and "Mary" in their efforts to outscoop each other lend themselves to become involved in a gangster plot to rob the government of a sizeable sum in gold bullion. "Mary" is kidnapped by the gang but manages to send a message by radio which leads to a thrilling rescue by "Eddie" and the law.

Reviewed at the Rialto Theatre, New York, which theatre specializes in presenting pictures of a robust nature, melodrama, adventure, mystery, etc. An afternoon audience composed chiefly of adult males while appearing deeply engrossed gave no outward sign as to their reaction.—Paul C. Mooney, Jr.

Produced and distributed by RKO Radio. Producer, Cliff Reid. Directed by Richard Rosson. Screen play by J. R. Bren and E. L. Hartman. Story by Thomas Ahearn. Photography by Russell Metty. P. C. A. Certificate No. 3244. Running time, 58 minutes. Release date, May 14, 1937. General audience classification.

CAST

Eddie Haines	Lee Tracy
Mary Bradley	Diana Gibson
Potter	Donald Meek
Art Martin	Paul Guilfoyle
Bennett	Philip Huston
Naylor	Frank M. Thomas
Tiny	Tom Kennedy
Duggan	Doodles Weaver
Announcer	Ralph Robertson
Bartender	Art Thalasso
Bennett's secretary	Edith Craig

What Price Vengeance?

(Rialto Productions)

Melodrama

Beginning with a jail break, ending with a warehouse raid, and interspersing a couple of chases on land and sea (how an airplane pursuit was omitted is the picture's mystery) naturally catalogues this production as one belonging to the action-thrill category. From the melodramatic story content, the picture's appeal will be primarily to the masculine taste. There is, however, a smattering of romance and the plight of a child to solicit feminine interest.

Lyle Talbot and Wendy Barrie play the leads and are capable if not stellar performers. Wally Albright, as the youngster, is refreshingly free from juvenile precociousness and makes his role likeable and believable. Eddie Acuff, Marc Lawrence, Lucille Lund and Reginald Hincks form a collective and competent menace to the wellbeing of the principals. The question posed in the film's title, together with the "cops and robbers" theme, may provide the exhibitor with some exploitation angles.

The plot is a bit obvious but the telling of it has been done in swift style. In a series of action flashes the tale unfolds how Lyle Talbot as a policeman plans to capture the thugs who in the course of making their escape from a bank robbery have injured Talbot's nephew, Wally Albright. By working his way into the confidence of the gang, Talbot uncovers their plans and leader. A fight to the death between Talbot and the mob's leader settles the score on the side of law and order. The ending finds Miss Barrie and Mr. Talbot more than ever in love and little Wally, now recovered, blesses the impending matrimonial union.

Reviewed at the Rialto Theatre, Broadway's leading cinematic emporium of the thrill and chill variety where a crowded evening house of predominately male fans followed the plot's manipulations with serious and devoted interest.—Joseph F. Coughlin, New York.

Presented by Central Films, Ltd. Distributed by Rialto Productions Corp. Produced by Kenneth J. McGowan. Photographed by Harry Forbes and Wil- Bishop. Directed by Del Lord. Screen play by J. P. liam Beckway. Sound Engineer, Herbert Eicke. Film Editor, William Austin. P. C. A. Certificate No. 2,577. Running time, 57 minutes. Release date, June 1, 1937. General audience classification.

CAST

"Dynamite" Hogan Tom Connors	Lyle Talbot
Polly Moore	Wendy Barrie
Pete Brower	Marc Lawrence
Tex McGirk	Eddie Acuff
Babe Foster	Lucille Lund
Slim Ryan	Robert Rideout
Inspector Blair	Reginald Hincks
Sandy MacNair	Wally Albright
Mrs. MacNair	Lois Albright
Bill MacNair	Arthur Kerr

Sound Defects

(Vitaphone)

Novelty

Rufe Davis, a young man possessed of the unique talent of being able to reproduce odd noises that sound like anything from a motor boat to a horse trot, runs an amateur radio station and entertains the local people with his impersonations and buccolic line of talk. When the "Lovebirds of the Air," a radio team scheduled to broadcast that night, are forced down in their aeroplane near Rufe's station, they avail themselves of Rufe's broadcasting facilities and enlist him as their sound man. The whole affair serves as an excuse for Davis to exploit his vocal bag of tricks. Irene Delroy and Rodney McLennan are a good looking team of capable singers. Running time, 22 minutes.

Streamlined Greta Green

(Vitaphone)

Colored Cartoon

Freshly executed and brightly colored is this cartoon sermonette on the ancient adage that a boy's best friend is his "motor." Disregarding his mama's wise words of warning to watch his speed, the little auto aspires to become a fast steping taxicab and paces a speeding train. The results of the contest are victory for the train, a good time for the audience and a pretty miserable experience for the young car. The material is interesting and novel. The appeal should be spontaneous and general. Running time, eight minutes.

Fit to Win

(Columbia)

Sport Reel

Physical culture fadists will find ample material for sermonizing on the body beautiful in this sport reel subject. From girls in their teens to professional athletes, assorted demonstrations of how to obtain physical fitness through grunts and groans are generously supplied for the audience's consumption. Noted exponents of the arduous art of keeping fit are some sturdy young men from Annapolis, the brown bomber, Mr. Joe Louis, and a collection of nimble big league ball players. Because of the strong sport flavor in the entertainment, the material will, of course, appeal primarily to the masculine element. However, those countless ladies interested in maintaining slenderized figures will be able to draw many rich suggestions for calisthenic exercises.—Running time, 9½ minutes.

Porky and Gabby

(Vitaphone)

A Looney Tune

Picturing the trials and tribulations encountered by Porky and his pal Gabby on their camping trip affords some lively and mildly amusing moments of comic entertainment. The highlight of the subject is the introduction of the new cartoon character of Gabby, a vociferous and excitable individual. He is a welcome and amusing addition to the category of comedy clowns. Both Gabby and his introductory screen vehicle will be especially appreciated by the younger element of the audience. Running time, eight minutes.

Vitaphone Funsters

(Vitaphone)

Vaudeville Routine

A collection of vaudeville acts that will not induce the audience to yearn for the return of the real stuff is presented with good intentions but mediocre results. The Three Swifts perform a juggling act that is nothing exceptional; Johnny Burke does a comedy monologue that can only be classed as monotonous; the Reddingtons are an energetic but ordinary tumbling act and Andy and Louise Carr are the usual singing and dancing team. Running time, 10 minutes.

Gateway to Africa

(Vitaphone)

Splendid Travelogue

Exceptionally well photographed and composed is this educational and interesting glimpse of the strange city of Morocco and its picturesque inhabitants.

NEW BRITISH FILMS ACT AGAIN IS TOSSED INTO THE MELTING POT

Separate and Conflicting Statements Are Presented to Parliamentary Secretary and the End Is Not Yet in Sight

by BRUCE ALLAN

in London

Dr. Leslie Burgin, Parliamentary Secretary to the Board of Trade on Friday will receive the trade deputation which he asked to wait on him with agreed suggestions for legislation to replace the expiring Cinematograph Films Act of 1927.

Representative of the Cinematograph Exhibitors Association, the Kinematograph Renters Society and the Film Group of the Federation of British Industries, the delegation had to report that trade agreement had been found impossible of attainment on the main issue of the British film quota. Instead of an agreed report the three bodies presented three separate and conflicting statements, on the "deadline" date, May 26th.

The CEA asked for the establishment of a Quality Test for British films, as suggested in the report of the Moyne Committee which considered the general question of Films Act revision.

The KRS asked for the establishment of a Cost basis for quota films, with provision for credit expenditure over the minimum, so that one expensive film might rank as of equal value as two of half the cost.

The Film Group put forward a skeleton scheme in which the limitation of foreign film imports was coupled with a Reciprocity plan under which American companies buying British pictures for U. S. release would be granted concessions in import facilities and in reduction of their British quota obligations.

These major points of difference between the three trade sections are intensified by differences on important details. The Film Group wants a quota of 20 per cent on distributors and 15 per cent on exhibitors; exhibitors ask a 15:10 ratio; distributors 10:5, with a proviso of an average cost for a British film of £20,000-£25,000. The C. E. A. and the K. R. S. are agreed in opposition to an official Films Commission as suggested by the Moyne Committee, proposing instead a Joint Trade Committee with Board of Trade arbitration. They also oppose the suggestion that there should be a separate quota basis of shorts against foreign shorts.

Emphasizing the difference between the three trade bodies was the fact that two of the delegations were not completely representative of their own sections of the industry.

The CEA delegates included only one circuit representative, the Gaumont-British, Associated British Pictures and other interests having withdrawn in disapproval of the CEA Council's rejection of the cost basis for quota films. The KRS representatives were in a position to speak only for the American members of the Society, the British distributors having formally advised the Society that their views were represented by the Film Group.

In place of a clean division on the lines of exhibitor-distributor-producer, the delegation to Dr. Burgin therefore really broadly represented the following new trade lineup:

MAXWELL HONORED BY KING GEORGE

John Maxwell, chief of Associated British Pictures, and Mrs. Maxwell were received by King George at Buckingham Palace last week and received the ranks of Knight of Grace and Commander, respectively, of the Order of St. John and Jerusalem. No title is involved in the honor.

Joe Grossman, studio manager of ABP at Elstree, has also been made a commander of the order, which is concerned with voluntary ambulance and casualty work.

Independent exhibitors.

American distributors and theatre circuits.

British producers and British distributors.

In many details of policy the CEA, as representative of the smaller theatre interests, is undoubtedly nearer to the Film Group than to distributors and the adhesion of the circuits to the KRS on the question of the Cost Clause is not unqualified, many of them having production affiliations which give them a common interest with the Film Group. To further confuse an already confused situation is the fact that the final CEA and Film Group policies, as presented to Dr. Burgin, both represented considerable revisions in the anticipated attitude of these sections, and have not, in fact, at this date been officially released.

Two-Hour Discussion

An official statement from the Board of Trade, after the reception of the deputation, said simply that Dr. Burgin undertook to give consideration to the views expressed. Unofficially, it is known that there was a two hours' discussion and that a further meeting with the Board of Trade is contemplated.

The breakdown in the attempt to form an agreed trade policy follows upon prolonged conferences between the CEA and the KRS, with the Film Group, last to be consulted, also in touch with the CEA separately. Between the CEA, represented by a committee of 11, and the KRS, there was understood to be a preliminary understanding, based on the acceptance by the distributors' organization of various concessions demanded by the CEA as minima. These included:

Acceptance of the principle of Board of Trade arbitration in exhibitor-distributor disputes and of the registration of trade agreements with the Board of Trade.

KRS support for the CEA policy aimed at Redundancy, or Overbuilding.

A Standard Contract embodying trading concessions to exhibitors.

Most striking of these concessions was that the KRS agreed to the setting up of a Redundancy Committee of eight exhibitors and eight distributors, with an independent chairman, to rule on all new building projects. In the case of theatres opened in face of a prohibition by the committee, distributors undertook to withhold product, even if the theatres were their own. This agreement, on its face value, represented a big exhibitor victory, the KRS having on many occasions previously refused to intervene in the overbuilding problems. For reasons stated later, it was not taken at its face value by all exhibitors.

Concessions Conditional

All these distributor concessions were conditional on CEA support for the KRS advocacy of a minimum cost of £15,000 for quota films, with a viewing test for cheaper films, and carrying the important qualifications that footage obligations were modified by increased cost.

When the CEA committee's preliminary agreement with the KRS came up before the Council, it was rejected by a sweeping majority, two of its bitterest critics being C. P. Metcalfe, the president, and Ken Nyman, the vice-president, both members of the negotiating committee, in which their views had already been expressed. The Council reaffirmed the Association's old policy of a Quality Test and in doing so advertised to the trade that the efforts to find a common trade policy for Dr. Burgin had completely failed.

The immediate result was that the KRS and Film Group held emergency meetings at which distributors reaffirmed, in broad principle, the policy stated in their previous memorandum to the Board of Trade while producers evolved still another new policy, demanding adoption of the policy of import restriction on top of the institution of a scheme of reciprocity with the United States, on the lines previously published.

Recognizes Exhibitor Opposition

About this suggestion, the Film Group said officially:

"A further essential method of insuring the protection and development of the industry would be the imposition of restrictions on imports of foreign films, coupled if desired with a considerable increase in the specific rate of import duties. . . . Reduction in the total number of foreign films would make available much more playing time for British films on British screens and enable them to earn bigger returns and secure part of the important revenue now derived from this country by American producers."

The Film Group recognizes that exhibitors will be opposed to a reduction in the number of available films, but suggests that exclusion of poor American pictures would stimulate British production and improve its quality. It adds that "Reciprocity" and Import Restriction might be adopted together, with provision that American companies importing British films to the States might be given increased powers of import to England.

Unofficially, it is understood that the Film Group suggests an immediate limitation of imports to 75 per cent of last year's figures, with a saving clause that additional footage may be imported, foot against negative foot of British film bought for America. A duty of a shilling per foot positive is understood also to be suggesed, with provision that it shall be payable also on prints made in England from foreign negatives.

Extent of Schism

While this further development was shaping, the extent of the split in the CEA ranks was revealed at a meeting of the London and Home Counties branch of the association when, on a motion to receive a report on "Moyne" negotiations, there were speeches from Major A. J. Gale and Mr. Theo. Fligelstone in which

(Continued on following page)

JOINT TRADE COMMITTEE AWAITED

they expressed their intention to withdraw from the Burgin delegation and revealed that only President Metcalfe and Vice-President Nyman had opposed the KRS agreement in the negotiating committee. The answer was, of course, that that committee had only power to report to the Council and that the Council had rejected the agreement and in emphasizing this point both Mr. Metcalfe and Mr. Nyman made it plain beyond any doubt whatever that their attitude was based on a belief that all the KRS promises were illusory and made for the purpose simply of obtaining exhibitor support for the KRS quota policy. Although two circuit representatives on the CEA delegation, Mr. Arthur Jarratt of Gaumont-British and Mr. Arthur Moss of Associated British had also announced their withdrawal, the London and Home Counties meeting showed that it shared the views of the CEA leaders by unanimously endorsing the action of the Council.

Want Ample British Footage

The London exhibitors' meeting emphasized two things: the theatre man's complete distrust of the KRS and the importance he attaches to the continuance of a big supply of British footage, even of inferior quality. On the first point there were very explicit statements that all the KRS concessions had a big "If" in them; the exhibitor view was that he was being asked to pull the quota chestnut out of the fire for the distributor and that the latter then might, if he felt like it, make a trading concession or two. There was a bitter comment that even the Redundancy agreement had a joker in it; it would be necessary to have a circuit representative among the exhibitor nominees, and he would be under secret orders to act on KRS instructions, said one speaker.

On the merits of a Quality Test as against a Cost Clause, the overriding consideration in the minds of the London exhibitors, typical in this of the rest of the country, undoubtedly was that it was necessary only to eliminate "quickies" of the worst type, of which the extreme examples are the Indian and other "Empire" films bought to be scrapped. The exhibitor view of the Test is that it should admit "B" and even "C" pictures and his criticism of the Cost basis is that it would tend to produce fewer pictures, of better quality, which would be absorbed by the circuits.

Americans Criticized

There was outspoken criticism of American distributors at this meeting. On the argument of the KRS that the Moyne proposals entailed an impossible financial burden on American distributors, one comment was that U. S. companies had made vast sums of money during the past ten years by evading the Films Act and that they could afford to finance the better films demanded by an Act on "Moyne" lines. Another was that U. S. companies put a false value on films for purposes of Income Tax and would be competent to adjust similarly their nominal obligations under a Cost clause. It was freely asserted that exhibitors would be better off under an act which included all the Moyne recommendations than under a cost clause which permitted distributors to put all their money into a few British pictures and possibly reduced the total number of films available by 100 per annum.

The conclusion to be drawn from the continued, and indeed accentuated, differences of trade opinion appears to be that the new Films Act is once again in the melting pot. Dr. Burgin has got very little, as a result of his demand that the industry should "Organize or be organized" than a general expression of opinion against the Films Commission as the Moyne Report proposed it. If he pays any regard to trade opinion at all it seems likely he will settle the problem of industry control by instituting a Joint Trade Committee, possibly with an official chairman, from which there will if necessary be appeal to arbitrators with statutory powers, appointed by the Board of Trade. As regards the other probable features of legislation, the only definite forecast so far made is that of Mr. Simon Rowson, who, in a statement published in London on May 27th, said that he expects:

A commencing quota of 15 per cent distributors and 12½ per cent exhibtors, with the principle of Flexibility, according to each year's output, applying.

A minimum cost clause, without a viewing test, and a probable figure of £15,000. A viewing test for "under-£15,000" films.

It is recognized by all sections of the British industry that the Government does not want too controversial a bill and in the view of many this consideration makes it unlikely that the Board of Trade will suggest either Import Restriction or Reciprocity. This may be an optimistic view, but it is recognized that neither of these proposals have been considered in detail either by the industry or by the Board of Trade.

▽

Shorts May Be Separate

Failure of agreement between the Cinematograph Exhibitors' Associations and the Kinematographers Renters' Society, in opposition to various proposals for a new form of the quota, is regarded as making more likely the adoption by the Government of the Moyne report's suggestion of separate quotas for long and short films, implying the provision of British shorts against foreign.

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Twelve More for Odeon

Oscar Deutsch of Odeon Theatres Ltd. has acquired control of the twelve theatres of London and Southern Super Cinemas, including the Bloomsbury Super Cinema in the West Central district of London and the Ambassadors, Hendon; the rest of the theatres are in the South of England.

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New Ministers' Problem

The reorganization of the British Government, consequent on the retirement of the Rt. Hon. Stanley Baldwin as Prime Minister and the accession to the post by the Rt. Hon. Neville Chamberlain, faces the film industry with two new ministers at the Board of Trade, while negotiations with that department on a new Films Act are at the half-way stage.

The Rt. Hon. Walter Runciman, president of the Board of Trade, has resigned and becomes a Peer. He is succeeded by Mr. Oliver Stanley. Dr. Leslie Burgin, who as Parliamentary Secretary to the Board of Trade has had active charge of the negotiations of the new Films Act, has become Minister of Transport and a member of the Cabinet. His successor is Capt. Euan Wallace.

Understood in London is that the new Films Act already has been drafted and that the new ministers may therefore merely decide to operate an already decided policy, but an uncertain factor in the situation is the impression which trade criticism of the new measure may make on Ministers who will have to handle the problem without the detailed knowledge acquired by Dr. Burgin. That he might pilot the new legislation in the House of Commons, or at least lend expert assistance to Mr. Stanley in the debates were possibilities discussed in Wardour Street this week.

Short Hours Raise French Production Costs 45 Per Cent

by PIERRE AUTRE

in Paris

Production costs are said by producers in France to have risen as much as 45 per cent as the result of the compulsory 40-hour week in the industry, which has been in operation for about two months.

Studios originally had sought permission to use two shifts of workers, employed for six hours and 40 minutes per day for six consecutive days, from Monday through Saturday. The Workers' Film Syndicate, although admitting that the law gave the employer the right to select any method of complying with the 40-hour week stipulation, refused permission for the method asked by employers.

The group insisted that the 40 hours should be worked out on a basis of eight hours per day for five days, Monday through Friday. That method, the producers complain, allows no more than 25 to 30 shooting hours per week. All estimates of the expected increase in production costs resulting from the new law have been exceeded, the producers declare, pointing out that a film which previously would have cost 1,500,000 francs is now costing a minimum of 2,300,000 francs. The producers are seriously disturbed by the mounting costs.

English Building Booming, Hanbury

Theatre construction in England shows that from 200 to 250 de luxe houses are being built every year, according to Ralph Hanbury, managing director of Radio Pictures, Ltd., London, on his arrival in New York this week on his way to the company's sales convention in Hollywood. This theatre expansion includes independents as well as major circuits, Mr. Hanbury explained.

Last year was Radio's banner year and by the number of contracts written at the time he sailed from England, Mr. Hanbury said, all indications pointed to this record being beaten this year. Last season independent producers made 16 quota pictures for the company. A like number will be financed by Radio this year.

Business is booming, Mr. Hanbury added, since the rearmament program started in the British Isles. He will sail July 3 on the Berengaria with William Levy of Walt Disney-Mickey Mouse, Ltd., who also arrived in New York with him.

WHAT THE PICTURE DID FOR ME

Columbia

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—Proved one of our best Sunday draws for several months and held up very nicely for the three days in spite of playing it so old.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RANGER COURAGE: Bob Allen, Martha Tibbetts —This is our second Bob Allen picture but he doesn't seem to have much draw. There is no music in this picture which, on the whole, is very ordinary. Running time, 58 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WHEN YOU'RE IN LOVE: Grace Moore, Cary Grant—A good production, but it re-proves what we so well know; opera stars are poison at our box office. And it's too bad when they can do more than warble arias, as witness Miss Moore's interpretation of Cab Calloway's "Minnie the Moocher." It is the high spot of the picture. Played May 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

GREEN LIGHT: Errol Flynn, Anita Louise—Excellent on all counts. Played April 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOUNTAIN JUSTICE: Josephine Hutchinson, George Brent, Guy Kibbee—Swell in any spot. Running time, 82 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

ONCE A DOCTOR: Donald Woods, Jean Muir—Fair picture. Pleased majority of our patrons. Running time, 65 minutes. Played May 20-21.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

PENROD AND SAM: Billy Mauch, Frank Craven, Spring Byington—Much better than we expected. Had quite an appeal for the grown-ups. Running time, 65 minutes. Played May 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PENROD AND SAM: Billy Mauch, Henry Watson —Well liked by all, and if you want a picture that will lay way over many of the so-called big ones, here it is. Good in any spot. Running time, 67 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

STOLEN HOLIDAY: Kay Francis, Ian Hunter—This picture did more than an average business. Kay Francis still possesses her drawing power at my theatre and stars that draw we like. Running time, 80 minutes. Played May 9-10.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

Grand National

HEADIN' FOR THE RIO GRANDE: Tex Ritter, Eleanor Stewart—A good western picture. Tex Ritter is a newcomer and a coming star in our opinion. He has that singing ability which goes well in pictures of action. A little more scrapping and shooting and he'll be O. K. Running time, 61 minutes. Played May 15.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

ROMANCE AND RICHES: Cary Grant, Mary Brian—Only a fair program picture. It seems that Grand National just can't deliver. If G. N. would have made twelve good pictures instead of trying to make fifty, they would have been much better off. Running time, 58 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

YELLOW CARGO: Conrad Nagel, Eleanor Hunt—Interesting but cheaply made action drama. Shows the fans a little about picture making.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

Metro-Goldwyn-Mayer

BORN TO DANCE: Eleanor Powell, James Stewart —Even a late playing date failed to diminish the pull of this excellent musical. Patrons liked it plenty and said so, the cashier was kept busy, so everyone concerned was happy. Running time, 108 minutes. Played May 16-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

DANGEROUS NUMBER: Robert Young, Ann Sothern—Pretty weak fare for a 'lion's' roar. Its stars deserve better treatment. Played April 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ESPIONAGE: Edmund Lowe, Madge Evans—Just a programmer; will get by. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker—A picture of home town folks, and it should be right down the alley, but it did just average business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker, Eric Linden—Nice little picture that pleased, even though it failed to make the grade at the box office. It's all Barrymore and where he is liked this will satisfy the fans. Running time, 69 minutes. Played May 14-15.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GENERAL SPANKY: Spanky McFarland—For "Our Gang" fans only. This, of course, includes all the kiddies you can corral; it's especially their show. Not box office for us, however. Played May 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—A great cast in a lavish production somewhat too big for a small town and too long. A ten reeler with more speedy action would have made this a real show. This way everyone gets tired out before the end flashes on the screen and that way it takes part of the joy out of it. Running time, 20 reels. Played May 9-10.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LAST OF MRS. CHEYNEY, THE: Joan Crawford, William Powell, Robert Montgomery, Frank Morgan —For some reason, this failed to make a showing at the box office, nor did it seem to appeal to our patrons who did turn out. Personally, thought it above average entertainment, but apparently our patrons thought differently. Running time, 98 minutes. Played May 23-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LAST OF MRS. CHEYNEY, THE: Joan Crawford, William Powell, Robert Montgomery, Frank Morgan —Same old story. Swell cast, very likeable story, beautifully produced and directed, but no drawing power! Pictures of this type cost the small town exhibitor more than he can afford to pay, because they will not get them in. Running time, 98 minutes. Played May 16-17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LAST OF MRS. CHEYNEY, THE: Joan Crawford, William Powell, Robert Montgomery—A long winded talky picture that three popular stars could not save. It is not worth a Sunday date. Booked for three days but pulled it after second day.—A. N. Miles, Eminence Theatre, Eminence Ky. Small town patronage.

LOVE ON THE RUN: Clark Gable, Joan Crawford —Good program picture. Running time, 81 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

MAMA STEPS OUT: Alice Brady, Guy Kibbee—I made a big mistake by putting this on Saturday. It proved a complete flop and I think it would be a flop in my town on any night. Alice Brady overplayed her part, making it entirely too silly. Kibbee sorta saved the picture, making it possible to sit through it. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—If there was one single good comment on this one, we did not get it. It was the most universally disliked picture that we have ever played. We did not hear one that said they liked it. I'll admit that the acting was brilliant by both Robert Montgomery and Miss Russell, but what does that get you, when they put thumbs down on the picture? Nothing from nothing makes nothing, and that it what you have for public appeal in this picture. The business on the second night, nil. I would probably have had more with a small pox sign on the door.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—Some liked it, some didn't, so I can't report with any accuracy. Of course, it has the latest rave, Taylor, so average business, that is all, and it was a top price picture that did program business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—The drunken scenes on the trailer, and not in this otherwise very good picture, kept patrons away. —Florence Wigton, Wigton Theatre, La Grange, Ind. General patronage.

THREE GODFATHERS: Chester Morris, Lewis Stone, Irene Hervey—A very, very good Friday and Saturday program; a western of a higher class that everyone will enjoy. An action drama of the Arizona Desert, cattle rustling and gold digging used as a background of this story. It's very good. Running time, 8 reels. Played May 19.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WAY OUT WEST: Laurel and Hardy—The public went for it, whether it was because they did not kill anyone or that they were famished for laughs. Me, I'll welcome any picture that will give them laughs instead of creeps. Another break, there were no tap dancers.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WAY OUT WEST: Laurel and Hardy—Where Laurel and Hardy are liked, this picture is tops. Swell comedy. Produced in an elaborate style western and plum full of good laughs. Running time, 65 minutes. —W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Paramount

ARIZONA MAHONEY: Joe Cook, Robert Cummings, June Martell—A comedy western by Zane Grey and Joe Cook as "Mahoney" is very good. Lots of comedy, plenty of action makes this a swell show, but too short. Very good for a double feature. Running time, 6 reels. Played May 21-22.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

BORDERLAND: William Boyd, Jimmy Ellison—Pretty good out-of-doors tale. Locale, Mexican border. Played May 21-22.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

BULLDOG DRUMMOND ESCAPES: Ray Milland, Heather Angel—Good detective yarn. Ray Milland is pleasing many. They ask to see him more than a few times. Played April 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BULLDOG DRUMMOND ESCAPES: Ray Milland, Heather Angel—Quite good. Ray Milland is up and coming.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

CRIME NOBODY SAW, THE: Lew Ayres, Ruth Coleman—The number of complaints we received on this one would cause any exhibitor to blush.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOCTOR'S DAIRY, A: George Bancroft, John Trent, Helen Burgess—This is one of the best programmers we have had in some time. This Trent is a comer and we liked both the new girls, Burgess and Ruth Coleman. And that boy who played the violinist part was a dandy. New faces don't help a lot at the box office, but in many cases they sure fill the bill for those you do get in. Running time, 77 minutes. Played May 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HOPALONG CASSIDY RETURNS: William Boyd, Evelyn Brent—Here is a western that is of the better type and entertaining from start to finish. Something all the time. Mr. Boyd makes a cracking good sheriff and he sure cleans up the town of outlaws and makes it a better place to live in. O. K., Bill. Running time, eight reels. Played May 14-15.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

KING OF GAMBLERS: Lloyd Nolan, Claire Trevor—I thought when I showed "Night Key" I had given my patrons the best picture ever made, but this "King of Gamblers" is even better than that. Played last two days of week to big business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MAID OF SALEM: Claudette Colbert, Fred MacMurray—Good production but no business to speak of. Played May 2-4.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—Very good show in every way. Hold this for your best days even if it is late.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

SWING HIGH, SWING LOW: Carole Lombard, Fred MacMurray—Good comedy drama with MacMurray and Lombard doing work that pleased our people. Locale, Panama and New York. Played May 23-24.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TRAIL DUST: William Boyd, Jimmy Ellison—These westerns are very popular here. The prints are exceptionally good and are well patronized. The scenes in this picture are quite remarkable. Did above average week-end business on a single bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Republic

BIG SHOW, THE: Gene Autry, Smiley Burnette—Perfectly grand western type picture. Don't pass up this one. Plenty of comedy and the ladies go for Gene's singing.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

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LAWLESS LAND: Johnny Mack Brown, Lois January—Fair only. The fans seem to like Bob Steele more than J. M. Brown.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

ROUND-UP TIME IN TEXAS: Gene Autry, Smiley Burnette—Gene Autry's are all good even if you are taken to Africa, as happens in this picture. Talking trailer swell on this one and saved my show.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

THREE MESQUITEERS: Bob Livingston, Ray Corrigan, Max Terhune—This entire series to date has been swell, especially "Riders of the Whistling Skull." My fans know "Tucson" and "Lullaby" by name and like them.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

RKO Radio

DON'T TELL THE WIFE: Guy Kibbee, Una Merkel, Lynne Overman—Played this and "Arizona Mahoney" as a double and we thought we had a swell program as far as quality counts in entertainment, but we got disappointed by very poor business of attendance. O. K. Running time, 6 reels. Played May 21-22.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DON'T TELL THE WIFE: Guy Kibbee, Una Merkel—Program fare, with no special box office appeal, but will please as the second half of a dual bill. Running time, 63 minutes. Played May 21-22.—M. A. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

OUTCASTS OF POKER FLATS, THE: Preston Foster, Jean Muir, Virginia Weidler—Another picture that has a promising start but a poor ending. Didn't even draw on cash night.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PLOUGH AND THE STARS, THE: Barbara Stanwyck, Preston Foster—This type of Gaelic speaking film is very poor for my neighborhood. I wish I hadn't played it. Poor business in spite of the stars.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson—A very good picture. Drew good attendance both days. This picture will please the average picture fans. I wish I could get hold of pictures like this every week in the year. I plan to run it again. Running time, 88 minutes. Played May 18-19.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

SHALL WE DANCE: Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore—We haven't played this picture in our theatre, but I have seen it. RKO is falling down on their stories for these two stars. In this picture they have copied after "One in a Million" and "Top of the Town." Astaire and Rogers try to duplicate Sonja Henie in "One in a Million" on roller skates and they do a very poor job of it. And also the only place that they could have the show is on top of a building like in "Top of the Town." Also, the story is the same as all the rest of them. Astaire wants to meet Rogers and Rogers don't like Astaire, but finally Rogers admits she is in love with Astaire. Why don't RKO get a different kind of a story for them. If RKO keeps putting these two good stars in these kind of stories, they won't last long. I don't expect any big business on this picture when we play it because the people that come to see it the first night will tell their friends that it is the same as all the rest of them. I wish RKO would give Astaire-Rogers a different kind of a story once.—A. E. Harman, Elgin Theatre, Elgin, Ore. General patronage.

WANTED: JANE TURNER: Gloria Stuart, Lee Tracy—Program fare that proved entertaining as a midnight show. Running time, 67 minutes. Played May 14-15.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WE'RE ON THE JURY: Helen Broderick, Victor Moore—Not as good as the original "Ladies of the Jury." Maybe this is a good time to ask where is Edna May Oliver? Our folks would like to see her again. Played May 4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown, Marian Marsh—Whoever said this was the best Joe E. Brown picture must not have seen the others. While it's not bad, Joe is awfully subdued and lacking in his natural spontaneity. The audience laughed only occasionally, whereas they usually roar at Joe's antics. Played May 8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

AS YOU LIKE IT: Elisabeth Bergner, Laurence Olivier—The cooperation of schools and women's clubs put this over with fair success. First showing locally of a Shakespearean production, met with approval generally. Principal complaint was Bergner's poor enunciation, which may have been considered "Art," but was difficult to understand. Running time, 96 minutes. Played May 11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GIRL'S DORMITORY: Herbert Marshall, Ruth Chatterton, Simone Simon—Better show than "Ladies in Love." Simone Simon sure was good in this one and played very good opposite Herbert Marshall. Running time, 8 reels. Played May 23.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HOLY TERROR, THE: Jane Withers, Anthony Martin—Jane, as the pet of the air squadron men at the base station, furnished some good fun and pleased. Played May 19-20.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

KING OF THE ROYAL MOUNTED: Robert Kent, Rosalind Keith—Good, and swell background.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

LOVE IS NEWS: Loretta Young, Tyrone Power—A genuinely entertaining picture that everyone seemed to enjoy very much. Under average business due mostly to school activities.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

OFF TO THE RACES: Jed Prouty, Shirley Deane—Good family entertainment. Cannot be expected to attract many outside of those who come anyway. Played April 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SECRET VALLEY: Richard Arlen, Virginia Grey—Poor. It seems that Fox can't make a good western. Running time, 57 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—This good old story lives anew in this excellent production. It is, therefore, with regrets we must report only a fair average intake. Played April 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WILD BRIAN KENT: Ralph Bellamy, Mae Clarke—This has no suspense, not much comedy relief, and is, in fact, a very ordinary outdoor drama that played to below average Saturday business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage

WINGS OF THE MORNING: Annabella, Henry Fonda—The only British picture we have ever played that our patrons considered entertaining. Pulled well at the box office and comments were all to the good. A refreshingly different picture, photographed in the most natural Technicolor yet seen on the screen. Running time, 87 minutes. Played May 12-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—In spite of extra advertising this picture did not make expenses for us. Annabella, as well as most of the cast, is very hard to understand.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

United Artists

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—This was far from a special in this situation, although we did above average business first of the week. Marlene Dietrich, I believe, has seen her best day.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HISTORY IS MADE AT NIGHT: Charles Boyer, Jean Arthur—High class production. Well liked by all. Not a box office smash, but good in any spot. Running time, 95 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

MODERN TIMES: Charlie Chaplin, Paulette Goddard—O. K. for the kiddies but the grownups want comedy talking pictures, not only synchronized. Ran only one night and we were glad of it not to drag our customers out for this sort of slapstick fun. They would not have come, anyway. Running time, 10 reels. Played May 16.—Rudolf Duba, Royal Theatre, Kimmall, S. D. Small town patronage.

SPLENDOR: Miriam Hopkins, Joel McCrea—A picture that makes you believe that you are living the parts that flash on the screen. Full of interest and pathos. Every once in a while you are reaching for more air to keep your pulse ticking. Miriam sure plays her part to perfection opposite Joel McCrea. Very, very good couple to put on a good show. Running time, eight reels. Played May 12.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Universal

BREEZING HOME: Binnie Barnes, William Gargan—Same as "Call It a Day," fit only to be supported by a stronger picture. Poorly produced and directed.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LEFT HANDED LAW: Buck Jones—Another grand western from Buck Jones. Keep it up and Buck will hold his position of the biggest western box office star.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

NIGHT KEY: Boris Karloff, Jean Rogers—As good as anyone could expect; a box office attraction and everyone in it doing a good job. More than likely, the one that wrote this script is responsible for part of its success and the balance goes to everyone else connected with the picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

POSTAL INSPECTOR: Ricardo Cortez, Patricia Ellis—We aroused a big interest when we advertised this picture, but the picture fell short of the people's expectations. We had a good comedy and "Custer's Last Stand," serial, for support so we didn't come out so bad. Running time, 6 reels. Played May 14-16.—Ruff Brothers, Mainstreet Theatre, Logan, Kan. General patronage.

WHEN LOVE IS YOUNG: Virginia Bruce, Kent Taylor—This New Universal has delivered another "just a picture." Something awfully wrong in this one. Just so darn poor, I fail to find comment that justifies. 'Ginny Bruce has possibilities and will do a lot better than most. The Jack'O'Lantern number is delightful, but the picture does not click. Business below average for three days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Warner Bros.

BLACK LEGION: Humphrey Bogart, Erin O'Brien-Moore—Good picture of its kind. Running time, 79 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

BLACK LEGION, THE: Humphrey Bogart, Erin O'Brien-Moore—A very fine picture. The same old complaint, though. The trailer kept people away instead of inducing them to come. It made the picture appear much more brutal than it really was. Why will producers do these things? Running time, 83 minutes. Played May 23-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CALIFORNIA MAIL: Dick Foran, Linda Perry—This western is above average. Good story and well carried through. Dick Foran's singing is well liked. Running time, 6 reels. Played May 21-23.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

CALL IT A DAY: Olivia de Havilland, Ian Hunter, Anita Louise, Alice Brady—Did not hit, of double bill character, and that on the lower end. My opinion of the exhibitor is that he is dumb that practices double billing. He not only penalizes himself, he does it to the rest of us and if he thinks that pictures are not made for the particular purpose, take a look at a lot of them that have come out his year, that had neither star power nor care in producing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—An extra good attraction. Many commented on how well they liked Beverly Roberts. About average box office. Played May 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—We played this picture right after "The Garden of Allah," doing three times the business. It was a natural. The only thing we regret is we did not play it for three days.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GREAT O'MALLEY, THE: Pat O'Brien, Sybil Jason—Good story and cast but little draw.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

KING AND THE CHORUS GIRL: Fernand Gravet, Joan Blondell—Very good program picture that did well at the box office. Running time, 97 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

READY, WILLING AND ABLE: Ruby Keeler, Lee Dixon, Allen Jenkins—Certainly not a special, nor is it entitled to be out of the B classification. Had a lot of complaint on this one. Running time, 88 minutes. Played May 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SMART BLONDE: Glenda Farrell, Barton MacLane—Very mediocre entertainment. Played May 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SMART BLONDE: Glenda Farrell, Barton MacLane—My patrons could see nothing in this one. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Short Features

Columbia

DIZZY DUCKS: Scrappy Cartoons—First rate cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DIZZY DUCKS: Scrappy Cartoons—A splendid black and white cartoon.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KNEE ACTION: Andy Clyde—This brought a good quota of laughs. Columbia really has best Saturday comedies on the market. Running time, 17 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LET'S GO: Color Rhapsodies—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCREEN SNAPSHOTS: No. 3—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

ANY OLD PORT: Buster West—Another good comedy from Buster West. Music and dancing are the highlight of this short subject. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GIFTS IN RHYTHM: Song and Comedy Hits—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLD IT: Herman Timberg, Jr., Pat Rooney, Jr.—Not very funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JAIL BAIT: Buster Keaton—No complaints on this one; it's okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE NEST ON WHEELS: Two-Reel Comedies—This one got its share of laughs, but all in all, it's only average comedy fare. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PUDDY THE PUP IN CATS IN A BAG: Terry-Toons—Fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPORTS IN THE ALPS: Treasure Chest—Excellent and just what the title implies.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TERRY TOONS: These cartoons are going stale and are about the poorest put out today. How about some color cartoons, Educational?—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

Metro-Goldwyn-Mayer

GIRL'S BEST YEARS, A: Musical Comedies—Very poor. Why does Metro go on producing these so-called musical comedies? Outside of solo or dialogued songs, they have no music. The dancing or comedy is conspicuously absent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IMPORTANT NEWS: M-G-M Miniatures—Good Miniature and "Chic" Sale is good to look at. Very good comedy, even if it is just one reel. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NO PLACE LIKE ROME: Musical Comedies—Very clever. In fact, too clever for most of our audience.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PICTURESQUE SOUTH AFRICA: FitzPatrick Travel Talks—Another good travelogue in Technicolor. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PICTURESQUE SOUTH AFRICA: FitzPatrick Travel Talks—Very satisfactory travelogue.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PUPS' CHRISTMAS: Harman-Ising—Good natural color and full of action. Should please all who see it. Very good subject. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

ROMANCE OF DIGESTION: M-G-M Miniatures—Terrible. Put Benchley on the bench. Same report for "Penny Wisdom" and "What Do You Think?" Absolutely no entertainment.—Florence Wigton, Wigton Theatre, La Grange, Ind. General patronage.

SWING WEDDING: Harman-Irsing—Not so good, and if you know anything worse than a cartoon that moves without rhyme or reason, I'd like to know what it is. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SWING WEDDING: Harman-Ising—Another very clever Happy Harmony, with the frogs doing clever imitations of the popular swing bands and leaders.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SWING FOR SALE: Hal LeRoy—Well done musical comedy and can he dance! Worth plugging.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

Paramount

BLUE VELVET MUSIC: Headliners—Very good band act. Running time, 8 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

BROADWAY HIGHLIGHTS: Paragraphics—A very interesting tour of Broadway, radio broadcasts, stage scenes and night clubs where many stage, screen and radio stars were appearing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HOLD THE WIRE: Popeye the Sailor—This is good cartooning.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSIC, MUSIC EVERYWHERE: Headliners—Good band act.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PANELESS WINDOW WASHER, THE: Popeye the Sailor—Funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLAY SAFE: Color Classics—Good moralistic cartoon. Safety campaign idea.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POPULAR SCIENCE, NO. 1: All natural color about science, the latest gadgets at work on sound and, oh, boy, how it picks up the sound. Educational and entertaining. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RAH, RAH, FOOTBALL: Headliners Series—Good entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TALKING THROUGH MY HEART: Screen Songs—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

BAD HOUSEKEEPING: Edgar Kennedy Comedies—A very entertaining comedy appeals to both sides of the house. Running time, 19 minutes.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

BAD HOUSEKEEPING: Edgar Kennedy Comedies—Excellent comedy. Should please anywhere.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOWN THE RIBBER: Leon Errol—Leon Errol gets his car stolen, the local boys frame him in ridiculous situations when making his claim. A lot of dialogue. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

EDGAR KENNEDY COMEDIES: This series is fair to good. It's hard to find a laugh in most RKO

(Continued on following page)

in Worthington minn

STATE

Owner
Henry Hower

The STATE Depends on

Kooler-Aire

Large theatres and small ones . . . thousands of them, all over America . . . depend on Kooler-Aire for efficient cooling and air-conditioning. Kooler-Aire Systems are built for any size theatre—in any desired type—evaporative washed air, cold water and refrigeration. No matter whether you are building a new theatre, putting in a new cooling system or remodeling your present one—it will pay you to get a copy of "Air Conditioning for the Modern Theatre" and a Kooler-Aire Survey of your theatre.

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comedies, however.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

GASOLOONS: Edgar Kennedy Comedies—Only fair. RKO two-reel comedies are no good.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

LOCKS AND BONDS: Edgar Kennedy Comedies—Not so good. Very few laughs. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MAJOR BOWES AMATEUR PARADE: Entire series as a whole has been below standard. Wish I hadn't had these forced on me.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

MARCH OF TIME SERIES: RKO's pet is just about eight beats behind the parade on most of the subjects, one of which was the British crisis of the King and his lady. If you think that this was not an outdated number, after the Coronation was done and gone, you are in error. Should not have been released so late.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Twentieth Century-Fox

FOX NEWS: I think Fox should be congratulated for giving the exhibitor a special reel, along with the regular news, at no extra cost, of the Hindenburg disaster. They certainly never fail to deliver the goods with one better up their sleeves.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PACING THE THOROUGHBREDS: Adventures of the Newsreel Cameraman—Nothing new nor startling, but proved entertaining enough. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PACING THE THOROUGHBREDS: Adventures of Newsreel Cameraman.—Usual stuff.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

GOLDEN TOUCH, THE: Silly Symphonies—This one reeler shows you that no matter how rich you are if everything you touch turns to gold you soon are hungry and can't eat gold. Then you change your mind and wish for something to eat. Very good. All the gold standard advocates should see this one reeler and then concentrate on the common horse sense economy to provide for the hungry. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MICKEY'S FIRE BRIGADE: Mickey Mouse—Well received, as usual.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MICKEY'S KANGAROO: Mickey Mouse—Oh, boy! this is a corking good cartoon. Mickey Mouse sure has a time of it with a kangaroo by giving him a working out with a pair of boxing gloves. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MOTHER PLUTO: Silly Symphonies—Another hit from start to finish. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THEATRE ACCOUNTING

by WILLIAM F. MORRIS
(Certified Public Accountant)

Tells all the facts about your business each week.

- Payroll data for Social Security Taxes.
- Profit at a glance—Daily or Weekly.
- All expenses deducted—Including Rent, Taxes and Depreciation.
- Complete record of advance bookings.
- Itemized Schedule of All Assets and Equipment with Table of Depreciation Rates.
- Does not require a bookkeeper to handle it.

$3 ENOUGH FOR A FULL YEAR'S BOOKKEEPING

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

Universal

FLIPPEN'S FROLICS: Mentone Musical Comedies—This old Mentone is again better than the new season's singles.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FUN IN THE FIREHOUSE: Mentone Musical Comedies—The best single reel Mentone to date.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

CAB CALLOWAY AND HIS ORCHESTRA: Melody Masters—All of their band acts are good.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

CARNIVAL DAYS: Henry Armetta, Felix Knight—Very good musical. Running time, 19 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

CLYDE McCOY AND ORCHESTRA: Melody Masters—If you want to book a real hot orchestra single for your young folks, play this one. It will take all the sciatica out of your bones. We enjoyed it so much that we held it over and played it at the opening and closing of the show, using the sound only. Everybody was talking about it. The time it was on the screen, I happened to be on the floor, and I believe if there had been a good-looking blonde come in about this time, I couldn't have resisted asking for a dance. Thank you, Warners, for this treat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HERE COMES THE CIRCUS: "Poodles" Hanneford—This circus short is better than some circuses we've seen of late.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I ONLY HAVE EYES FOR YOU: Merrie Melodies—Fair colored cartoon. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

JOE PALOOKA IN "THE BLONDE BOMBER": Joe Palooka Series—This series is okay. Using cartoon strip idea is fine for comedies and serials also.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

LAND OF THE MIDNIGHT SUN: Colortour Adventure—In color. Interesting.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

LEON NAVARA AND HIS ORCHESTRA: Melody Masters—Good. Running time, 8 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

LOGGING ALONG: Vitaphone Novelties—A well worth while single on the logging industry.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NUT GUILTY: Vitaphone Novelties—A very clever ventriloquist comedy that brought a lot of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WIFE OF THE PARTY, THE: Ken Murray, Oswald—Very good; brought down the house. This chap, Oswald, with his "Oh, Yaa" grows on you. Good comedies are hard to get, but don't be frightened of this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Miscellaneous

GENERAL MOTORS REELS: The two on baseball are swell and worth showing, especially "Big Shots of Baseball" with Bob Feller, Joe Di Maggio, Grove and others, teaching your audience to pitch, bat and field.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

Serials

Mascot

ADVENTURES OF REX AND RINTY: Rex, King of Wild Horses, Rin Tin Tin, Jr.—Going into the second chapter. Think it's going to be O. K. Picked this old one up very reasonable from Mascot, and feel it's doing some extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Republic

ROBINSON CRUSOE OF CLIPPER ISLAND: Mamo Clark, Mala—O. K. Believe it could have been made into a very fine serial. Title is not fitting. Should have been the "Mystery of Clipper Island." I wish serial producers had to sit down every day and look at their serials over and over and figure how any intelligent person could pay their good money to see the hero killed one week and the entire thing changed the next week. But, what's the use of exhibitors complaining about that angle. Producers have clearly shown us that they will continue to produce serials the way they want to and make us like it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Stage and Screen (Weiss-Mintz)

BLACK COIN, THE: Ralph Graves, Ruth Mix—Mediocre and quite slow moving on first three chapters to date.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

CLUTCHING HAND, THE: Jack Mulhall, William Farnum—Kept their interest quite well throughout, but far from being well made.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

Universal

SECRET AGENT X9: Scott Kolk, Jean Rogers—Good serial. Well done.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

Universal Signs New Asher Contract

E. M. Asher, producer, signed a new contract with Universal Pictures in Hollywood this week covering a period of two more years. It is the fifth consecutive contract signed between the two parties. Mr. Asher's next production will be "Too Clever to Live."

Laemmle Visiting Europe

Carl Laemmle, Sr., accompanied by his secretary, Jack Ross, left New York this week on the Normandie for visits to Paris, Zurich and Carlsbad, with plans for returning at the end of July. The trip is solely for pleasure, Mr. Laemmle said, declaring that he would transact no business while abroad. Mr. Laemmle is now retired from the industry, having sold his interests in Universal Pictures last year to the Cowdin-Cochrane interests.

Walker Returns to Manhattan

Frank C. Walker, executive of Comerford Theatres, returned to New York this week from Spokane, Wash., and Butte, Mont. At Spokane he received a degree of LL. D from Gonzaga University. Mrs. Walker accompanied him.

Biddell Will Produce

Sidney M. Biddell, Grand National story editor and assistant to Edward Alperson, will resign May 29 and is working out a plan for independent production. He is conferring with Grand National executives for a releasing arrangement.

Republicans Name Harris

Former State Senator Frank J. Harris, president of the Harris Amusement Company in Pittsburgh, has been named Republican chairman for Allegheny County. He was defeated in his race for reelection in the Roosevelt landslide last November after serving in the state senate for more than 10 years.

ATT Inquiry Resumes June 17

Hearings by the Federal Communications Commission in the investigations of the American Telephone and Telegraph Company will be resumed June 17 in Washington, it was announced this week.

Clark Dinner Cancelled

The dinner scheduled for July 12 in Philadelphia in honor of James Clark, president of Horlacher Delivery Service, has been cancelled.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

GUTS, IT IS

It's not only a photo of the Quigley April Silver Plaque ceremonies, that shot to the right showing Mayor Marvin making the presentation to the winner, Ed McBride, manager of Loew's State, in Syracuse, New York.

It's also an excellent illustration of a man arriving at a predetermined objective, a man who sets for himself a certain goal—and gets there.

For some three years, Ed McBride has been striving to win a Quigley Plaque. Time and again he's landed high but not high enough to catch the eye of the Judging Committee for top honors.

Well, after three years of trying, you wouldn't exactly blame the lad if he just sat down and said "to hell with it". But not McBride. He may have cussed but not hard enough to keep him from trying again.

It took a lot of determination to continue boring in for so long a spell without ever getting closer than reaching distance of the Big Prize, but evidently Mac is blessed with plenty of those plain, old-fashioned guts to back him up.

And that's your answer, folks, whether it be a Quigley Award or anything else a man wants bad enough to fight for.

▽ ▽ ▽

WHO WILL SLAY THE DRAGON?

The letters published in last week's Round Table and this, setting down pros and cons on giving cash instead of passes for certain services and contest prizes, are, at the very least, provocative. Gratifying they are, too, in the number of correspondents inclined to favor the idea. Sid Holland even goes further by suggesting it actually be tried out by theatremen imaginative enough to pioneer.

The pass is an evil, without doubt, and the exhibitor who would attempt its destroyal by testing the merits of cash payments instead may find himself in receipt of the industry's blessing for slaying this dangerous box-office dragon.

CREDIT ALSO THE THEATREMAN

In studying the layout of representative newspaper ads carried on a following page, one calls to mind Joseph Schenck's comment on advertising before the recent Twentieth Century-Fox convention in Hollywood. Mr. Schenck declared newspapers to be one of the most important factors in the world distribution of films.

"There are many mediums through which we advertise our product to the world," he said, "but none has so far proven as far-reaching and effective as the daily newspaper."

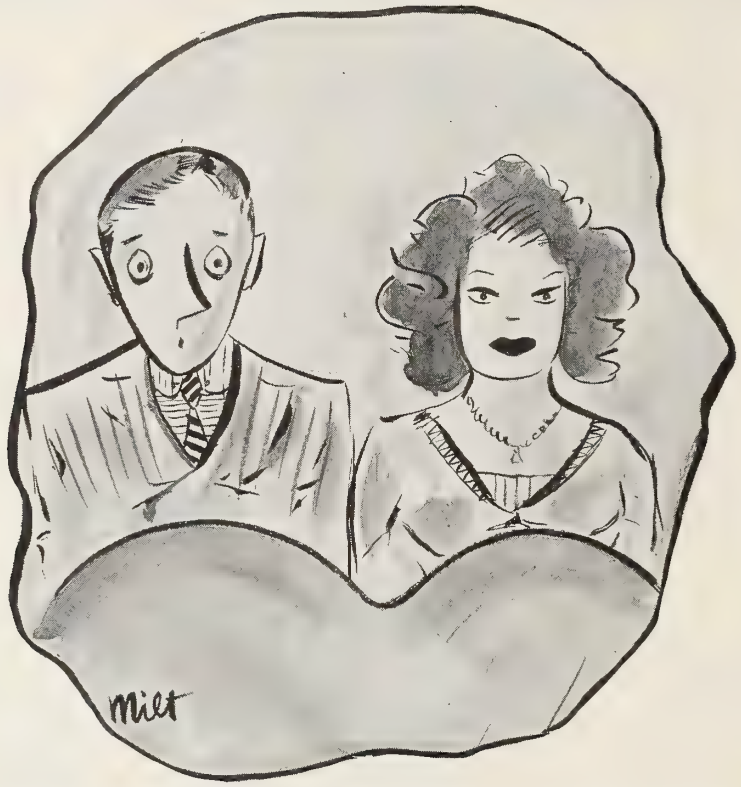
Few will disagree.

Publishers may well be credited for wide circulation which makes theatre space valuable. But not to the exclusion of the able theatreman who fills that space effectively to insure maximum reader-interest. The ads in this issue well illustrate the point we make.

By their efforts in creating displays that enhance the readability of newspapers, showmen contribute no little to the drawing power of that medium.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



SHE: THE ONLY ONE I DON'T SUSPECT IS CHARLIE CHAN. HE MUST BE THE GUILTY ONE.

Gag Stunts Publicize "Cheyney" for Redmond

To exploit "Last of Mrs. Cheyney" at the Bonham Theatre, Fairbury, Neb., Jimmie Redmond ten days in advance put a set of scales in his lobby with a cutout blowup head of Joan Crawford and title of picture. Patrons were invited to weigh themselves and if their weight was the same as the star's they were presented with guest ticket to see the picture.

To balance the display, the other side was filled with a glove, stack of love letters and triple strand of pearls. Below these items was a card with copy reading, "A woman's glove, a telltale love letter and a strand of pearls meant much in the life of Mrs. Cheyney." Jimmie reports the stunt attracted all the ladies, who stopped to examine the "relics."

"Tell Us What You Did"

Pollock's Mimeograph Gag

Tying up with a local mimeograph machine company, Les Pollock, Loew's Rochester Theatre, Rochester, N. Y. promoted machine and girl who ran off stencils in front of his house on forthcoming attractions. As crowds gathered to watch the procedure, girl distributed approximately 10,000 copies of the mimeographed heralds.

"Tell Us What You Did"

Clark's First Time Co-op Ad

Charles Clark, manager of the Tivoli Theatre, Frederick, Maryland, is credited with the reported first full page cooperative advertising ever sold there on a motion picture. Ad on "Maytime" appeared in the *Daily News* and Charlie used the mat material offered in the press book.

Soaring Elevator Lifts Eyes To "Top of Town" at Ritz

Use of toy elevator on a thirty-foot compo board skyscraper in front of the Ritz Theatre, San Bernardino, Calif., attracted the attention of passers-by to Howard Ralston's "Top of the Town" lobby. Sign offered free passes to those who could jerk a rope and send the elevator up the skyscraper so that it stopped at a bell, which then rang. Giant letters spelled out "Top of the Town" down the skyscraper front. Spectacular appearance of display, plus frequent ringing of bell by boy in charge, plus lure of free ducats, and clatter of zooming elevator, added to success of the novelty.

"Tell Us What You Did"

Shirley Ann Takes a Bow

Pressing his little daughter Shirley Ann into service, L. W. Shuppert, Paramount Theatre, Cushing, Okla., for "Waikiki Wedding" dressed the two-year-old tot in a grass skirt, brought her up on the stage and introduced her as a representative of the cast. Shirley made a very short pre-arranged speech in her best baby talk which Leo says brought plenty of laughs and comment.

"Tell Us What You Did"

Jaynes Hosts Teachers

Selling his "High School" date at the Guild Theatre, Norwood, Mass., Arthur Jaynes invited several civic clubs and school teachers to view the picture at a special Saturday morning showing as guests of the management. The teachers were told of the showing through the Superintendent of Schools and story of the preview was planted in the local daily.

Newspapers Cooperate With Di Pesa on "Woman"

Five-day feature of "How to Cure a Stiff Neck in Five Lessons" started Joe Di Pesa's Boston campaign on "Woman Chases Man" with a bang. Stunt suggested in the pressbook consisted of stills taken from one of the comedy scenes in the picture. The Globe gave it a big build-up.

Di Pesa secured a full-page photo of Miriam Hopkins in the *American* and set the serialization with the Globe which gave it a two-column art spread daily. All papers carried advance stories and features. The *Record* used the "Inquiring Reporter" gag effectively.

Radio plugs consisted of "Man-on-the-Street" broadcasts, old song-guessing contests, and transcriptions. Co-op ads and elaborate window displays were the real feature of the campaign, Di Pesa cashing in on many local angles as well as the national ads.

"Tell Us What You Did"

Unusual Window Displays Sell "Borderland" for Royal

Utilizing three vacant store windows, Bruce Royal, Fair Theatre, Plainview, Tex., for "Borderland" had his artist, Clarence Wisdom, construct an outstanding display. For the background scenes of the west were painted, including rugged hills, trees, waterfalls, etc. These were done on muslin and cut to exact size of windows.

Floor in each window was covered with sand on which were planted model chuck wagon, miniature horses, dogs, stuffed horn toad and human skull. Chalk novelties consisted of big hatted Mexican sitting in sand with cowboy in front of boiling pot playing a guitar. Cast iron black silhouettes included cowboy leaning from his pony watching cow hand prepare range breakfast, bucking broncho and cowboy and girl sat on ground with their ponies grazing nearby. Western novelty bookends of small log cabins and cactus completed the effect.

"Tell Us What You Did"

Gurley's "Phantom" Contest

Accompanying photo shows part of the crowd assembled in front of Clarke Gurley's Ritz Theatre, Bainbridge, Ga., for his "Phantom Rider" serial. Cash prizes were awarded to kids parading to theatre in best decorated bicycles and for the funiest costumes. Theatre sound truck was used to bring up the rear of the parade and noisemakers were given to all in addition to promoted candy for adults.

"Tell Us What You Did"

Gurley's Phantom" Kid Parade

Talent Night Opened In Miami by Barnett

The merchants of Lincoln Road (the 5th Ave. of the South), Miami Beach, Fla., cooperated with Jimmie Barnett, Community Theatre on putting over a "talent discovery and screen test night." Stunt consisted of a sort of amateur show on the stage, photographing the acts which will be included in a feature picture to be shown later at all Paramount Theatres.

The screen tests were made in cooperation with the Historical Records Film Company who in turn are producing the feature "Greater Miami of 1937." Jimmie says that while all tests made on the Community stage will not be included in the picture, a great many will, and enough, he hopes, to bring out the people to see themselves on the screen.

When the show itself was put on, Barnett planted flood lights on the roof and marquee as well as the sidewalk in front and turned it into a regular Hollywood premiere. H. K. Carrington, director and producer, directed the rehearsals of those appearing before the camera. Papers carried stories together with art work.

"Tell Us What You Did"

Country Store Night Works for Moller

Recently at the Wicomico Theatre, Salisbury, Md., Harry L. Moller resurrected the old idea of "country store," elaborating on the stunt and promoting all gifts from local merchants amounting to about 75 weekly. In presenting the gifts to the lucky patrons, merchants' plug is given.

For his kid matinees Harry always puts on a stage presentation of local amateur boys and girls and another recent stage feature was a home talent minstrel show which he reports as being highly successful.

"Tell Us What You Did"

Locally Made Picture Exploited by Webb

Billing his opening of "Rangle River" as the "Kangaroo and Uncle Sam unite in making Australia's first world standard production," W. Dalton-Webb, manager and director of publicity for the Kempsey Theatres in Kempsey, intrigued his patrons and business houses as well which assisted in tieups and window displays.

Two weeks ahead Webb devoted part of his lobby to an animated display with cutouts of a kangaroo and Uncle Sam in the foreground, live grass and small shrubs with picture copy, cast and playdates completed the setpiece. Tieup was made with local Pontiac people, which car was used on location during filming of the picture, dealer bannering cars with copy "The model car which was used," etc., etc.

"Tell Us What You Did"

Harris' Sweetheart Contest

In connection with the opening of "Maytime" at Loew's State, Cleveland, publicist Milt Harris staged a six-day "sweethearts" contest with the Cleveland *Press* cooperating. Paper advertised for oldest living married couples with cash prize going to winners. Front page human interest stories were run with three-column photo of Grandpa and Grandma Fuller, ages 93 and 91 respectively, who gave their "recipe" for a happy married life.

'TAIN'T ENOUGH

The recent spell of hot, sticky weather might just as well be accepted as a harbinger of Summer advancing with relentless step. And, as ready theatremen should do, managers are preparing their cooling-artillery and comfort-ammunition to lay down a barrage in defense of hot weather grosses. Cooling plants, crisp seat covers, marquee valances, lobby posters and decorations, subdued lighting — all are ready to function, soothe, beguile. Yes, folks, theatremen are dug in on a wide front to repulse the enemy — but 'taint enough.

Not so long ago, theatres had the field of air-cooling to themselves. But it's another story now, with stores, hotels, restaurants and even apartment houses advertising the same comfort and convenience. Today the open-eyed showman realizes he must put something more on the ball and not depend entirely upon his cooling plant to bring 'em in.

That extra "something" includes, and importantly, the way in which patrons are received, the manner in which the manager and his personnel convey a courteous welcome. Folks are liable to be irritated by the hot weather and more difficult to handle when the thermometer goes up, up and up. The manager who does not receive patrons graciously and sincerely as does any other hospitable host is not prepared to fight for his share of Summer business when, ofttimes, business is hard to get. —A-MIKE.

Waiters and Chef Bally "History"

Two waiters and a chef properly bannered paraded through the streets of Rochester exploiting Les Pollock's opening of "History Is Made at Night" at Loew's Rochester Theatre, trio carried salvers on which were cards with picture copy that were distributed as the man meandered.

An "eye contest" was planted in the German newspaper, contestants to supply names of various picture stars whose eyes were shown in the paper. The Rochester Gas and Electric Company devoted entire window to display of cutouts of Boyer and Arthur with large neat card standing on stove, copy reading "History is made day and night with a modern gas range," playdates were included. Mounted stills were placed in stores about town, cooking column gave Leo Carrillo's recipe for Lobster Cardinal a la Casare and teaser ads were run in dailies 10 days ahead.

"Tell Us What You Did"

Bennett Stages Jubilee Star Guessing Contest

W. Bennett, Empress Theatre, Vernon, B. C., planted an Adolph Zukor silver jubilee star guessing contest in the Vernon *News* with cash prizes from merchants and tickets awarded winners. Thumb nail cuts of stars were run and contestants had to correctly identify them, cooperating stores' names were also listed on the co-op page.

Bennett reports that the editor of the paper thought so highly of the tieup with the merchants that he agreed to run off nearly 1,000 extra copies of the paper and mailed them to all people within a radius of 30 miles in towns where the paper is ordinarily not delivered.

Classified Ad Contest Sells "Property" for Allen

Wally Allen, Athena Theatre, Athens, Ohio, put over a classified ad contest on "Personal Property" and received two front page boxes in the Athens Messenger, a reported first time a theatre made the first page. Readers were instructed to turn to classified ad section, where tickets were offered for three-line, three-time want ads which listed a "personal property" item for sale or swap. Wally also ran teaser ads such as "Beware, personal property," etc., etc.

For "Wake Up and Live" Allen secured a full page co-op ad, each merchant's ad carrying the picture title tied into the copy. Imprinted photos of Ben Bernie were distributed in connection with American Can publicity and various window displays were planted about town.

"Tell Us What You Did"

Various Stunts Used For "Waikiki Wedding"

Jonas Perlberg, Paramount publicity department, Miami, Fla., forwards a couple of stunts on "Waikiki Wedding," first of which was put over by manager Alfred Weiss, Jr., at the Olympia Theatre. Al promoted a tieup with local chain ice cream stores for a special "Waikiki" sundae. All stores were bedecked with Hawaiian decorations and waitresses dressed in grass skirts and leis and a four-piece Hawaiian orchestra played tunes from the picture.

While at the Colony Theatre in Miami Beach, manager Austin Moon tied up department store for a full window with art work and display of costume worn by an Hawaiian princess and beach toggery was modeled by the girls in the store during run of picture.

Hog Calling Contest Staged on "Wedding"

Conceived by Clarence Wasserman, who was aided by his assistant, Nevin Seamonds, a hog calling contest was put over for "Waikiki Wedding" at the Tulare Theatre, Tulare, Cal. Accompanying photo shows winner in front of theatre.

Wasserman secured approximately 56 inches of free publicity on the stunt with photos taken of the contestants on theatre stage. Cash prize was awarded to winner with hams, bacon and tickets going to runnersup.

"Tell Us What You Did"

Candid Cameraman Snaps 'Em For Reynolds "Light" Date

At the State Theatre, Austin, Texas, manager Al Reynolds ahead of "Green Light" put a roving candid cameraman on the streets to snap passersby. Shots were later displayed on easel in lobby and to those patrons recognizing themselves, guest tickets were awarded. Al reports the cameraman was one of his staff, the pictures were developed free and the cards which were handed to folks when their pictures were taken were also promoted.

Special radio program was prepared with leading members of the University of Texas Curtain Club, who rehearsed weeks in advance, giving a skit from the famous Lloyd Douglas book. Program was publicized by the University as well as the theatre and players were all promoted free to the theatre.

The Mayor waived the city ordinance and permitted placards plugging the picture to be placed on street light standards throughout the city and "Green Light" copy was painted on street curbs. For theatre front, a regulation traffic signal light equipped with a bell rang intermittently with flashing green light as an extra attention-getter.

"Tell Us What You Did"

Shinbach's Unusual Window

Jerry Shinbach, Granada Theatre, South Bend, Ind., for "A Star Is Born" tied up leading department store for window display consisting of a special color enlargement 14 feet by eight showing a Hollywood background with cameraman grinding, film spreading out on the floor and colored spots playing on several Gaynor dresses. Store ran a 50-inch co-op-ad featuring the star, playdate and window display.

"Tell Us What You Did"

Sobler Greets Starlet From "Top of Town"

Al Sobler, New Spreckels Theatre, San Diego, hopped on the fact that Peggy Ryan, youthful dancer featured in "Top of the Town," was a local girl. Tieup was arranged with local aeroplane company to bring the starlet and her mother to San Diego for the opening of the show.

Party was met at the airport by a large welcoming delegation and presented with flowers. Newspaper photographers were present and her arrival together with photos appeared in the news sections in addition to regular publicity breaks. Peggy was interviewed over station KGB, was the mayor's guest of honor at a Chamber of Commerce dinner, and reception was held in the lobby of the Spreckels opening night.

City-wide tieup was made with local dairy with all children admitted to matinee for empty wrapper from ice cream confection and the manufacturer also arranged a theatre party of his employees advertising the event on all their store windows. Various window displays were secured and restaurants featured "top of the town" salads, cocktails, sundaes, etc.

REALTY CO
WEDDING
MY BROTHER'S IN THE MOVIES!

Wasserman's "Waikiki" Hog Caller

Sorensen's "Woman Rebels" Mannequins

WEDDING
LAWRENCE

McCarrell's "Wedding" Food Exhibit

Seff's "Love" Bannered Ferry Boat

Gowns Displayed by Mannequins for "Woman"

Living mannequins as well as puppet models in dresses dating back to the end of the last century were used in an exhibition arranged by Wilhelm Sorensen, publicist, for the opening of "A Woman Rebels" at the Roda Kvarn Theatre, Stockholm (see photo). The dresses were all private property out of grandma's trousseau and the display attracted the attention of the public and press alike.

"Tell Us What You Did"

Special Display Constructed For "Wedding" by McCarrell

Accompanying photo shows special display on "Waikiki Wedding" arranged for the Bedford Show at Bedford, Ind., by Manager Bill McCarrell to advertise the date.

In addition, Wauford the pig was on display at the theatre all during the week and given away on last night of engagement. A pineapple display was made by local wholesale grocer with free cans of the fruit presented to patrons by girls dressed in hula hula costume who also distributed literature on the picture.

"Tell Us What You Did"

Objets d'Art Exhibit Plugs "Good Earth"

Vic Rosen, Granada Theatre, Santa Barbara, Cal. promoted from local art and curio dealer an exhibit for his "Good Earth" lobby reputed to be worth $10,000. Display consisted of gold woven tapestries, ancient porcelain pieces, jade inlaid settees and miscellaneous objets d'art. Girl dressed in chinese mandarin coat completed the effect. Vic further spotted all-Chinese signs in Chinatown section of the city and distributed hotel cards informing guests that hotel management would reserve choice sets as an added service.

On "Top of the Town" Rosen tied up department store for a special dress display in the lobby and also secured cooperation of Coca Cola distributors who awarded free sample booklets each good for five full drinks to the first 100 persons purchasing tickets at opening performance.

"Tell Us What You Did"

Lovell's 22nd Anniversary

For the celebration of the Lovell Theatre's 22nd anniversary in Pardeeville, Wis., Mr. and Mrs. Barney Lovell put on a special show. Anniversary programs carried message from the Lovells, lobby was decorated in gala style and local newspapers came through with congratulatory stories.

"Tell Us What You Did"

Seff's "Love" Banner

What is reported to be the first time that a ferry boat has been bannered in Rock Island, Ill., by a theatreman, can be seen in accompanying photo when Ely E. Seff, manager of the Spencer Theatre there promoted the captain for planting of a "Love on the Run" banner. Seff says the ferry carries thousands of passengers each day and the banner attracted plenty of attention. Ray Wernimont, manager of the Garen Theatre in Davenport, worked with Ely on the stunt.

"$90 IN CASH; $1,000 IN PASSES"

—SID HOLLAND, ELCO THEATRE, ELKHART, IND.

FEELS CASH PLAN WOULD FLOURISH

Col. Mike Vogel's editorial in issue of May 22nd analyzing the age worn pass evil in show business will cause considerable discussion. It might even get a few showmen to think about it for a while, but the writer questions the possibility of an evidence of intestinal fortitude ("Guts" to youse guys) of a sufficient number of exhibitors to give the thing a fair trial. The old "Let George Try It" attitude will probably prevail and nothing of any consequence done about it.

Mike alleges that the promiscuous passing of courtesy tickets cheapens the merchandise we have to sell, that once a patron becomes addicted to the pass habit it is difficult to get him back to a paying basis? If this is statement of fact we must admit we are allowing a parasite to eat into the very vitals of our business. If you question the value of Mike's contention I would ask you to analyze the situation in the only fair way—put yourself in the other fellow's place..

Over an indefinite period you have been receiving, weekly, a pair of passes to a certain theatre in exchange for one form of advertising or another. You awaken some morning and find that the theatre has found a more suitable location for its advertising—and you find yourself without the *usual* means of admission. Are you inclined to pass your shekels over to the box office of that theatre? Surely you are not. You are more likely to be peeved and shun that playhouse from then on—and patronize the opposition.

On the other hand you have been receiving a twenty-five cent piece on each change of paper. The advertising location is for some reason discontinued, and cash payment for same ceases. It is the termination of a fair cash business transaction and there is no hard feeling.

Let us take the average theatre in a small town. We will assume that it has built 20 six-sheet locations in surrounding towns, city limits and in the town proper. These theatres think nothing of giving two or three and possibly four passes for each of these spots.

Fifty dollars in theatre tickets annually; $1,000 in theatre tickets for the 20 locations which could be bought for $90 at four or five dollars cash for each spot.

It will always be necessary to smooth the way with courtesies to the legislative and judiciary bodies, and I would continue to remember the kiddies on their birthdays with card greetings admitting them to the show. That is business building! Elephants and children never forget and the children of today are your bread and butter of tomorrow. But I would certainly subscribe to any plan which shows a possibility of having the box office function as it is intended to functnon—to receive cash for value received.

Mike Vogel's plan is certainly worthy of a trial. Let us analyze our locations, making certain all spots are doing the jobs intended for them. If we are using the right type and size of paper in ticket selling locations each one of them is worth twenty-five cents or more of my advertising appropriation. And I stand a good chance of having that quarter spent at my box office.

The town that puts this test to work will have to have the unanimous support of all theatres in that town. The reason for this is obvious.

Who will be the pioneers?—Sid Holland, City Manager, Elco Theatre, Elkhart, Ind.

"KEEP AT IT," CHEERS JAMEY

Dear Mike:

The world is filled with certain unmitigated evils—dandelions . . . mosquitos . . . the guys who thump you on the back . . . confirmed New Yorkers . . . blatant Californians. The theatre world has its own particular and peculiar evil—the pass evil.

There is only one thing I know to do about it: Keep working at it all the time, just as you keep digging dandelions . . . slapping mosquitos . . . giving the steely eye to confirmed New Yorkers . . . and saying, "Oh, yeah?" to the Californians.

—H. E. Jameyson, District Manager, Fox Midwest Theatres, Wichita, Kan.

SAYS PASS PRIZES CUT THE GROSSES

Dear Mike:

Tent shows, circuses and carnivals in small town situations inasmuch as they distribute passes liberally makes it impossible to entirely eliminate passes from the theatre. . . .

The solution in the case of city officials is the conducting of our affairs with them as any other business would—strictly on a merit basis with no favors asked. Police officials on duty or firemen on inspection tours are permitted to enter the theatres at any time. When police officers visit the theatre while off duty they are required to sign a "pass" requisition and to purchase tickets for their wives or guests. Firemen purchase tickets any time they see a show.

The window card situation has been solved through the use of an attractive frame in which the cards are placed—a mirror frame *hanging on a bracket*, eye-height, at the side of well located windows—thus with the assurance the card is not destroyed as soon as backs are turned. Twelve locations are used and for them 22 passes, total per month, are issued. The merchants were sold on the idea that the attractive frames would help dress up their windows—that the motion picture was of interest to more people than anything mentionable—and for these reasons would stop passersby and call attention to their own merchandise. Small town stuff no doubt, but in this case it works.

One, two or three passes for a window card is the most expensive advertising that can be used. We prefer to discontinue the use of window cards rather than give even one pass, except in the case of intense campaigns.

Billboard locations are rented. Double three-sheet stands—at an average of $4.30 per annum per location. A former publicity man was issuing seventy-two passes per month. Cost in passes $267.84 with a third of the locations on theatre property. Cash cost averages $86.00 a year. Cash rental for outdoor advertising locations in my opinion is the solution.

In the case of three-sheet billboard locations in the surrounding towns and trade territory, a pass is issued each time a poster is changed. A survey shows that from one to four paid tickets are purchased with each "pass" used.

Radio is paid for time; they pay for tickets where they use them with contests. Ministers are issued "trip-passes," in limited numbers if they come to the theatre office to get them. At all times they are made to feel it a pleasure to issue "guest tickets" for them and their wives.

The newspaper business manager has a season pass for himself and wife. Four newspaper passes per week are issued in addition which the manager distributes to his personnel as he sees fit. If the newspaper wants tickets for a contest they buy them.

Theatre-promoted contests with ticket prizes are rarely used for the reason that people not interested in movies do not try to solve them, and we are only cutting down our potentialities when passes are given to our regular patrons—about the only ones who participate in contests. Paid space is more satisfactory, more economical and accomplishes better results. . . .

I believe the only solution for the pass evil is through discreet, judicious and diplomatic issuance. The pass should be considered as just that amount deducted from the gross and unless equal or several times the value is received, passes should not be issued.—E. R. Hardwick, Manager, Lyceum Theatre, Clovis, New Mexico.

SERVICE CHARGE CALLED SOLUTION

Dear Mike:

Your editorial relative to passes is food for thought, but no five theatremen will agree as to its proper distribution.

The trouble with "passes" is that the average house manager has no valuation thought of these pieces of paper. Right at this time I happen to know of a manager who left behind him some 300 issued passes (if not more) after he had left his house for transfer to another theatre. The new manager had to stand the burden of the deadwood attendance three months after this man had left the theatre.

The best pass set-up is Chakeres Theatres, Springfield, Ohio, whereby all passes demand a five cent service charge, all such obtained money has purchased and keeps up the circuit's employees' life insurance and sick benefit fund.—Milo De Haven, Manager, Fenkell Theatre, Detroit, Mich.

Proper Attitude Between Employer and Employee

Canadian Analyzes Qualifications of the "Good Boss"

by WALTER F. DAVIS

Manager, Capitol, Regina, Sask., Canada

Elbert Hubbard once said, "When you work for a man, in Heaven's name work for him, and don't be constantly disparaging."

* * *

The boss's lot is not always a happy one. Whether he has charge of one person or many, he must necessarily be a good boss. He must have qualities about him that men admire, and these qualities can be applied wherever one person is trying to lead others.

The successful one is primarily a leader, and one of the essential factors in leading others is getting cooperation from them. But cooperation cannot be obtained unless it is given. Employees' problems have to be dealt with as though they were the employer's own problem. In school, a child cannot be made to learn unless the teacher can see the child's difficulties from all angles, and as the child does. Then, and then only can the teacher help the child.

Employees of Famous Players-Canadian Corporation have a definite goal to aim at. Because one happens to be a junior to somebody else does not necessarily mean that his position is an inferior one. Upon the satisfactory and pleasing manner in which each and every employee discharges his or her duties depends the success not only of the particular theatre where they may be employed, but of the entire Corporation. If a boss is to function adequately he must be acquainted with his employees' errors. People will very often do disagreeable things if they know that the consequences will be pleasant; on the other hand punishment is a way of getting what is required, but it is not a good way. If an employee fears the results of his mistakes he will work with an entirely different attitude. Punishment depresses the spirit of the employee and the boss too. It creates a nasty feeling on both sides, and defeats natural and voluntary cooperation.

Consequently, it should be definitely understood between employer and employee that errors and omissions should be freely discussed; that suggestions relating to new methods should be tried where practical when the old ideas do not work well enough. A suggestion (we'll say from an usher, doorman or ticket taker) put into actual practice in the theatre will do more towards securing cooperation than a tangible award in cash. This Personal-Interest factor is extremely vital in winning the confidence of employees, but it must not be confined to merely what they do, nor how they do their work, but about themselves as humans as one of the great family of Famous Players.

A good boss will do this with the right amount of diplomacy and still retain his position of leader and at the same time develop a natural enthusiasm not only for Famous Players Corporation and the theatre itself, but for himself through his employees.

Now just a word on enthusiasm. Apart from the actual recognition of the particular job or suggestion that might be accepted by the boss, it is necessary to do something along general lines to keep this enthusiasm up by providing good conditions for the people who have to do the work by giving a little thought about their hours and the amount of work that has to be done by being reasonable and not by expecting too much for too little recognition. The employee who continues to do his work satisfactorily and carefully needs instruction to correct his mistakes—nothing else. Of course it is simpler, quicker and very often more self-satisfying to give an employee a "tongue-lashing," while to instruct him patiently would take much longer. Nevertheless, the latter method is usually more effective.

A good boss is one who extends as well as invites cooperation; who has the happy faculty of being able to exercise a Personal Interest, and who can create a natural and lasting enthusiasm for his company, for his employee and for himself. In short, he must be human. He should treat his employees as he would be treated himself. He should be able to put himself in his employees' shoes. The good boss has learned just how to do that. There are such bosses. The other kind should follow suit.

"Tell Us What You Did"

THE ADS—AND WHO DID THEM

Newspaper ads on the next page are credited as follows:

"Prince and Pauper", Orpheum, to Vic Geisel, Green Bay, Wis.; Strand, New York, to Dinty Moore, and the Portage, Portage, Wis., to R. D. Hutchings.

"Love Is News", Yale, Cleburne, Tex., to George Limerick; the Shea's Buffalo Theatres "Vacation" ad to Charley Taylor; "50 Roads", Palace, Dallas, Fred Patterson; "Top of the Town" type ad to Pete Egan, Palace, Calgary, Ont., Canada.

The I-give-up "Star Is Born" ad, to Russ Bovim, Loew's, Columbus, Ohio, and the reverse streamer and one-column full at bottom and right to Charley Schlaifer, at the United Artists, in San Francisco.

"Elephant Boy" Tied To Circus by Rowberry

John Rowberry's date of "Elephant Boy" at the Hunter Theatre, Elko, Nev., tied in perfectly with the local opening of the circus. John borrowed an elephant, used side banners on him and paraded the jumbo behind the circus band and in the ring itself.

For his lobby display, John used his three-sheet cutout and directly back of it planted native grass. To give life effect hidden deep in the brush was a tiger house cat size with lights giving realistic effect.

On "Two Wise Maids" Rowberry placed numerous suitcases and trunks in his lobby with signs reading "Two Wise Maids moving into the Hunter Theatre."

"Tell Us What You Did"

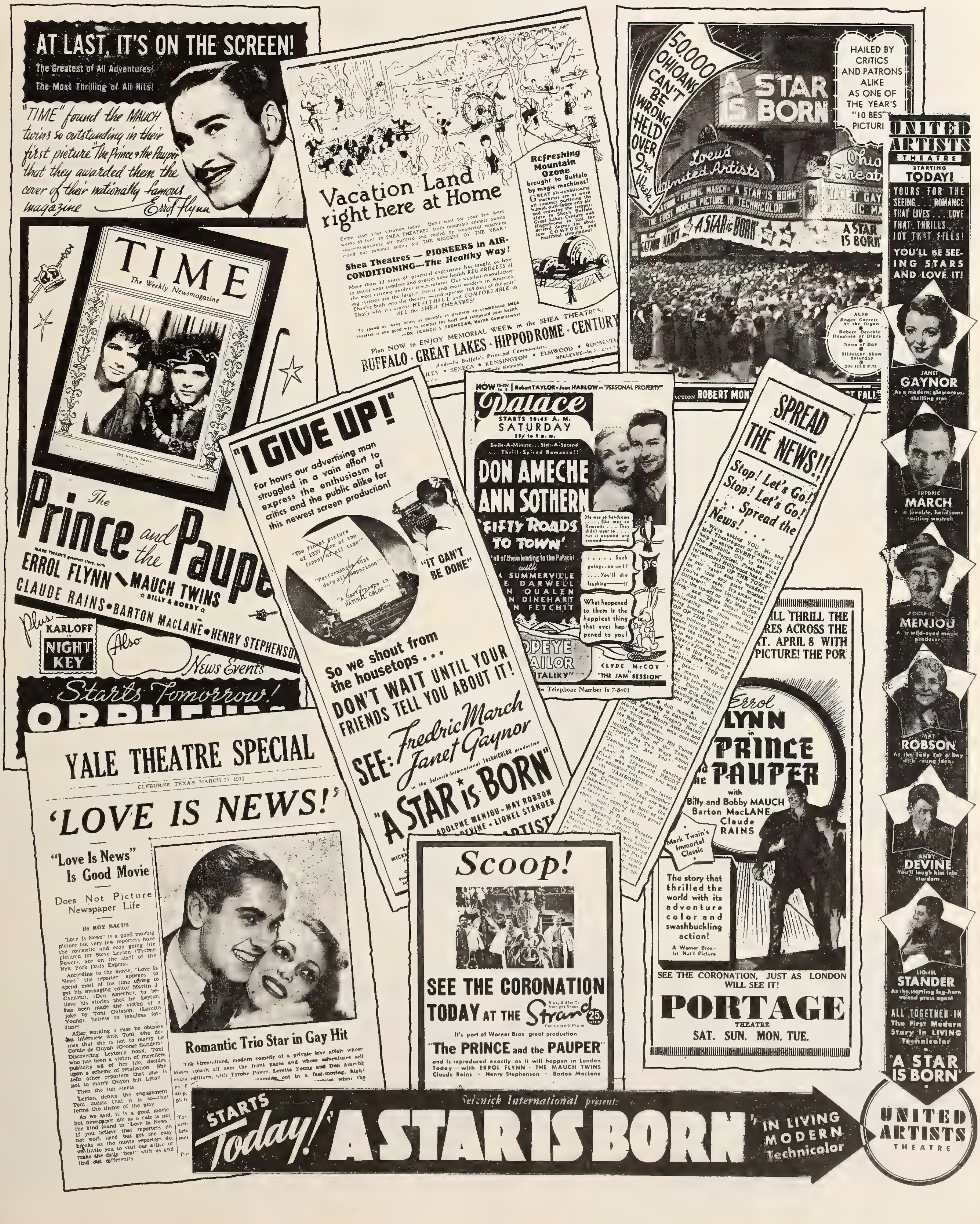
Moore's New Trailers

Ed R. Moore, Warner district manager in York, Pa., has installed the use of a two-frame trailer in each of his theatres reading "Be a good neighbor, go to church Sunday" and "Send the kiddies to Sunday school." Moore has found that in some spots where the clergymen have frowned on the theatre the trailers have met with tremendous goodwill reactions.

DO YOU KNOW EXACTLY WHAT YOUR TAKE IS? WHAT PART OF IT YOU GET? WHAT PART GOES TO "UNSEEN PARTNERS"? DON'T WONDER — BE SURE!

GENERAL REGISTER CORPORATION
1540 BROADWAY NEW YORK

REPRESENTATIVE NEWSPAPER ADS



AT LAST, IT'S ON THE SCREEN!
The Greatest of All Adventures!
The Most Thrilling of All Hits!

"TIME" found the MAUCH twins so outstanding in their first picture "The Prince & the Pauper" that they awarded them the cover of their nationally famous magazine — Errol Flynn

TIME
The Weekly Newsmagazine
THE MAUCH TWINS

The Prince and the Pauper
MARK TWAIN'S greatest story, with
ERROL FLYNN • MAUCH TWINS
BILLY & BOBBY
CLAUDE RAINS • BARTON MACLANE • HENRY STEPHENSON
plus KARLOFF in NIGHT KEY
Also News Events
Starts Tomorrow!
ORPHEUM

Vacation Land right here at Home

Come start your vacation today. Don't wait for your few brief weeks of fun! In SHEA THEATRES fresh mountain climate awaits you—invigorating air purified and cooled by wonderful machines—and our summer shows are THE BIGGEST OF THE YEAR!

Shea Theatres — PIONEERS in AIR-CONDITIONING—The Healthy Way!

More than 12 years of practical experience has taught us how to assure your comfort and protect your health *REGARDLESS of the most extreme outdoor temperatures!* Our weather-manufacturing systems are the *largest, finest* and *most modern* in America. They're built into the theatre—and operate 365 days of the year! That's why it's *always HEALTHFUL* and *COMFORTABLE* in *ALL the SHEA THEATRES!*

"To spend as many hours as possible in properly air-conditioned SHEA theatres is one good way to combat the heat and safeguard your health." —DR. FRANCIS E. FRONCZAK, Health Commissioner

Refreshing Mountain Ozone brought to Buffalo by magic machines!

GREAT air-conditioning machines are at work all summer purifying the humid, dust-laden city air and reducing the temperature in Shea's Buffalo, Great Lakes, Century and the Hippodrome to just the desired degree for absolute COMFORT and healthful stimulation!

Plan NOW to ENJOY MEMORIAL WEEK in the SHEA THEATRES:
BUFFALO • GREAT LAKES • HIPPODROME • CENTURY
And—In Buffalo's Principal Communities:
…LEY • SENECA • KENSINGTON • ELMWOOD • ROOSEVELT
BELLEVUE—in …
…in Kenmore

50,000 OHIOANS CAN'T BE WRONG
HELD OVER 2nd Week!

HAILED BY CRITICS AND PATRONS ALIKE AS ONE OF THE YEAR'S "10 BEST PICTURES"

A STAR IS BORN
Loew's United Artists
…GAYNOR • FREDRIC MARCH • A STAR IS BORN
THE FIRST MODERN PICTURE IN TECHNICOLOR
Ohio Theatre
JANET GAYNOR • FREDRIC MARCH
A STAR IS BORN

ALSO
Roger Garrett At the Organ
Robert Benchley Romance of Digestion
News of Day
Midnight Show Saturday
30c till 5 P.M.

…ACTION ROBERT MON… …T FALL…

UNITED ARTISTS THEATRE
STARTING TODAY!
YOURS FOR THE SEEING . . . ROMANCE THAT LIVES . . . LOVE THAT THRILLS . . . JOY THAT FILLS!
YOU'LL BE SEEING STARS AND LOVE IT!

JANET GAYNOR
As a modern, glamorous, thrilling star

FREDRIC MARCH
As a lovable, handsome exciting wastrel

ADOLPHE MENJOU
As a wild-eyed movie producer

MAY ROBSON
As the lady for a day with young ideas

ANDY DEVINE
You'll laugh him into stardom

LIONEL STANDER
As the startling fog-horn voiced press agent

ALL TOGETHER IN The First Modern Story in LIVING Technicolor
"A STAR IS BORN"
UNITED ARTISTS THEATRE

"I GIVE UP!"

For hours our advertising man struggled in a vain effort to express the enthusiasm of critics and the public alike for this newest screen production!

~~"The finest picture of 1937"~~ ~~"one of the finest of all time!"~~
~~"Performances that defy all comparison!"~~
~~"A masterpiece in NATURAL COLOR!"~~

"IT CAN'T BE DONE"

So we shout from the housetops . . .
DON'T WAIT UNTIL YOUR FRIENDS TELL YOU ABOUT IT!
SEE: Fredric March Janet Gaynor
in the Selznick-International TechniCOLOR production
"A STAR IS BORN"
ADOLPHE MENJOU • MAY ROBSON
…DEVINE • LIONEL STANDER
…ARTIST…

NOW 15-25¢ to 5 | Robert TAYLOR • Jean HARLOW in "PERSONAL PROPERTY"
Palace
STARTS 10:45 A. M. SATURDAY
35¢ to 5 p. m.
Smile-A-Minute . . . Sigh-A-Second . . . Thrill-Spiced Romance!!
DON AMECHE
ANN SOTHERN
'FIFTY ROADS TO TOWN'
(all of them leading to the Palace)
with
…A SUMMERVILLE
…E DARWELL
…N QUALEN
…N DINEHART
…N FETCHIT

He was so handsome . . . . . She was so Romantic . . . . They didn't want to . . . . but it snowed and snowed——!!
. . . . . Such goings-on —!! . . . . You'll die laughing———!!
What happened to them is the happiest thing that ever happened to you!

…OPEYE …AILOR …TALIKY"
CLYDE McCOY in "THE JAM SESSION"
…w Telephone Number Is 7-8401

SPREAD THE NEWS!!

Stop! Let's Go!! Stop! Let's Go! . . . Spread the News! . . .

We're asking YOU Mr. and Mrs. Theatre-goer of Calgary, to help us entice EVERY native of the Foothills City to see the Newest, Poppiest, Freshest Entertainment Hollywood has to offer! . . . "TOP OF THE TOWN" is our "rave" and no wonder—for it tops any giant musical you've ever seen. It's smart and Different!. New Universal gave you the tip-off on "My Man Godfrey" and "Three Smart Girls" . . . And now—as welcome and exhilarating as those balmy spring breezes from the south—"TOP OF THE TOWN".

…some pictures send Theatre
…agers into hiding when pat…
…leave the theatre, but we'll
…d to see you on your way
…Calgary's Friendly Theatre
…ing to this great show
…. . . Here are just a
…seasons . . . "TOP OF
…N" pas—
… a march on their
…vals by bringing you
…hy, Doris Nolan,
…n and Ella Logan
…dancing darlings
…orld of the near
…a dull moment, as
…aplenty is dished out by
…Herbert, Gregory Ratoff,
Mischa Auer, Henry Armetta and the Three Sailors who outrival the Ritz Brothers—

(3) Singy, Swingy Hit Tunes, including "Top of the Town," "There's No Two Ways About It," "Where Are You?", and "Jamboree"—

(4) A sensational dancing find" in 12-year-old PEGGY Ryan, who will amaze you with her educated feet—

(5) "JAMBOREE," the latest swing dance craze. Remember the Carioca? . . That one was luke-warm compared to the "Jamboree". . . so do both of us a favor by coming to this great show, won't you?

(Signed) P. D. EGAN, Manager, Palace Theatre

P.S.—Family Affairs, a true-to-life comedy … with Lionel Barrymore … supported … Park … is really … same … ny ad.

…ILL THRILL THE …RES ACROSS THE …T. APRIL 8 WITH …PICTURE! THE POR…

Errol FLYNN in PRINCE and the PAUPER
with Billy and Bobby MAUCH
Barton MacLANE
Claude RAINS
Mark Twain's Immortal Classic
The story that thrilled the world with its adventure color and swashbuckling action!
A Warner Bros.-1st Nat'l Picture
SEE THE CORONATION, JUST AS LONDON WILL SEE IT!
PORTAGE THEATRE
SAT. SUN. MON. TUE.

YALE THEATRE SPECIAL
CLEBURNE TEXAS MARCH 25 1937

'LOVE IS NEWS!'

"Love Is News" Is Good Movie

Does Not Picture Newspaper Life

By ROY BACUS

"Love Is News" is a good moving picture but very few reporters have the romantic and easy going life pictured for Steve Leyton (Tyrone Power), ace on the staff of the New York Daily Express.

According to the movie, "Love Is News" the reporter appears to spend most of his time trying to get his managing editor Martin J. Canavan, (Don Ameche), to believe his stories that he Leyton, has been made the victim of a joke by Toni Gateson, (Loretta Young), heiress to fabulous fortunes.

After working a ruse he obtains an interview with Toni, who denies that she is not to marry Le Comte de Guyon (George Sanders). Discovering Leyton's hoax, Toni who has been a victim of merciless publicity all of her life, decides upon a scheme of retaliation. She tells other reporters that she is not to marry Guyon but Lyton.

Then the fun starts.

Leyton denies the engagement Toni insists that it is so—that forms the theme of the play.

As we said, it is a good movie, but newspaper life as a rule is not the kind found in "Love Is News". If you believe that reporters do not work hard but get the easy breaks as the movie reporters do, we invite you to visit our office or make the daily "beat" with us and find out differently.

Romantic Trio Star in Gay Hit

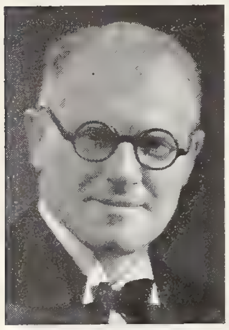
The streamlined, modern comedy of a private love affair whose kisses splash all over the front pages and whose adventures sell extra editions, with Tyrone Power, Loretta Young and Don Ameche … stepping out in a fast-moving, high … when the …

Scoop!

SEE THE CORONATION TODAY AT THE Strand
B'way & 47th St. Midnight Shows 25¢ to 1 p.m. Doors open 9:30 a.m.
It's part of Warner Bros. great production
"The PRINCE and the PAUPER"
and is reproduced exactly as it will happen in London Today—with ERROL FLYNN • THE MAUCH TWINS
Claude Rains • Henry Stephenson • Barton MacLane

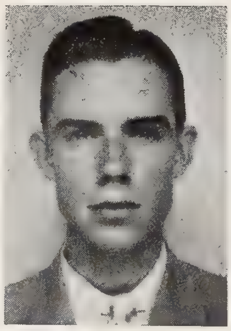
STARTS Today! Selznick International presents "A STAR IS BORN" IN LIVING MODERN Technicolor
UNITED ARTISTS THEATRE

MEET UP WITH SOME MEMBERS



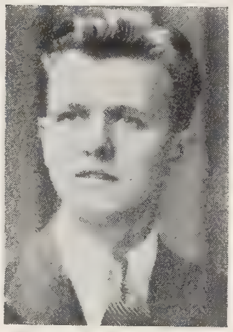
Wilfred G. Brown
(above)
Regal Theatre
Lancashire, Eng.

James A. Field
(below)
Paramount Theatre
Salem, Mass.



Sam Harris, Jr.
(above)
Assistant Manager
Crewe Theatre
Crewe, Va.

Joseph Miklos
(below)
Assistant Manager
Embassy Theatre
New Britain, Conn.

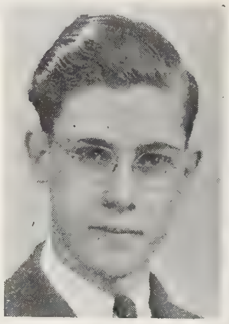


Harry Pickett
(above)
Criterion Theatre
Greensboro, N. C.

Al Sobler
(below)
Spreckels Theatre
San Diego, Cal.

Jack Campbell
Capitol Theatre
Brampton, Ont., Can.

Henry G. Hall
Jefferson Theatre
Charlottesville, Va.



Alfred Hewitt
Family Theatre
East Tawas, Mich.

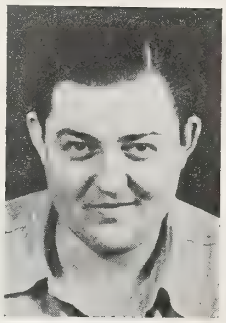
Frank Nugent
New Weed Theatre
Weed, Cal.

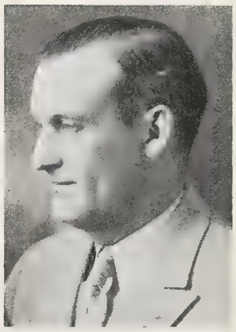
Frank Randolph
Elmwood Theatre
Penn Yan, N. Y.

Albert Spargur
Washington Theatre
Belleville, Ill.

Barney De Vietti
Strand Theatre
Helper, Utah

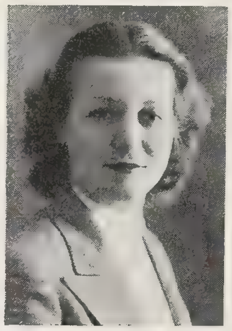
Ray Hanson
Rio Theatre
Columbus, Mont.





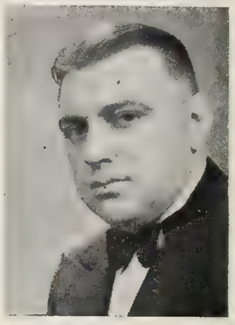
T. J. Kempkes
Bonham Theatre
Fairbury, Neb.

Catherine Pape
Assistant Manager
Poli's Globe
Bridgeport, Conn.



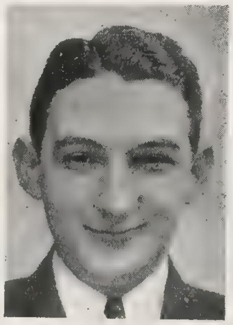
Joseph Rubenfeld
Kameo Theatre
Brooklyn, N. Y.

Wayne Sweeney
La Porte Theatre
La Porte, Ind



Boydell J. Edwards
Navajo Theatre
Gallup, N. M

Harry B. Harris
Exchange Kinema
Lincoln, England

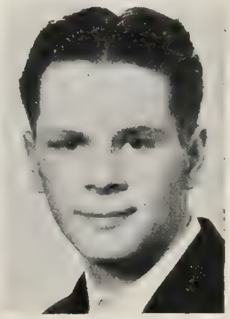


Morty Lightstone
Dyckman Theatre
New York City

Kenneth B. Parker
Tudor Theatre
Dewsbury, England

Sam Schiwetz
Rialto Theatre
Three Rivers, Tex.

H. E. Zipperian
American Theatre,
E. Liverpool, O.



YOU ARE INVITED TO JOIN UP

CHARLES D. CROWLEY

manages the Globe Theatre in Vineland, N. J., for Warner Bros. Charlie has been connected only with his present organization and the Stanley Co. of America, starting in as clerk, bookkeeper, auditor, editor and then manager. If you've been following our pages closely, Crowley, you know how active the Warner men are in our section, so you'd better get in line and send stuff in.

▽

SAM HARRIS, JR.

is the assistant manager of the Crewe Theatre in Crewe, Va., a locally owned house. Sam started as doorman, at the age of fourteen, working after school hours, and then learned to operate a machine. Later he was in the advertising department and since that time has also learned how to book pictures. He has never worked for another outfit and is happy in his present work.

▽

W. P. ERWIN

is down in Morgantown, N. C. acting as assistant manager at the Alva Theatre, an independent. Morgantown has never been represented in our pages and the job of changing that status is going to rest on your shoulders, Erwin. How about getting out the old typewriter and giving us an account of your recent exploitations at the Alva?

▽

JAMES FRAILEY

manages the Keystone Theatre, Williamsport, Penna. for the Comerford Circuit. Jim started as usher in 1931 at the Capitol in that city and for the first couple of years worked at everything around the house from usher to sign display work, artist, etc. and then from chief usher to assistant manager still at the same house. Comerford is the only outfit Jim has worked for and was transferred from the Capitol and promoted to his present job.

▽

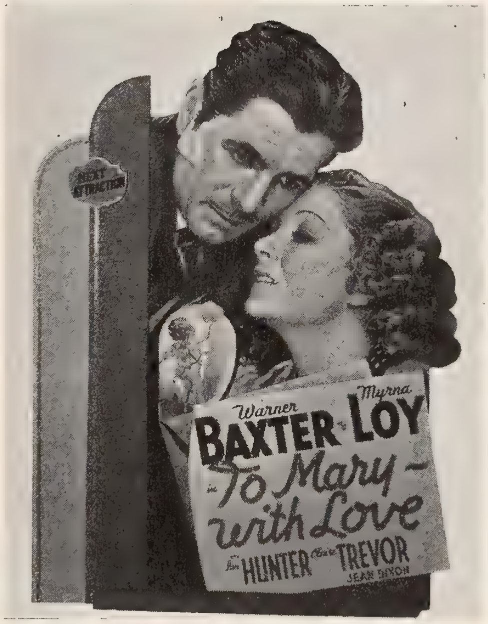
F. X. BATTERSBY

is the assistant manager of the Midwood Theatre in Brooklyn for the Century Circuit. Well, Battersby, you're close enough to club headquarters to drop in and get personally acquainted next day off, so we'll be expecting you soon. And remember we shall also be looking forward to contributions from the Midwood.

▽

GEORGE J. McCOMBER

at the Lyceum Theatre, Port Arthur, Ont. Can. a Famous Players house, is manager there and since he says he is an avid reader of our book and doesn't miss an issue we'll have to remind him that signing up in the club is the beginning of an obligation. You are expected to keep in touch with us Gordon so that accounts of your activities at the Lyceum may be duly recorded. With George, his assistant GORDON E. CARSON has also sent along his application, so there's certainly no reason why with two members in the house we shouldn't be a'hearing.



Forwarded by C. T. Spencer, Capitol Theatre, Hamilton, Ont., Can., was this display done by the art department under the supervision of Ernest Marchell. They report that 90% of the display is a three sheet cutout which was dressed up with board, a spot of tinsel and a little paint.

Birthday Greetings

Harry E. Alberth
Richard J. Ashmun
Haig Assadourian
N. J. Banks
Arch Bartholet
Carl Beals
O. Beer
Mark E. Berkheimer
Murray Bracker
Harry T. Briggs
Morris Brown
C. E. Byars
George H. Christoffers
Samuel F. Cunningham
R. S. DeGruv
James F. Delaney
Dick H. Detwiler
Joseph C. Dougherty
Marshall A. Edwards
Ira Eschay
Jack A. Farr
George H. Fennelly
Paul L. Field
E. V. Gassaway
Pedro Gelabert, Jr.
Roy Giese
Will J. Glaser
Ben Griefer
William A. Guinan
Bob Harris
Ray S. Helson
Joe Hewitt
A. R. Hiland
Marvin F. Huban
Les Kaufman
Charles Kirkconnell
Joe Klein
Rupert N. Kobelgard, Jr.
Paul W. Kunze
Irving Lambert
Samuel Leffler
Charles T. Lehring
William McCarrell
John C. Makemson
Gene Michael
Thomas E. Muchmore
Jack Nelson
Don F. Nichols
Floyd G. Nutting
James O. O'Kelly
Christopher Parillo
A. Arthur Pavese
Oscar H. Phillips
Dick Pritchard
Elmore H. Rhines
A. Nino Ricciardi
Harry Rinzler
Roy H. Rowe
Hubert N. Schrodt
Joe W. Seabold
Silvert Setron
William Sherman
Leon Sidosky
W. L. Snapp
Edward W. Sokolowsky
C. T. Spencer
George Stoves
Albert T. Stretch, Jr.
Harold L. Teel
B. J. Vanderby
John P. Vogt
Martin Weinstein
O. Wise
L. Wilton Wright

GUS HOENSCHEIDT

is assistant manager and director of exploitation for the Yale Theatre, Cleburne, Tex., working for our good friend George Limerick. Gus started working for the Giffith Amusement Company at Chickasha in 1932 starting as doorman and house manager of the Ritz Theatre. From there Gus worked for the theatres in Norman, Okla. as head usher, doorman and chief of service while attending the University of Oklahoma.

▽

KENNETH B. PARKER

manages the Tudor Theatre in Dewsbury, Yorkshire, England and we extend a cordial invitation to him to contribute to our pages since our members here are always interested in what overseas showmen have to report. How about keeping us posted on your activities at the Tudor, Ken, so that they may be duly publicized in our section?

▽

H. D. CLULEY

owner of the Ridgely Theatre, Ridgely, Md., joins the club and reports that he has but recently returned to show business after a lapse of nine years in another game, returning to his first love as it were. With his manager, Dick Detwiler, a member of the club, we look forward eagerly to hearing from the Ridgely Theatre frequently.

▽

BILL WARD

manages the Bucklen Theatre in Elkhart, Ind., where our good friend and Grand Award winner, Sid Holland also holds forth. Bill too was out of show business for some time, but apparently found the lure too great and is batting them out for Alex Manta. Welcome, Ward, and how about your getting into the swim and keeping Elkhart additionally represented in our pages?

▽

E. L. McDUFFIE

assistant to round tabler George Dowdle at the Griffith Luna Theatre, Deming, Texas, started in the theatre business at Pampa, Texas as "handyman for six passes a week" and was then transferred to Chickasha, Okla., as advertising man. From there Mac went to Hobbs, New Mexico thence to Carlsbad and then to Roswell as publicist, then to Deming as assistant and has been with the Griffiths theatres for four years.

▽

EARLE S. HORNE

in East Radford, Va. manages the Radford and Virginian Theatres for the Star Amusement Co. started as usher, doorman and bill poster and then got interested in newspaper advertising doing blowup and lobby display work. From that to assistant manager with the Bolling Theatre at Norton, Va. and thence to his present assignment.

▽

JOHN C. HART

is the assistant manager of the Warner Ritz Theatre in San Bernardino, Cal. working under that able showman and round tabler Howard Ralston. Well, with as active a member as your boss, John, you certainly must know what makes the wheels of the club go round and we are going to count on you to keep them going.

CROP PROSPECTS CHEER MIDWEST EXHIBITORS

Sound Equipment Houses Report One Out of Ten Theatres Is Installing New Apparatus

by WILLIAM F. CROUCH

in Chicago

Fall days will be happy days, in the opinion of midwestern exhibitors, pointing to the crop prospects for the coming summer as being the best in many a year.

In Iowa, Illinois, Minnesota, Wisconsin, Missouri, Ohio, Indiana and other Middlewest states the prospects for "bumper" crops are very bright. Plenty of rain has brought about much needed moisture and "heavy stands" of corn in the cornbelt make it highly probable that the crop crop this year will be the biggest in the past ten years. And what makes it better is that the prices for corn are higher than anytime in the past fifteen years.

This combination of good crop prospects and increased prices has brought about a note of optimism the past few weeks that has permeated throughout the central states.

All types of businesses in the midwest are gratified. Bankers and merchants have picked up the gay attitude now shown by the farming class and look forward to the return of toilers of the soil as cash buyers instead of "traders" in produce.

Theatremen, most of them exhibitors in the small towns throughout the Middlewest, have noted this change and report that business is already on the increase. The days of playing only westerns on Saturday night are back stronger than ever as the farm folk come to town and take time off from shopping to catch a "picture show."

One middlewestern exhibitor called conditions the best in years.

"I keep some chickens at home," he said, "and now I have to pay $1.10 per bushel for corn. A couple of years ago I paid 26 cents a bushel for corn and it was harder for me to put out that much money then than it is now when corn is much higher. Yes, sir, I look for good times to return here to Iowa and the other midwestern states."

Theatremen who have been just able to keep their theatres operating the last three years are now finding business steadily increasing.

Another sign of the times is the fact that theatremen are spending money for repairs and alterations that they had intended to take care of long ago. New theatres are being built in the smaller towns to replace outmoded houses.

Reports from sound equipment companies disclose that new apparatus, which was greatly needed, is being installed in one out of every ten theatres in the midwest. As for new equipment such as seats, lighting fixtures, new fronts and marquees, many theatres have made these changes. It is reported that more than fifty per cent of the theatres in the Midwest have made improvements in the past year.

And more of this is to come if the prospects for big crops and higher market prices continue. In the Middlewest it is the farmer that sets the pace. If he does well times are better.

Consequently everyone in the cornbelt is hoping for plenty of rain and warm weather so that the corn crop will be of the bumper variety.

Games Resumed By Loew's, RKO In New York

Affiliated circuits in New York have announced that they will resume chance game operation in all their houses because of the continuation of giveaways by independent exhibitors and small circuits.

The RKO, Loew's, Randforce, Skouras and Consolidated circuits will operate Screeno in their metropolitan theatres, starting June 19th. Loew's and RKO dropped the games two months ago and the other circuits reduced their use of them.

As all Bank Night agents and distributors were informed that Affiliated Enterprises, Inc., owner of the game, would hold a two-day convention at the Hotel Broadmore, Colorado Springs, Colo., starting June 25, the Illinois Supreme court this week denied the petition for a rehearing of the Iris theatre of Chicago bank night case. The court held that the game was illegal in a decision handed down last April. Assistant Corporation Counsel William Daly of Chicago, upon hearing of the court's decision, said that the 46 theatres, found guilty of violating the state's anti-lottery laws, will now have to pay fines levied against them by Chicago courts.

On the other hand, the Motion Picture Exhibitors Association of Omaha, composed of 29 theatres operating Bank Night, were confident this week that the Nebraska supreme court's action in reserving decision on Attorney General Richard Hunter's petition for a temporary injunction means that gift drawings will not be disturbed until the fall term. Former Attorney General William Wright, appearing for the Omaha exhibitors, contended that the supreme court was without jurisdiction because "adequate remedy" could not be obtained in the district court. He also argued that the tribunal could not issue an injunction because it has not been determined as yet whether Bank Night is a lottery as charged by Mr. Hunter.

The arrest in Elizabeth, N. J., this week of Jack Brothers, Charles H. Traub and Carl Zingele at the Elmora theatre for defrauding Bank Night through a sleight-of-hand trick, revealed that Mr. Brothers had defrauded local theatres of more than $12,000, according to the police. Each of the men was fined $100 and given 90 days in jail.

With a girl accomplice the men visited the Elmora last Wednesday night. The girl wore a flesh-colored ring with a ticket numbered 1697 concealed beneath it. Mr. Traub is said to have run through the lobby register until he came to the number, but found another name written opposite it. He erased this name and wrote his alias, "Charles Davis," over the erasure. The group then separated upon entering the theatre and when the customary volunteer was sought to draw the number, the accomplice of the men stepped up on the stage. As she dipped her right hand into the box, police assert, she used her thumb to loosen the ring from her index finger. At the same instant she secured the ticket beneath it and drew it forth triumphantly. The manager had no sooner read the number when Mr. Traub shouted: "It's mine." He wanted the money immediately but was told to return the next day and be paid by check. The manager inspected the register that night and detected the erasure and notified the poilce.

The Alabama court of appeals has taken under advisement a suit testing the legality of theatre Jack-Pots and Bank Night. The suit came to the court from Tuscaloosa County, where a theatre Jack-Pot was held to be a lottery, and Cecil B. Grimes, operator, was fined $200.

Philadelphia newspapers were notified this week by the postmaster there to eliminate direct or cryptic references in advertising copy to Bank Night and lotteries of all sorts. Some theatres have been using such phrases as "Tonight's the Night," "It Pays to Go to the Blank Theatre," and the like in advertisements to indicate the nights on which the games are held.

43 Chicago Theatres Must Pay Chance Game Fines

Forty-six Chicago theatres will have to pay fines for operating chance games in violation of the law. Last week the Illinois supreme court denied a petition for a rehearing of the Iris theatre banknight case. This makes the fines of $15, including costs, against these theatres, payable to the city.

The Supreme Court upheld a ruling of a lower court that banknight was in violation of the city ordinance regarding chance games. This decision spells the doom of banknight and similar games in this city and also will have a bearing on the operation of such games downstate.

National Decency Legion Classifies Six New Pictures

The National Legion of Decency this week approved, of six pictures reviewed, four for general patronage and two for adults. Class A-1, Unobjectionable for General Patronage: "The Affairs of Cappy Ricks," "Come On Cowboys," "The Devil Is Driving," "Meet the Missus." Class A-2, Unobjectionable for Adults: "Fly Away Baby," "Parnell."

Hawley Starts Laboratory

General Movie Service has been formed in Detroit to engage in processing and laboratory work by Milo J. Hawley, formerly in charge of the slide film department of the Jam Handy Pictures Service.

Grampp in New Post

Harry Grampp has assumed his new duties as general manager of the A. L. Hanline circuit in central and western Illinois.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ADVANCE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37		

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†	66	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Don't Fall in Love	Pinky Tomlin	July 12,'37†		
Fighting Texan, The	Kermit Maynard	June 22,'37†		
Young Dynamite	Frankie Darro	July 3,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†	60	
Law of the Ranger	Bob Allen-E. Shephard	Feb. 26,'37†	57	
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†	65	
(See "In the Cutting Room," Mar. 20,'37.)				
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	May 29,'37
Man Who Lived Twice, The (G)	Marian Marsh-Ralph Bellamy	Sept. 25†	73	Oct. 24
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 28
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 18
(Exploitation: Dec. 5, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37†	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†	54	
(See "In the Cutting Room," Nov. 7.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†	58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
Black Torrent	Jack Holt-Mae Clarke			
Dangerous Adventure, A	Don Terry-Rosalind Keith			
Devil Is Driving, The	Richard Dix-Joan Perry	June 25,'37†	68	
(See "In the Cutting Room," Feb. 27,'37.)				
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37†		
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Flashing Skates	Chas. Quigley-Rita Hayworth			
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37†		
It Can't Last Forever	Betty Furness-Ralph Bellamy	July 15,'37†		
Life Begins with Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92.)				
Man Behind the Law, The	Otto Kruger-Jacqueline Wells			
Once a Hero	Richard Dix-Fay Wray			
(See "In the Cutting Room," Apr. 17,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37†		
Park Avenue Dame	Fay Wray-Richard Arlen			
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37†		
Sound of Your Voice	Grace Moore-M. Douglas			
Thanks for Nothing	Francis Lederer—M. Carroll			
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†	59	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17
Right to Kill, The	Tom Keene-Lorraine Hayes	May 12,'37†		
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny	Tom Keene-Edna Lawrence	June 12,'37†		
Raw Timber	Tom Keene-Peggy Keys	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10†	90	
Dreams of Love (English titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Radey-Szoke	Nov. 1†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
Salary $200 Monthly	Javor-Folop	Dec. 31†	82	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scotchman in Hungary	Rade-Oresi	Apr. 12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec. 26†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	
Sweet Stepmother	Maria Tasnadi	Sept. 15†	90	
(English titles)				
Three Spinsters	Emilie Markus-Rajnay	Dec. 1†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†	74	
Kilou, The Killer	Technicolor	Oct. 1	60	June 1,'35
Mysteries of Notre Dame		Oct. 1	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 8
(Exploitation: Dec. 5, p. 79.)				
Case of the Stuttering Bishop, The 176	Donald Woods-Ann Dvorak	June 5,'37†	70	
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6,'37, p. 88.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	58	Aug. 29
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37†	61	Mar. 6,'37
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	96	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 19
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz Island	John Litel-Ann Sheridan			
Campus Scandals	Frank McHugh			
Devil's Saddle Legion, The	Dick Foran-Anne Nagel			
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37†		
Ever Since Eve 162	Marion Davies-R. Montgomery	July 17,'37†		
(See "In the Cutting Room," May 1,'37.)				
First Lady	Kay Francis-Preston Foster			
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
Gold Is Where You Find It	George Brent-O. de Havilland			
Great Garrick, The	Eric Stanley			
Hollywood Hotel	Ginger Rogers-Dick Powell			
It's Love I'm After	Leslie Howard-O. de Havilland			
(See "In the Cutting Room," May 29,'37.)				
Life of Emile Zola, The	Paul Muni-Gale Sondergaard			
Mr. Dodd Takes the Air	Kenny Baker-Jane Wyman			
Pit and the Pendulum, The	Patric Knowles-Mary Maguire			
Radio Jamboree	Dick Foran-Jane Wyman			
San Quentin (G)	Pat O'Brien-Humphrey Bogart		*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
Talent Scout 166	Donald Woods-Jeanne Madden	July 24,'37†		
Varsity Show	Dick Powell-Fred Waring			
(See "In the Cutting Room," May 29,'37.)				
War Lord 164	Boris Karloff-Beverly Roberts	July 24,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftehea	B. Argyre	Sept. 20†	96	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	Apr. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18†	118	
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	70	Dec. 8
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	74	Sept. 12
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 31
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 10
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 19; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 16
(Reviewed under the title, "Ourselves Alone.")				
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37†	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Talk of the Devil (G)	Ricardo Cortez-Sally Eilers	June 1,'37†	76	May 22,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†	65	Aug. 29
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	Geo. Arliss-Margaret Lockwood			
Gangway	Jessie Matthews			
King Solomon's Mines 3618	Cedric Hardwicke-Roland Young			
(See production article, May 22,'37, p. 16.)				
Non Stop New York	Anna Lee-Desmond Tester			
Two of Us	Jack Hulbert-Gina Malo		64	

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Captain Calamity 128	George Houston-Movita	Nov. 29†	66	
Devil On Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 8
Forever Yours 155	Benjamino Gigli	May 15,'37†		
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar. 27,'37†	77	
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	70	Oct. 17
Killers of the Sea (G) 135	Lowell Thomas	May 8,'37†	50	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 17,'37†	75	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Mar. 6,'37†	58½	Aug. 28
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Sing, Cowboy, Song (G) 145	Tex Ritter-Louise Stanley	May 22,'37†	59	June 5,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4†	79½	Sept. 19
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
Trouble in Texas (G) 148	Tex Ritter	Feb. 27,'37†	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	90	June 6
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 21,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm	Conrad Nagel-Eleanor Hunt	June 18,'37†	63	
Boots of Destiny	Ken Maynard-Claire Dodd	July 23,'37†		
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Girl Said No, The (G)	Robt. Armstrong-Irene Hervey	Sept. 2,'37†	75	May 29,'37
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras	Thunder-Rex	Aug. 27,'37†		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Love Takes Flight	Bruce Cabot-Beatrice Roberts	Aug. 20,'37†		
Murder at the Rancho	Ken Maynard			
Mystery of the Hooded Horsemen	Tex Ritter	Aug. 13,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Rendezvous in the Alps	Jane Baxter-Ronald Squire	July 30,'37†	75	Oct. 10
(Reviewed under the title, "Dusty Ermine.")				
Renfrew of the Mounted				
Riders of the Rockies	Tex Ritter-Louise Stanley	July 9,'37†		
Shadow Strikes, The	Rod La Rocque-Lynn Anders	July 16,'37†		
Small Town Boy, The	Stuart Erwin-Joyce Compton	Aug. 6,'37†		
Snow Covered Wagons				
Something to Sing About	James Cagney			
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10
Stars and Stripes				
Sweetheart of the Navy	Eric Linden-Cecilia Parker	June 25,'37†		
Tex and the Boy Scouts	Tex Ritter			
Trailing Trouble	Ken Maynard	Aug. 27,'37†		

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1†	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Luck of the Irish	Richard Hayward	Sept. 15†		
Oil Raider, The	Buster Crabbe	Nov. 1†	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
White Ivory	Jack Mulhall	Dec. 1†	69	
Coming				
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	82	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoefler Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	82	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37
Coming				
Crime of Voodoo	Fredi Washington		83	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	80	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	
Coming				
Deerslayer				
I Demand Payment	Betty Burgess-Jack LaRue			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	96	
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Coming				
Borrowed Time				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37†	108	Dec. 19
(See production article, Dec. 24, p. 16; exploitation: Jan. 2,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Day at the Races, A 730	Marx Brothers-Allan Jones	June 11,'37†	111	
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67.)				
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 3,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 6,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	78	
Night Must Fall (A) 727	Robt Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Parnell 722	Clark Gable-Myrna Loy	June 4,'37†	119	
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	87	Aug. 15
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18†	74	Dec. 19
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37
Coming				
Broadway Melody of 1937	Eleanor Powell-Robt. Taylor	July 23,'37†		
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	July 25,'37†	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Double Wedding	Wm. Powell-Luise Rainer			
Emperor's Candlesticks, The 733	William Powell-Luise Rainer	July 2,'37†		
(See "In the Cutting Room," May 22,'37.)				
Firefly, The	Jeanette MacDonald-Allan Jones			
General Hospital	Virginia Bruce-Franchot Tone	July 9,'37†		
Good Earth, The (A)	Paul Muni-Luise Rainer	Aug. 6,'37†	138	Feb. 6, 37
(See production article, July 11, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99.)				
Hell Divers (G)	Clark Gable-Wallace Beery	June 4,'37†	109	Dec. 26,'31
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July reissue	90	Apr. 28,'34
Marie Walewska	Greto Garbo-Charles Boyer			
Married Beore Breakast	Robt. Young-Florence Rice	June 18,'37†		
Naughty Marietta (G)	Jeanette MacDonald-N. Eddy	Aug. reissue	106	Mar. 2, 35
Saratoga	Clark Gable			
Topper	Constance Bennett-Cary Grant	July 16,'37†		
Umbrella Man	George Murphy	July 30,'37†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Atlantic Flight	Dick Merrill			
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney			
Boy of the Streets	Jackie Cooper			
Hoosier Schoolboy	Mickey Rooney-Anne Nagel			
Legion of Missing Men	Ralph Forbes			
Outer Gate	R. Morgan-K. Linaker			
Paradise Isle	W. Hull-Movita			
Riders of the Dawn	Jack Randall			
Thirteenth Man	W. Heyburn-I. Courtney			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 21
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 15,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 22,'37†	77	Jan. 30, 37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 5

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 9,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29†	72	Nov. 14
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	79	Apr. 17,'37
Hollywood Boulevard (G) 3603	Marsha Hunt-Robt. Cummings	Aug. 25†	74	Nov. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
Hotel Haywire (G)	Leo Carrillo-Mary Carlisle	June 4,'37†	*65	May 22,'37
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 20
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37†	*75	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 16,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	78	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	92	May 1,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 6
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 26
(Exploitation: Sept. 19, p. 65.)				
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37†	75	May 22,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
(Exploitation: May 29,'37, p. 67.)				
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Glady George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 8
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall			
Artists and Models	Jack Benny-Gail Patrick			
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†		
Double or Nothing	Bing Crosby-Mary Carlisle			
Easy Living	Jean Arthur-Edw. Arnold	July 30,'37†		
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
Forlorn River	June Martel-Larry Crabbe	July 2,'37†		
Good Night Ladies	Eleanore Whitney-Johnny Downs			
Great Gambini, The	Akim Tamiroff-Marian Marsh	June 11,'37†		
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Last Train from Madrid	Lew Ayres-Dorothy Lamour	June 25,'37†		
(See "In the Cutting Room," May 22,'37.)				
Midnight Madonna	Warren William-Mady Correll	July 2,'37†		
Mountain Music	Bob Burns-Martha Raye	June 18,'37†		
(See "In the Cutting Room," May 15,'37.)				
North of the Rio Grande 3670	William Boyd-George Hayes	June 18,'37†		
On Such a Night	Karen Morley-Grant Richards			
Rustlers' Valley 3671	William Boyd-George Hayes	July 23,'37†		
(See "In the Cutting Room," May 15,'37.)				
She's No Lady	Ann Dvorak-John Trent			
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
This Way Please	C. (Buddy) Rogers-Betty Grable			
Wild Money	Edward Everett Horton	July 9,'37†		

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	58	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37†	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37†	58	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Dangerous Holiday	William Bakewell-Lynn Roberts	June 7,'37†		
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†		
Down to the Sea 6009	Ben Lyon-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17†	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Hearts in Bondage (G) 6008	James Dunn-Charlotte Henry	Aug. 15†	72	June 6
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Lawless Land 6322	Johny Mack Brown-L. Stanley	Nov. 23†	55	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 29
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 8
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5
Three Mesquiteers, The (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37†		
Borrowed Trouble	Olsen and Johnson			
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 21,'37†		
(See "In the Cutting Room," May 15,'37.)				
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†		
Meet the Boy Friend	Carol Hughes-David Carlyle	July 5,'37†		
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†		
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37†		
Rhythm in the Clouds 6017	Warren Hull-Patricia Ellis	June 28,'37†		
She Didn't Want a Sheik	Ramon Novarro-Lola Lane			
Yodelin' Kid from Pine Ridge 6308	Gene Autry-Betty Bronson	June 14,'37†		

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines 727	Lee Tracy-Diana Gibson	May 14,'37†	58	
(See "Tomorrow's Headlines," "In the Cutting Room," Apr. 10,'37.)				
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Hollywood Cowboy 783	George O'Brien-Cecilia Parker	May 28,'37†		
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13,'37, p. 80.)				
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37†	*65	May 29,'37
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	116	May 8,'37
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 82; June 5,'37, p. 67.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37†	74	June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26
Toast of New York 719	Edward Arnold-Frances Farmer	June 11,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37.	82	Oct. 17
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
You Can't Buy Luck (G)	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Cafe (G) 730	John Beal-Armida	June 25,'37†	*65	May 29,'37
House in the Country	Fred Stone-Marjorie Lord			
Life of the Party, The	Gene Raymond-Harriet Hilliard			
Make a Wish	Bobby Breen-Marion Claire			
New Faces of 1937	Joe Penner-Harriet Hilliard			
On Again—Off Again	Wheeler and Woolsey			
(See "Easy Going," "In the Cutting Room," May 22,'37.)				
Riding on Air 771	Joe E. Brown-Florence Rice	June 18,'37†		
(See "All Is Confusion," "In the Cutting Room," Apr. 17,'37.)				
Super Sleuth	Jack Oakie-Ann Sothern			
(See "In the Cutting Room," May 22,'37.)				
Take the Heir	Guy Kibbee-Cora Witherspoon			
(See "In the Cutting Room," May 22,'37.)				
Vivacious Lady	Ginger Rogers-James Stewart			
Windjammer	George O'Brien-Constance Worth			
(See "In the Cutting Room," May 29,'37.)				
You Can't Beat Love (G)	Preston Foster-Joan Fontaine		*60	June 5,'37

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Meldoy of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21.)					
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 28
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers-M. Churchill	Oct. 23†	70	Oct. 24,'31
(re-issue)				
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
(Exploitation: Feb. 13,'37, p. 89.)				
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 29
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
(re-issue)				
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Doctor Bull (G) 768	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
(re-issue)				
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 26
(Exploitation: Nov. 21, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
(Exploitation: June 5,'37, p. 64.)				
She Had to Eat	Rochelle Hudson-Jack Haley	June 11,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
(re-issue)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Rob't Taylor	May 28,'37†	*90	May 22,'37
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Under the Red Robe 743	Conrad Veidt-Annabella	May 21,'37†	82	
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Business (G)	Jed Prouty-Spring Byington	June 18,'37†	61	Apr. 17,'37
Born Reckless	Rochelle Hudson-Brian Donlevy	July 9,'37†		
(See "In the Cutting Room," May 29,'37.)				
Californian, The	Ricardo Cortez-Marjorie Weaver	July 16,'37†		
Heidi	Shirley Temple-Jean Hersholt			
Lady Escapes, The (G)	Gloria Stuart-Michael Whalen	July 23,'37†	*65	June 5,'37
Lancer Spy	Peter Lorre-Dolores Del Rio			
Love Under Fire	Loretta Young-Don Ameche			
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven	Claire Trevor-Michael Whalen			
(See "In the Cutting Room," Apr. 17,'37.)				
Sing and Be Happy	Anthony Martin-Dixie Dunbar	June 25,'37†		
(See "In the Cutting Room," May 1,'37.)				
Slave Ship 746	Wallace Beery-Warner Baxter	July 2,'37†		
(See production article, Mar. 13,'37, p. 16.)				
Thin Ice	Sonja Henie-Tyrone Power			
(See "In the Cutting Room," May 29,'37.)				
Too Much Limelight	Jed Prouty-Spring Byington			
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field		66	Apr. 17,'37
Wee Willie Winkie	Shirley Temple-V. McLaglen	July 30,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Wild and Wooly	Jane Withers-Robt. Wilcox			
You Can't Have Everything	Alice Faye-Don Ameche			
(See "In the Cutting Room," May 15,'37.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Ernold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan.30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	88	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90.)				
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Sept. 4†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27†	83	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70.)				
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	80	Mar. 6,'37
Dead End	Sylvia Sidney-Joel McCrea			
52nd Street	Ian Hunter-Pat Paterson			
Gone with the Wind				
Hurricane	Dorothy Lamour-Jon Hall			
Knight Without Armour	Marlene Dietrich-Robt. Donat			
Pagliacci (G)	Richard Tauber-Steffi Duna		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)				
Prisoner of Zenda	Ronald Colman-M. Carroll			
Stella Dallas	Barbara Stanwyck-John Boles			
Vogues of 1938	Warner Baxter-Joan Benett			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	May 29,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77½	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20†	63	Nov. 28
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70.)				
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	85	Apr. 3,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car 1004	Robert Wilcox-Judith Barrett	June 20,'37†		
(See "In the Cutting Room," May 22,'37.)				
Black Aces	Buck Jones-Kay Linaker	Sept. 5,'37		
100 Men and a Girl	Deanna Durbin-Adolphe Menjou			
I Cover the War 1016	John Wayne-Gwen Gaze	July 4,'37†		
(See "In the Cutting Room," May 22,'37.)				
Love in a Bungalow 1009	Kent Taylor-Nan Grey	June 27,'37†		
Reported Missing	Wm. Gargan-Jean Rogers			
Road Back, The 1005	Larry Blake-John King			
(See production article, Apr. 24,'37, p. 16.)				
That's My Story	Claudia Morgan-Wm. Lundigan			
Too Clever to Live	Tom Brown-Barbara Reed			
Westbound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37†		
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Flying Fists	Herman Brix-Jeanne Martel	Apr. 25,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Roaring Motors	Herman Brix	May 30,'37†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Trail Feud, The	Tom Tyler-Harlene Wood	May 1,'37†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Lost Ranch	Tom Tyler	July 10,'37†		
Winning Stroke, The	Herman Brix	June 15,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27,'37, p. 82.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The 115	George Brent-Anita Louise	May 22,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
(Exploitation: Apr. 10,'37, p. 91.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	*100	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Slim 114	Pat O'Brien-Henry Fonda	June 12,'37†	86	
(See "In the Cutting Room," Jan. 16,'37.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter	Joan Blondell-Pat O'Brien			
(See "In the Cutting Room," May 29,'37.)				
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Confession	Kay Francis-Ian Hunter			
(See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)				
Dance, Charlie, Dance (G)	Stuart Erwin-Jean Muir		*65	May 1,'37
Deep South, The	Gloria Dickson-Claude Rains			
(See production article, May 8,'37, p. 16.)				
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Fly-Away Baby 125	Glenda Farrell-Barton MacLane	June 19,'37†		
Food for Scandal	Fernand Gravet			
Footloose Heiress	Craig Reynolds-Ann Sheridan			
(See "In the Cutting Room," Apr. 10,'37.)				
Lady Luck	Barton MacLane-Ann Sheridan			
(See "In the Cutting Room," May 8,'37.)				
Marry the Girl 116	Frank McHugh-Mary Boland	July 31,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Perfect Specimen, The	Errol Flynn-Joan Blondell			
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37†	58	
Singing Marine, The 101	Dick Powell-Doris Weston			
(See "In the Cutting Room," Mar. 27,'37.)				
That Certain Woman	Bette Davis-Henry Fonda			
(See "In the Cutting Room," May 29,'37.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37†	60	Mar. 13,'37

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls.	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†	79	
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Great Love of Beethoven	Harry Baur			
Itto	Simone Berriau			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	93	Oct. 8
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11	95	Dec. 13
Cloistered (G)		Best	May 9	80	Nov. 7
(Exploitation: Mar. 27,'37, p. 78.)					
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Episode (A)	Paula Wesley	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18	70	Sept. 26
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 8
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pearls of the Crown A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman im Hause Habsburg.")					
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 8
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 8
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	18
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
False Alarms (10-10) (3 Stooges)	Aug. 16†	18
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
From Bad to Worse Charlie Chase	June 4,'37†	
Grand Hooter (6-5-37) Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Loves Comes to Mooneyville (1-2-37)	Nov. 14†	18
My Little Feller Andy Clyde	May 21,'37†	
New News (4-17-37) (Collins-Kennedy)	Apr. 1,37†	17½
Oh, Duchess (11-21) Polly Moran	Oct. 9†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (3 Stooges) (11-14)	Sept. 11†	20
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Foxy Pup, The (6-5-37)	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	7
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7)	Oct. 2†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Two Lazy Crows (11-28)	Nov. 26†	7
COLUMBIA TOURS		
Gold Quest of the Ages... (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	
Star Gazers (11-7)	Oct. 15†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14)	Sept. 4†	9½
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18†	11
Wedding Deal, The	Feb. 26,'37†	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3) (6-5-37)	May 20,'37†	
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18†	9
HAPPY HOUR		
Goose Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.
KRAZY KAT CARTOONS		
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time	May 6,'37†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win	May 7,'37†	
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10)	Aug. 30	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	7
SCREEN SNAPSHOTS		
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—(5-29-37)	Apr. 30,'37†	9½
No.9—	May 22,'37†	
No. 10—	June 4,'37†	
SPECIAL		
Belgium (3-6-37)	Dec. 25†	8½
Castle Town of France (2-20-37)	Nov. 1†	8½
Old Paris and Berne (2-20-37)	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11†	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10)	Sept. 18†	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	7
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 29†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	1 rl.
Ozzie Ostrich Comes to Town	May 28,'37†	7
Play Ball	June 11,'37†	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26)	Dec. 13†	11
Crystal Ballet	May 28,'37†	11
Feminine Form (8-29)	Aug. 7†	10
Krazl-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Ornamental Swimming	June 4,'37†	10
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Girls Ahoy!	June 11,'37†	17
Hamlet and Eggs	June 18,'37†	2 rls.
Happy Heels (8-22)	Aug. 1†	18
Her Accidental Hero	May 21,'37†	17
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love in Arms	May 28,'37†	18
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20†	19
Peaceful Relations	June 19	18
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19)	Dec. 13†	19
Spring Is Here	Oct. 30†	20
That's the Spirit	June 25,'37†	2 rls.
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo (5-29-37)		10
Broadway Dance Parade	June 15,'37†	10
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers (6-5-37)	Aug. 15†	12
Floridian Curiosities (5-29-37)	Jan. 10,'37†	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)		12
Isle of Paradise		11
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	

IMPERIAL

Title	Rel. Date	Min.
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
No. 10—It May Happen to You	June 5,'37†	21
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Hong Kong, Hub of China	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12†	9
Rocky Mountain Grandeur	June 26,'37†	8
Serene Siam	May 29,'37†	
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The	May 29,'37†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Have Courage	June 12,'37†	
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood: Second Step (2-20-37)	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Vote (9-5)	Sept. 5†	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10
MUSICAL COMEDIES		
Carnival in Paris	May 29,'37†	21
Girl's Best Years, A (2-20-37)	Dec. 25†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7)	Sept. 26†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Bored of Education (9-5)	Aug. 29	10
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Roamin' Holiday	June 12,'37†	11
Rushin' Ballet	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7)	Sept. 26†	10
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Golf Mistakes	June 12,'37†	10
Grand Bounce, The	May 22,'37†	11
Hurling (1-9-37)	Nov. 14†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill")		10
Sports on Ice	Oct. 10†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26†	10

SPECIAL

Title	Rel. Date	Min.
Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.)	Apr. 9,'37†	21

TABLOID MUSICALS

Title	Rel. Date	Min.
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5†	11
Song of Revolt	May 29,'37†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Be Human	Nov. 20†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The	June 18,'37†	7
Making Friends	Dec. 18†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	7
Pudgy Picks a Fight (5-22-37)	May 14,'37†	8
Training Pigeons	Sept. 18†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Car-Tune Portrait, A	June 25,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4†	8
Hawaiian Birds	Aug. 28†	9
Play Safe	Oct. 16†	7

HEADLINERS

Title	Rel. Date	Min.
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	10
Friml Favorites Rudolf Friml, Jr., and Orch.	June 4,'37†	11
Gypsy Revels (8-22) Yasha Bunchuk and Orch.	Aug. 7†	11
Installment Collector, The Fred Allen	July 24,'37†	10
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Night in Manhattan	July 30,'37†	10
Rah, Rah, Football Will Osborne and Orch.	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	10
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Star Reporter, The No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37†	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37†	11

MUSICAL ROMANCE

(Technicolor)

Title	Rel. Date	Min.
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	July 23,'37†	9
Song of the Islands (5-22-37)	May 21,'37†	10
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20†	10

PARAGRAPHICS

Title	Rel. Date	Min.
Aviator Shorty	July 23,'37†	10
Broadway Highlights, No. 8	Dec. 11†	10
Broadway Highlights, No. 9		10
Circus Comes to Town, The	June 25,'37†	10
Game Trails	Apr. 30,'37†	10
It's a Living	Mar. 5,'37†	10
Lulu's Love	Aug. 14†	10
Nobody Home	Apr. 2,'37†	10
Rhythm of the River	Oct. 9†	10
Safety in the Air (5-22-37)	May 28,'37†	10

Title	Rel. Date	Min.
Sailor Shorty	Oct. 23†	10
Straight as an Arrow (11-21)	Sept. 18†	10
That's Their Business	Nov. 13†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	9

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All Aboard	Nov. 13†	11
No. 5—Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	9
No. 7 — Magic Caverns — Albert Payson Terhune— Swing Fashions	Feb. 12,'37†	9
No. 8 — Tides of Fundy — Home of the Rainbow— Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	11
No. 10 — Sailboat Time — Twilight on the Trail— Magnetic Music (5-22-37)	May 7,'37†	11
No. 11—Fishing Highlights	June 4,'37†	11
No. 12—	July 2,'37†	10

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Fashions in Love	July 24	8
Rhythm Party, The	June 26	9
Shorty at the Seashore	July 10	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Hold the Wire	Oct. 23†	7
Hospitaliky	Apr. 16,'37†	7
I'm in the Army Now	Dec. 25†	7
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Lost and Foundry	July 16,'37†	7
Morning, Noon and Night Club	June 18,'37†	7
My Artistical Temperature	Mar. 19,'37†	7
Never Kick a Woman	Aug. 28†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
Twisker Pitcher, The	May 21,'37†	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(Cinecolor)

Title	Rel. Date	Min.
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	11
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	11
No. 6	July 2,'37†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The (8-22) The Westerners	July 31	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37†	8
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37†	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	8
You Came To My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.

GRANTLAND RICE SPORTLIGHTS

(NEW SERIES)

Title	Rel. Date	Min.
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz, The (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37†	10
No. 37—Swing Stars (5-22-37)	May 14,'37†	10
No. 38—Pan-American Champions	June 11,'37†	10
No. 39—Rhythm of the Game	July 9,'37†	

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 25	July 10	5

EASY ACES

Title	Rel. Date	Min.
Etiquette	Nov. 29	9

HEADLINER SERIES

Title	Rel. Date	Min.
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Dummy Ache	July 10	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Vocalizing (10-10)	Oct. 23†	20½

MAJOR BOWES AMATEUR PARADE

Title	Rel. Date	Min.
No. 2	June 5	10
No. 3	July 3	10

MARCH OF TIME

Title	Rel. Date	Min.
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Don't Be Like That (1-30-37)	Dec. 4†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4†	18

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
Swing It	July 3	18
That Man Samson	May 28,'37†	19

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Cupid Gets Her Man	July 24	7
Inlawful	Apr. 30,'37†	
It's a Greek Life (3-28)	Aug. 2	7
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8

SMART SET

Title	Rel. Date	Min.
Grandma's Buoys (1-2-37)	Dec. 18†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18†	15

SPECIAL

Title	Rel. Date	Min.
Day With the Dionne Quintuplets, A (4-24-37)		18

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37	9
Ladies Day	Dec. 18†	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting On the Dog	Feb. 12,'37†	
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26)	Nov. 20†	11

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Swamp Land	Sept. 18†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Bridal Grief	Feb. 5,'37†	19
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wrong Romance, The	May 14,'37†	19

WORLD ON PARADE

Title	Rel. Date	Min.
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11†	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

ALEXANDER

Title	Rel. Date	Min.
Trailing the Seahorse (1-9-37)		11

AMERICAN RED CROSS

Title	Rel. Date	Min.
Behind the Flood Headlines (5-8-37)		11

ASTOR

Title	Rel. Date	Min.
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

FILM EXCHANGE

Title	Rel. Date	Min.
Ski-Esta (1-2-37)		10

MATSON

Title	Rel. Date	Min.
Coronation Preview (3-27-37)		10

ROGERS SPECIAL

Title	Rel. Date	Min.
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-18)	Nov. 13†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
101. Mickey's Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½

SILLY SYMPHONIES

Title	Rel. Date	Min.
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27. (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37†	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36 (5-15-37)	May 10,'37†	9½
No. 37 (5-15-37)	June 7,'37†	9½
No. 38	July 5,'37†	
No. 39	Aug. 2,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The (3-13-37)	Mar. 3,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers (5-15-37)	Apr. 26,'37†	7
Stevedores, The	May 24,'37†	7
Turkey Dinner	Nov. 30†	8

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Alpine Cabaret	Aug. 4,'37†	10
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The (5-15-37)	May 12,'37†	10
Flippen's Frolics (7-11)	July 14	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10)	Sept. 30†	11
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes With Rhythm (5-15-37)	June 9,'37†	10
Singing Bandit, The	July 7,'37†	
Television Highlights	Dec. 23†	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Battle Royal (7-18)	June 22	7
Beachcombers (10-3)	Oct. 5†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30†	7
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Trailer Thrills (5-15-37)	May 3,'37†	7
Unpopular Mechanic (10-17)	Nov. 6†	8
Wily Weasel, The	June 7,'37†	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8½
No. 30—Novelty (12-26)	Dec. 7†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty	June 21,'37†	9
No. 38—Novelty (5-15-37)	July 19,'37†	9
No. 39—Novelty	Aug. 16,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Sylvia Foos		
Vitaphone Stageshow	July 25	10
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	11
Nickel Lowdown Charles Kemper	May 1,'37†	11
Vitaphone Funsters Johnny Burke	May 29,'37†	11

BIG V. COMEDIES

Title	Rel. Date	Min.
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Oily Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Rhythmitis Hal LeRoy-Toby Wing...	June 13	2 rls.
Song of a Nation, The..... (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	20
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	10
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	20
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
"Give Me Liberty" John Litel	Dec. 19†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	20
Mail and Female Ken Murray	Mar. 27,'37†	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	21
Movie Mania Dave Apollon	May 8,'37†	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	20
Day at Santa Anita Sybil Jason	May 22,'37†	18
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37†	

COLORTOUR ADVENTURE

(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	10
Along the Mediterranean	Dec. 5†	10
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	10
Alpine Grandeur	May 15,'37†	1 rl.
Gateway to Africa	June 12,'37†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	8
No. 34—Porky's Duck Hunt	Apr. 17,'37†	8
No. 35—Porky and Gabby	May 15,'37†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Carl Hoff and Orchestra	July 11	10
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)	Oct. 17†	11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)	Nov. 28†	10
Jimmie Lunceford and Orch. (1-23-27)	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCev and Orch.	Apr. 17,'37†	11
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch.	May 29,'37†	1 rl.
Eliseo Grenet and Orch.	June 19,'37†	

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 23—I Love to Singa (6-20)	July 18	7
No. 24—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 25—At Your Service, Madame	Aug. 29	7
No. 26—Toy Town Hall (9-19)	Sept. 19	7
No. 27—Boulevardier of the Bronx	Oct. 10†	7
No. 28—Don't Look Now	Nov. 7†	7
No. 29—Coocoonut Grove	Nov. 28†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella With the Fiddle (4-10-37)	Mar. 27,'37†	8
No. 34—She Was An Acrobat's Daughter	Apr. 10,'37†	8
No. 35—Ain't We Got Fun	May 1,'37†	8
No. 36—Clean Pastures	May 22,'37†	
No. 37—Uncle Tom's Bungalow	June 5,'37†	
No. 38—Streamlined Greta Green	June 19,'37†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sport's Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	10
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	10
No. 9—Hats—Bathing Suits	May 11,'37†	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Cept. 26†	10
Ounce of Invention, An Ray Gross	Oct. 24†	10
Oklahoma As Is Cal Tinney	Dec. 19†	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	
Whale Ho (7-14)	Feb. 13,'37†	10
Medium Well Done Hardeen	Mar. 6,'37†	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	11
Home Run on the Keys 4-3-37) Babe Ruth	Apr. 24,'37†	9
Check Your Cash Luis Zingone	May 22,'37†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14	
S. O. S. Coast Guard 6441	Aug. 28,'37†	
Vigilantes Are Coming, The 3582 Bob Livingston-Kay Hughes	Aug. 22	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19†	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-8) Buck Jones-Maria Shelton (15 episodes)	July 6†	
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37†	
Wild West Days Johnny Mack Brown	July 5,'37	

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Atkinson, Nebraska

Dear Herald:

We drove in here to see our old friend A. G. Miller, who operates the Lyric theatre. That is, he used to operate it until he and Jim Farley went into partnership in the post office business. Since then he has delegated the operation of the theatre to his father, Al Miller.

A. G. is kept pretty busy looking after the customers' mail, since he and Jim have the only post office in Atkinson, and Atkinson gets a lot of mail.

Al Miller used to be pretty busy looking after the patrons of the Lyric until he fell down stairs a few weeks ago and broke one of his hips, since which time he has been on vacation and has formed an intimate acquaintance with the local M. D., but right now we are glad to say that he is much improved and will soon be back on the job.

We went up and called on Al. We found him sitting in a rocking chair with a cigar in his mouth and the MOTION PICTURE HERALD in his hands and the language he was using relative to a certain colyumnist would hardly be proper for use here. He started to tell us about the number and size of the trout he caught in Brush creek and he probably would have caught all the trout in the creek if we hadn't stopped him by telling him that this is the closed season on trout. Then he switched to shooting mallard ducks on "Annie's Puddle." Annie's Puddle is the name given on the map to a small lake in the sandhills south of Atkinson, and it was here that he shot so many ducks that he had to commandeer a government truck and one of the P.W.A. boys to haul them into town. We are convinced that there is no use for any local talent to try and get the belt away from Al.

▽

At O'Neill we stopped to call on Georgia Racely, who operates the O'Neill popular playhouse, but Georgia was not at the theatre. Then we went to her home and she was not there. Our guess is that she was out some place to a bridge party, as these O'Neill folks are pretty strong on bridge. Georgia missed seeing a mighty fine gentleman (one just left as we called), and the next time we go to O'Neill we hope the bridge party will all have gone to the theatre, including Georgia.

▽

The superintendent of our high school is occupying our home and we can't get it until he leaves next Monday. In the meantime we are living at the hotel and there are ten superintendents of that "shelterbelt" living here, or probably they are inspectors. Anyhow they have been sent out here to inspect the trees on the "belts." We judge that none of them is a lieutenant or captain as none of them is wearing spurs. We understand that they are drawing from $140 a month to $300 and all expenses paid.

If we hadn't got a big rain here last night it is likely the town could have got rid of a lot of its dogs, as it has several dozen it could have spared very handily.

▽

We started to drive over to Creighton, Verdigris, Center and Niobrara today and when we got as far as Brunswick we learned that we had to take a detour of five miles on account of some road work on the highway.

This detour was not a subject fit for discussion at the Ladies' Aid Society because it was made up largely of mud holes caused by a big rain the night before. We drove through mud holes for about two miles and became so disgusted that we turned around and came back home.

The town of Niobrara is located close to an Indian reservation and one can see lots of Indians in the town every day and it is on this reservation where the government built a number of cottages for the Indians to live in, but we have been told that instead of living in them they pitch their tepee outside and live in them and stable their ponies in the house. You know that Indians are strong for ponies; they generally have from two to six apiece and they are also 100 per cent for dogs and it is nothing uncommon for a family to have from three to a dozen.

They regard stewed dog as a delicacy and they serve them at all important functions as we do turkey. They tell us that an Indian will trade anything he has for a dog, except one of his ponies, and we have been told that he would even trade his squaw for a fat Newfoundland bulldog. Their affinity for dogs reminds us a whole lot of Uncle Leazer Ziggs back in Indiana. Uncle Leazer had a foxhound that he called "Old Beller," and Old Beller had a habit of sleeping on the kitchen floor and Aunt Polly would stumble over him and then kick him out of the house, but finally her patience became exhausted and she said to Uncle Leazer, "Say, Leazer, I'm getting sick of this old pothound under my feet all the time, you have got to get rid of him." And so one day Uncle Leazer went over to one of the neighbors and when he came back he said to Aunt Polly, "Well, Polly, I sold Old Beller today to Zeb Watkins for fifty dollars." This was good news to Aunt Polly and she said, "Good for you Leazer. Did you get the money for him?" And Uncle Leazer replied, "Yeah; that is, I didn't just exactly get the cash for him but he paid me in pups. He gave me five pups at ten dollars a pup for him."

SHORT PRODUCT PLAYING BROADWAY

Week of June 2

CAPITOL		
	Golf Mistakes	MGM
CENTRAL		
	Ghosts	MGM
CRITERION		
	Jacques Fray and His Orchestra	Vitaphone
	Streamlined Greta Green	Vitaphone
MUSIC HALL		
	Donald Duck	United Artists
PARAMOUNT		
	Popular Science, No. 4	Paramount
	Pan-American Champions	Paramount
RIALTO		
	Jack Denny and His Orchestra	Vitaphone
	The Wrong Romance	RKO Radio
RIVOLI		
	Don Donald	United Artists
	Screen Snapshots, No. 7	Columbia
ROXY		
	I'm in the Army Now	Paramount
	Comic Artist's Home Life	Educational
	Stranger Than Fiction, No. 39	Universal
STRAND		
	Uncle Tom's Bungalow	Vitaphone
	Pictorial, No. 7	Vitaphone

▽

We can well remember back when we heard the rat-ta-ta-tat of the blacksmith's hammer on the anvil and the jingle of the sleigh bells, but these have given away to the honk of the horn and the agony of the radio jazz orchestras. Speaking of jazz orchestras—but then we'll skip that for now.

▽

On our way home from touring the southern part of the state we stopped at Genoa to call on Henry and Ma Peterson, who operate the Genoa theatre. Of course Ma Peterson does the most of the work around the place while Henry runs a jackrabbit train from Columbus, Nebraska, to several northwestern points. When Henry gets off his run he goes back to Genoa and helps Ma operate the theatre, unless the catfish are biting in the Loupe river, and if they are then the bulk of the work is loaded onto Ma, and Ma, having a somewhat delicate constitution, makes it pretty tough on Ma.

▽

You are no doubt all of you familiar with a district court's decision at Beatrice, Nebraska, declaring Bank Night a lottery and in violation of the state statute and that this decision will stand as an interpretation of the law until it is reversed by the supreme court.

When we were in Omaha recently we were told that the decision only affected those living in that judicial district and that some of the theatres in Omaha would continue to operate Bank Night. Well, maybe they will, and if they do it will be all right with us, but it has always been our understanding that Omaha was still a part of the state of Nebraska.

▽

There was a bill before our legislature requiring a person to pay his personal property taxes before the country treasurer could issue him a license for his automobile. There was some sense to that bill, but it is quite evident that politics got into it and some legislators were afraid of offending some voters.

COLONEL J. C. JENKINS
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●

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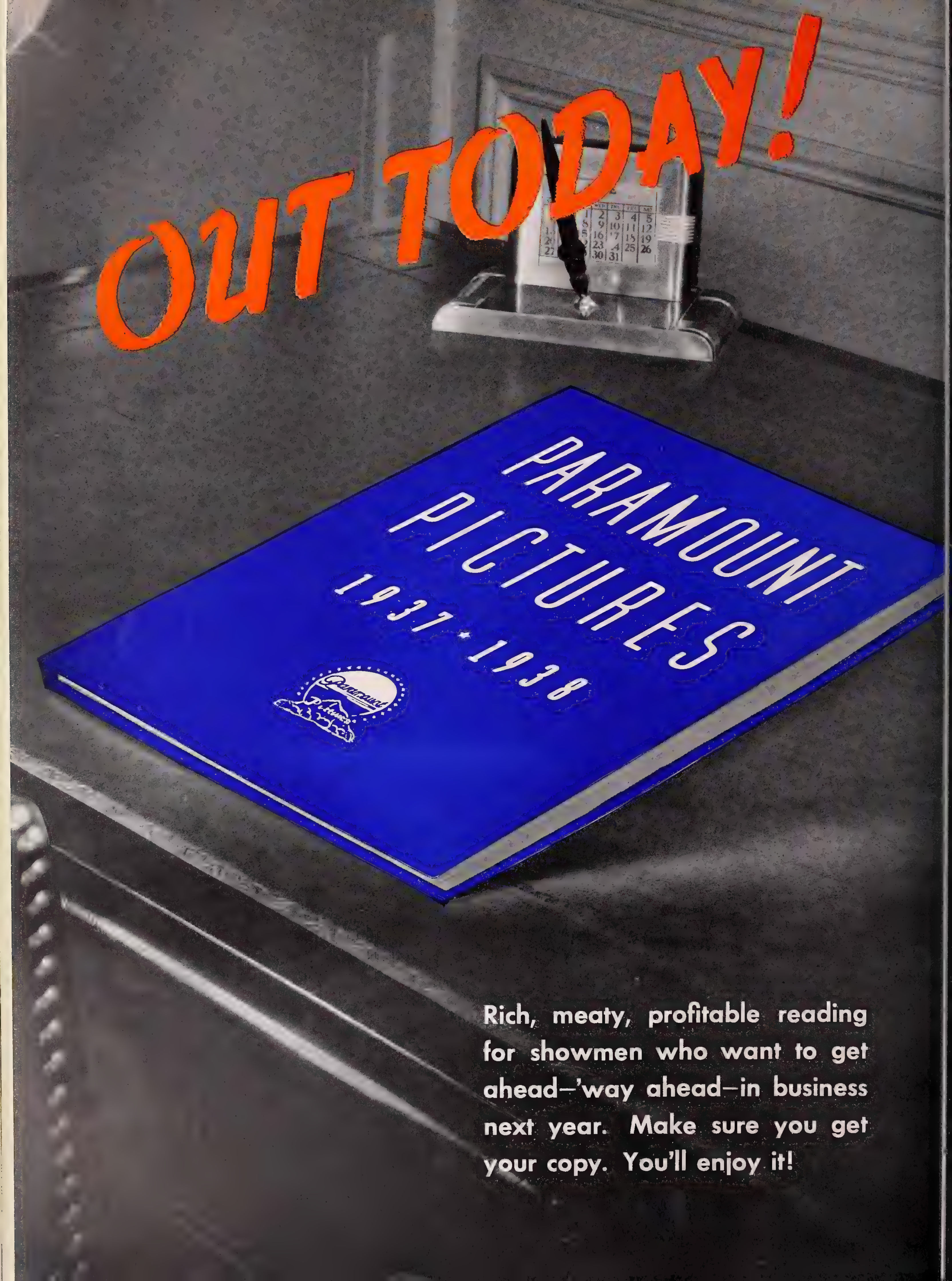
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MOTION PICTURE HERALD

RKO AND LOEW'S RESUME CHANCE GAMES IN EAST

ZUKOR PREDICTS FIVE-WEEK RUNS FOR BIGGER FILMS

ACADEMY ISSUES REEL FOR SOUND QUALITY TESTS

FEATURES ANNOUNCED AT CONVENTIONS:
BY UNITED ARTISTS, 36—BY RKO, 56

JUNE 19, 1937
Vol. 127, No. 12

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IT'S FUN TO BLOW BUBBLES!

—but when they talk about NEXT year ask 'em "WHAT ABOUT NOW!"

M-G-M's Summer Plan, releasing Millions of Dollars of Giant Pictures for your hot-weather screen, is the Talk of the Industry! "Day at the Races" is off to a flying start! "Captains Courageous" "Broadway Melody of 1938" "Parnell" "Good Earth" "Emperor's Candlesticks" are just a few of M-G-M's Big Ones during June, July and August. The public doesn't care about "Seasons". They only know one thing. *Faith in M-G-M all year 'round!*

READY FOR A GLORIOUS 4th

WHAT A CHANCE FOR A CELEBRATION!..

The ARMY in 'Flirtation Walk'! . .The NAVY in 'Shipmates Foreve

THE SING

All These New Warren & Dubin Hits Already Broadcast Over 200 Key Stations by Fred Waring, Rudy Vallee and Other Leading Orchestras!

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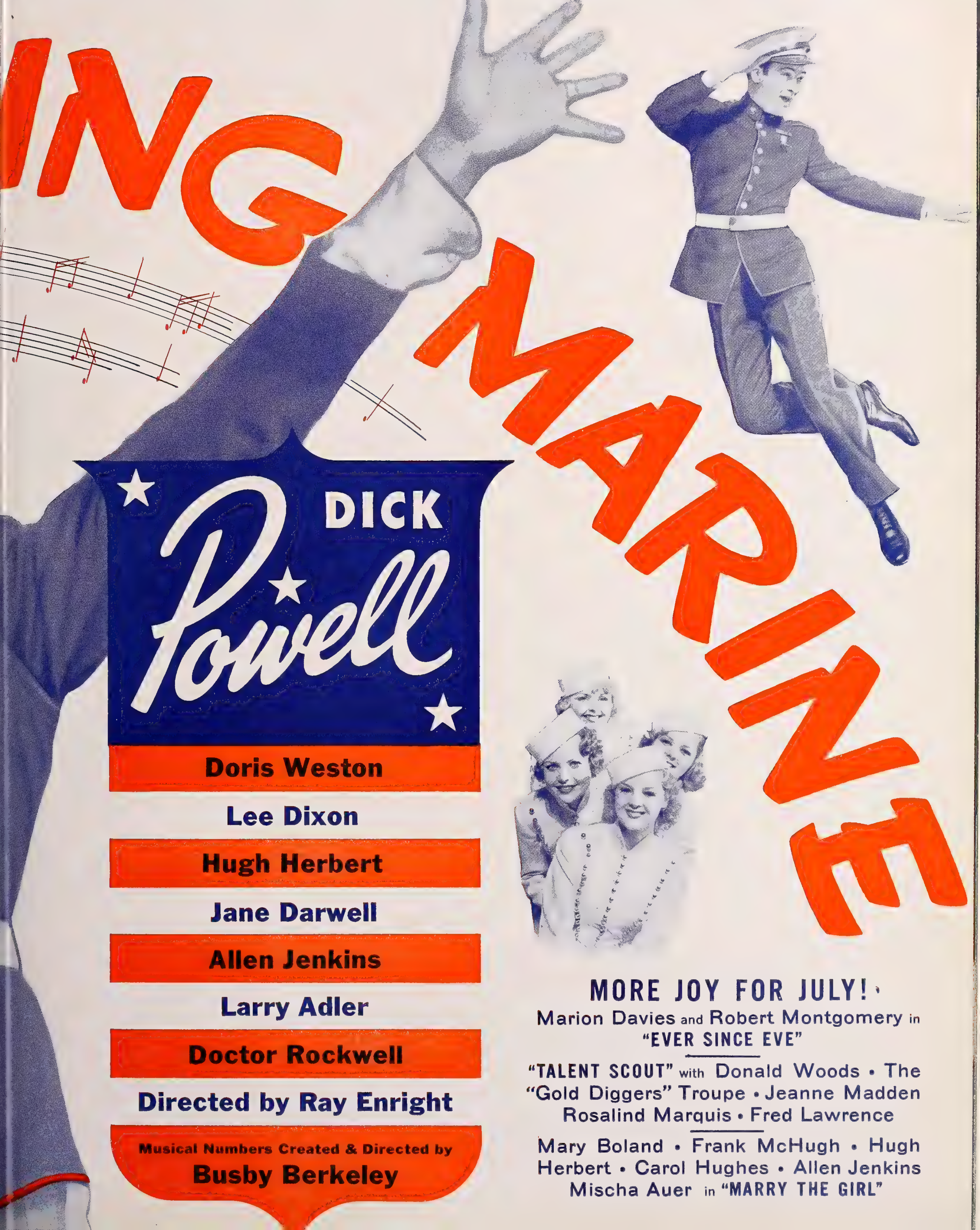
•
You Can't Run Away From Love Tonight
•
The Lady Who Couldn't Be Kissed
•
The Song of the Marines (We're Shovin' Right Off Again)
•
I Know Now
•
Night Over Shanghai*

*Lyric by Johnny Mercer

. . . Now **WARNER BROS.** Call Out the Marines to Top Both with



DICK
Powell

Doris Weston
Lee Dixon
Hugh Herbert
Jane Darwell
Allen Jenkins
Larry Adler
Doctor Rockwell
Directed by Ray Enright
Musical Numbers Created & Directed by
Busby Berkeley

MORE JOY FOR JULY!

Marion Davies and Robert Montgomery in
"EVER SINCE EVE"

"TALENT SCOUT" with Donald Woods • The "Gold Diggers" Troupe • Jeanne Madden
Rosalind Marquis • Fred Lawrence

Mary Boland • Frank McHugh • Hugh Herbert • Carol Hughes • Allen Jenkins
Mischa Auer in **"MARRY THE GIRL"**

THE
RECORD STILL
ROLLS UP...
*getting greater
every day!*

20th AGAIN TOPS THE INDUSTRY IN BOXOFFICE CHAMPION POLL!

Dazzling delivery of 1936-37 hits continues as new season approaches!

●

For the *third* time in *four* months, 20th completely steals the show in Motion Picture Herald's Boxoffice Champion report . . . with three of the nation's biggest money-makers . . . three for 20th and four for the rest of the field. "Wake Up and Live," "Cafe Metropole" and "Fifty Roads to Town" were 20th's May headliners . . . with a flock of others coming up for the rest of 1936-37!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

BUT
IT'S ONLY
A FORECAST OF
GREATER THINGS
TO COME!

SEE PAGES 19 to 44

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 127, No. 12 **June 19, 1937**

SLAPSTICK WORLD

AN especially rich and nutty flavour is pervading the columns of the daily press these days. In major rank as news was the revelation of Italian government dictation to the press, with detailed instruction on what to print, what not to print, what to say about whom—with no attention to facts indicated. It makes one feel that Mussolini is another Benvenuto Cellini, without the glamour. . . . In New York Mr. Sinclair Lewis and Sidney Howard, invited to supply a German dramatic producer with proof of their Aryan ancestry, solemnly informed him that they were in truth Sinclair Levy and Sidney Horowitz. . . . The biggest attention that the metropolitan press has ever given a flower has gone to the Krubi, a giant tropical specimen in a botanical garden. It got the space because it stank. That's true to the pattern of journalism. There's little space for violets. . . . Speaking of violets, Elaine Jacobs Barrie Barrymore achieved the news columns again through the reported efforts of the Barrymore family to suppress a one-reel picture, said to star the lady, under the title of "How to Undress Before Your Husband." Anyway, the Blythe family can contend they saw the name Barrymore first. . . . Herr Hitler is reported by the United Press to have staged a formal out-throwing of Leni Riefenstahl, once his social favorite and "czarina of German movieland," on the ground she is non-Aryan. That was a device that did not occur to bluff old Henry VIII, another direct action leader. Anyway Miss Riefenstahl is red-headed, so things just couldn't last forever. . . . The American Medical Association in convention heard from a surgeon who removed the frontal lobes of a patient's brain and thereby converted him into a star salesman. This tends to indicate that to be born about half-witted puts one more perfectly in tune with the customers. One might, on this scientific authority, revise Mr. Carl Laemmle's advice of years ago to make it read: "Use only half the brains God gave you."

△ △ △

A COLOR TRIUMPH

THE recording of the coronation of George VI in Technicolor as a documentary feature by Fox Movietone News organization is to be rated the most significant application of the instrument of the motion picture to the world's events since that spectacular and precedent-making picturing of the Durbar at Delhi by Charles Urban, now nearly three decades ago.

Not many of the screen's pioneering and tentative efforts are so promising of public interest and approval as this. There would seem excellent probability that by reason of its special appeals and historic significances, the coronation picture will do more for the general advancement of color acceptance than any other recent effort. This picture offers no fictions of fact or tint.

In this production there can be no quibbling about the essential relation of color to the narrative. The pageantry and ritualism of the crowning of a King of England is made of the tints of flashing jewels, gleaming gold and the ruby and purple of velvet. The march of the pomp of power on paths of glory is not to be recreated in black and white.

SYNTHETIC WAR

SOMEONE not so long ago, and probably it was the esteemed and facile Mr. Merlin H. Aylesworth, coined a soothing phrase anent motion pictures and radio including the words "a wedding of the arts". Sometimes we feel a bit canterbury about that wedding, but wedding is no word for what Bausch & Lomb, of Rochester, N. Y., optical experts to this and many other industries, have just done. By the use of a camera-obscura on the ground and a trigger controlled radio ejaculator on a plane in the air, synthetic target practice is now being conducted by the Army Air Corps bombing units. A radio impulse takes the place of a $750 bomb. It makes synthetic war with poisonous accuracy. Cinema camera men will be entertained by the dimensions of this new Bausch & Lomb lens, with a diameter of 9¼ inches, equivalent focal length of 168 inches and working at f:18.

△ △ △

THE SCREEN'S JOB

A PRESS DISPATCH reporting on the Central Conference of American Rabbis at Columbus, in Ohio, announces the appointment of "a committee to induce Hollywood to produce more movies of a religious nature."

Both the motion picture and society will be better served if the amusement screen devotes itself exclusively to the production of entertainment by standards consistent with common decency and is not concerned with matters that pertain properly to religious institutions.

The theatre can not perform any of the functions which belong to parents, teachers, pastors or guardians. It will be quite enough if the motion picture can properly attend to its own business of purveying entertainment, and entertainment without "message." A great many customers resent messages.

△ △ △

"CELLULOID CAT"

IT was the summer of 1912 when Mr. William A. Brady, in the heat of a drive of the stage against the nascent art of the cinema, proclaimed in the public press: "We have the movies on the run."

Within three years the movies had Mr. Brady on the payroll.

Now, again, the other day in New York, before the first convention of the Legitimate Theatre, sponsored by the American Theatre Council, Mr. Maxwell Anderson shook his mane and roared: "Pictures are too ephemeral in time and material to create an art. The test of an art is endurance. . . . The films have as much chance against the Theatre as a celluloid cat chasing an asbestos rat through Hell."

It is fairly apparent, one would think, that the diehards of the stage have nothing to worry about concerning the status of their medium—which they think is an art. That is why they are holding meetings to curse the screen and combat it.

Dramatists and showmen are not commonly hampered with

[*Continued on following page*]

This Week

"CELLULOID CAT"

[*Continued from preceding page*]

much analytical capacity. They are more often successes because they feel than because they think. That is why the defenders of the stage think they are the noble protagonists of an art when really they are trying to save some outmoded machinery. The art involved is the dramatic conveyance and purveyance to the consumers of certain enjoyable emotional stimuli and vicarious experiences. The screen appears to do this so well that the customers prefer it, and find it for various mechanical and social reasons considerably more available.

THE stage and screen alike are merely devices for the recreation or simulation of events. Neither is sacred, or even significant, save as it communicates. The screams of the defenders of the stage remind one of the rather recent wailings of the musicians belittling recorded and radio-transmitted music. Once the weavers of England struck against the power loom. It is within the memory of many a newspaperman that the printers violently demonstrated against the linotype.

Mr. Anderson says, "The test of an art is endurance. . . . " If the stage is enduring so nicely, what is all the shouting about? Also, to some observers it would appear that the screen has been doing some fairly capable enduring for the forty-two years since its founding.

Probably, however, one can render a greater service to American art tradition, not by discussing Mr. Anderson's views, but by correcting his metaphor. The original, orthodox and correct version, contributed to the folk-talk about 1895, was: "A celluloid dog with candle legs, chasing an asbestos cat through Hell." That was, in those days, reckoned a measure of minimum probability. It is painful to have these poetic young dramatists garble the phrase book.

Intimidation

Threats leveled at Hollywood film players for their appearances in pictures which may turn out to be undesirable to Nazi policy, has finally brought action by the State Department, which has obtained an agreement from the Hitler government that no further activities will be undertaken by German consuls in this country.

The climax came after threats to players in Universal's "Road Back." See page 16.

Chance Games Return

Opponents of change games in theatres received a blow in New York last week with the announcements of both the Loew's and RKO circuits that Screeno would be returned to their theatres. The other independent circuits, which had reduced the practice somewhat when the two major circuits discontinued the games some weeks ago, immediately made plans to increase the games as well. Meanwhile, chance game controversies all over the country, especially in Texas, where Bank Nights were declared illegal, attracted attention.

Full details are found on page 12.

Settlement But

The Hollywood strike, seven weeks old and nearing settlement for the last two weeks, finally ended with painters, scenic artists and makeup men returning to work under a promise of a 100 per cent union shop by July 1st. In other branches of the industry the American Federation of Labor, through the International Alliance of Theatrical Stage Employees, turned to intensive organization of unions for exchange and theatre employees.

The Hollywood agreement and reports of the situation nationally are covered in the story on page 13.

"De-Icing"

The new plan of title registration of the Motion Picture Producers and Distributors of America, Inc., was not presented to the organization's board of directors for ratification this week as expected, and since the board does not meet again until September, action on the proposal was therefore delayed until then. The extension of the protection period on currently registered pictures from 1935 to 1933 is said to have delayed any action before the board.

Details of the new plan are found in the story on page 18.

Munro on Doyle

Hoyt's Theatres was not concerned in the internal fight on the board of Greater Union Theatres which resulted in the retirement of Stuart Doyle as head of the company and as a director of General Theatres under which the two circuits are associated in Australian exhibition, according to Charles E. Munro, Hoyt's executive. Mr. Munro is now in New York discussing a continuation of the General Theatres set-up with his principal, Sidney R. Kent, president of Twentieth Century-Fox.

The Australian circuit manager's quotations on Mr. Doyle's resignation and his views on various other aspects of the industry in Australia are reported on page 69.

The U.A. Option

Motion Picture Herald has a letter from Dr. A. H. Giannini, president of United Artists Corporation, in which he denies a report that he has been in opposition to the option of purchase granted to Samuel Goldwyn and Alexander Korda.

"The matter of giving an option was the exclusive business of the stockholders of the company. I am not a stockholder. My part in the discussion was merely advisory."

Dr. Giannini says: "Be good enough to quote me as saying that I was in favor of the option."

Conventions' Finis

Next week will mark the end of the motion picture's sales convention season for 1937-'38 product with the meetings of GB Pictures in New York and Columbia Pictures in Hollywood. Meanwhile, Paramount and United Artists met this week as Republic Pictures along with Warners held regional meetings. Principal Pictures, General Pictures, Associated Artists and Major Productions revealed also, this week, plans for the coming season.

Details of the convention plans of GB and Columbia, along with other sales news, are found in the story on page 49.

56 from RKO Radio

RKO Radio Pictures held its annual sales convention this week in Los Angeles, where the management announced a program consisting of 56 features and 198 short subjects, including Pathe News, for 1937-38. S. J. Briskin, production chief, told the salesmen that individual picture budgets would be abandoned in the new season, in order to eliminate whatever production tendencies there may be at the studio toward the gradation of pictures.

RKO's new product lineup is described on page 45.

Culver City "Filmland"

Culver City has changed the direction of its drive to garner part of the fame that is Hollywood's by changing its name to a combination of "Hollywood" and "city," and Culver City voters will be asked to approve "Filmland" as the new name for the town.

That became known when directors of the local chamber of commerce were reported to have compromised in the fight to take the cognomen "Hollywood" for the town, which is outside of Los Angeles and contains within its bounds the studios of MGM, Selznick International (Pathe) and Victory.

With the new name "Filmland" approved, the Culver City boosters will start a drive to beautify the place and erect a sort of museum to store relics of the industry.

Near East Market

More than 475,000,000 persons in the Near East never have seen a motion picture, and Americans eventually would develop a vast market for their own product in those lands if they would cooperate in development of the indigenous, or domestic, production, in the opinion of Del Goodman, Far Eastern sales manager of Twentieth Century-Fox.

William F. Crouch, in Chicago, writes of a between-trains interview with Mr. Goodman, who had come from his headquarters in the Orient to receive the Sidney R. Kent sales award at the company's convention in Los Angeles. Story on page 50.

Government Quota

The British Government, through the Board of Trade, disclosed as its proposal for quota provisions of the new Films Act a ratio which would start at 20 per cent for distributors and 15 per cent for exhibitors, increasing gradually for ten years to 30 and 25 per cent. The official proposal came after the three trade sections failed to agree on stipulations and was received, for the most part, favorably.

Bruce Allan reports the story from London on page 72.

United Artists' 36

United Artists will release 36 features, a minimum of 10 of which will be in color, George J. Schaefer told delegates at the company's eastern sales convention in New York. The announcement, presaged by a release from the coast two weeks ago, lists titles from Samuel Goldwyn, Walter Wanger, David O. Selznick, Charlie Chaplin and Alexander Korda.

A report of the convention appears on page 47.

Centralizing

Brookings Institute this week recommended the centralization of all government motion picture producing agencies under one division, as provided in a bill now before Congress, introduced by William T. Schulte, Representative from Indiana.

Under the legislation, motion pictures would be produced for all branches of the federal government by the Public Printing Office in the same manner as that bureau now cares for printing requirements.

Brookings Institute has been conducting an investigation on the subject for more than a year for Senator Byrd of Virginia, under Senate Resolution No. 217, which created a select committee to investigate the executive agencies of the government with a view to coordination.

Exhibitors Convene

Exhibitor organization activities this week centered around the annual conventions of the MPTO of Virginia, Theatre Owners of Mississippi, the Kansas-Missouri Theatre Owners and the Southeastern Theatre Owners Association.

Details are reported on page 64.

* * *

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Admission Tax Stays

Walter Vincent, representing the Motion Picture Theatre Owners of America, returned to New York this week from Washington where he attended conferences with representatives of the Treasury Department and said that there probably would be no extension of the present federal admission tax up to 50 cents. Pennsylvania also attracted attention as chain stores began to seek court assistance from the recently signed bill calling for heavy taxation on theatre chains as well as chain stores.

Legislation is discussed on page 52.

Mexican Strike

by JAMES LOCKHART

in Mexico City

As a protest against the expulsion of two labor agitators in the state of Sonora, 250,000 organized workers throughout Mexico went on a one-hour strike Tuesday. The walkout forced theatres to forego their supper show and cost exhibitors about $5,000 in addition to the annoyance of having to rearrange programs.

Testing Sound

Continuing its program for raising sound quality both in projection and production, the Academy of Motion Picture Arts and Sciences this week started compilation of a test reel of sound dialogue and music from each of the eight large studios, to be sent to exhibitors everywhere for use in checking and maintaining sound quality.

Story on page 80.

"Bigger" Film Era

Paramount Pictures concluded its annual sales convention this week at the Hotel Ambassador and sent its delegates back to their territories with from 50 to 60 pictures scheduled for next season, 22 of which will be in the "million dollar" class and which, according to Adolph Zukor's address to the meeting, should earn more money than the entire lineup of Paramount for the preceding year.

The convention details are on page 40 and a report of a directors' meeting at which a profit for April of $786,000 was disclosed and a contract with Mr. Zukor approved is on page 37.

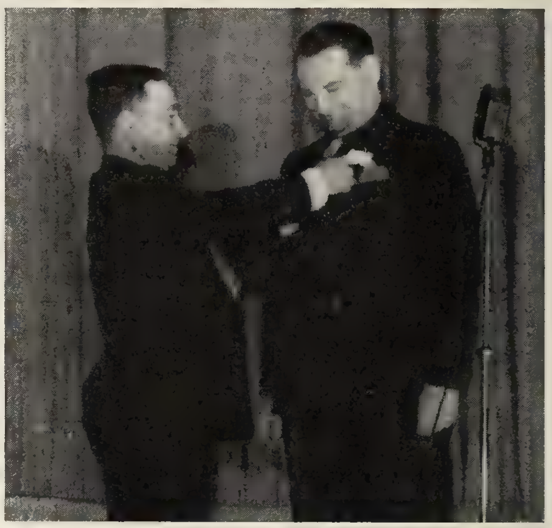
Hazen Elected

At a meeting of the board of directors of Warner Brothers Pictures Tuesday, Joseph H. Hazen was elected a vice-president of the company.

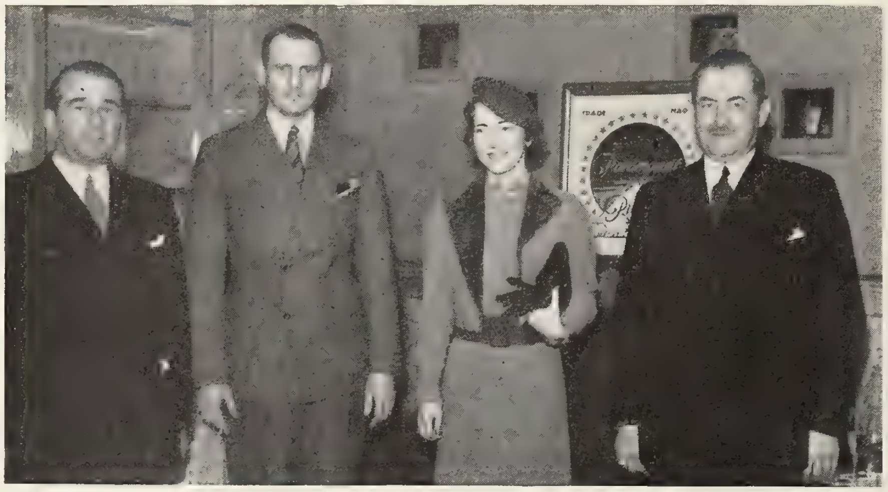
Mr. Hazen, one of the company's younger executives, has been associated with Warner Brothers since 1927 as a legal consultant.

This Week in Pictures

Paramount Pictures announced a program of from 50 to 60 features for release during 1937-'38, at its sales convention in Los Angeles attended by more than 100 delegates. As they left a special train from the east, Neil Agnew, J. J. Unger and C. M. Reagan of the home office were welcomed by William Le Baron, Adolph Zukor (left to right) and a Hollywood microphone.



ED SIEGAL, manager of Lawrence Bolognino's Consolidated Jerome theatre, is Mayor of New York's West Bronx and has a boutonniere given him by Jack Spero, head of that unique organization, New York's Locality Mayors, to prove it. Mr. Siegal won the honor in a contest sponsored by merchants.



A special showing of Paramount's newsreel of the coronation of King George VI and Queen Elizabeth of England was held at the company's office in Copenhagen for Crown Prince Frederick and Crown Princess Ingrid of Denmark. Shown after the screening are E. Hermann-Sorenson, the Crown Prince and Princess, and Harald Frost, Paramount manager for Denmark.

Herc McIntyre, Universal general manager for Australia, when he sails for his office on the Mariposa next week will carry a gold watch to be given to W. A. Hislop, manager of Mr. McIntyre's New Zealand territory, who won it in the company's sales contest. Gustave Schaefer, Universal export manager, is entrusting the award to Mr. McIntyre for safe transport to its winner.

U.A.'s 50 STAR SALUTE

↑

UNITED ARTISTS home office and sales representatives gathered in New York's Waldorf Astoria Hotel this week for discussion of the 36 features from five producers which the company will release during the 1937-'38 season. Nearly 100 eastern delegates attended the three-day meeting which was followed immediately by a similar conclave in Chicago for the west and south. (Story on page 47.)

Aboard a convention special bound for Los Angeles and the RKO Radio convention are (left to right): Cresson Smith, western sales manager; Ed McEvoy, eastern and Canadian manager; Jules Levy, in charge of sales; Milton Berle, of the stage and screen, who bid them bon voyage; Ned E. Depinet, vice-president, and Phil Reisman, foreign sales manager. (See page 45 for details.)

→

CONVENTION
RKO RADIO PICTURES

At the conclusion of the Republic convention, sales officials presided at four regional meetings for franchise holders. At the Hollywood session in the Roosevelt Hotel were: Front row — Julia Thayer, Republic player; Herman Rifkin, Boston; Bernie Mills, Albany; second row—William G. Underwood, southwest; Jack Berkowitz, Buffalo; Sam Gorret, Cleveland; Max Roth, central sales supervisor; Claude Ezelt, southwest; Harry LaVine, Philadelphia; Jack Flax, Washington, D. C.; Nat Lefton, Cleveland and Cincinnati; rear row — Sol Davis, Oklahoma City; H. H. Everett, southern sales supervisor; G. C. Parsons, western sales supervisor; Jack Jossey, Cleveland and Cincinnati; B. F. Busby, Little Rock; J. T. Sheffield, northwest; Gilbert Nathanson, Minneapolis, and Barney Rosenthal, St. Louis.

→

RESUMPTION OF GAMES CALLED PATRON 'DEMAND'

Broadway, However, Also Hears That Refusal of Independent Owners to Agree to a Ban on Practice Is Another Reason

Opponents of chance games received their biggest setback in months last week with a wholesale reinstatement of the practice by Loew's and RKO circuits in the large metropolitan area of New York.

The reasons advanced by the circuit managements in the wholly unexpected moves was attributed to the "insistent demands" of patrons. Broadway, however, heard that the circuits were also motivated by the refusal of local independent theatres to join in the ban against the systems.

Chance games, elsewhere, continued the subjects of wide controversy. At Hartford, Conn, an appeal is being made against a court ruling; Screeno Amusement Company won an infringement action against the All American Slide Company in Chicago, Ill., when the federal court issued an injunction restraining All American from making slides. Theatres at East St. Louis, Ill., however, continue to use Bank Night in face of the state's supreme court ruling barring the game. The supreme court of Michigan reversed a chance game ruling and chance games are thought to be on their way out in Memphis, Tenn. The Texas court of criminal appeals held Bank Night a lottery and the game was severely attacked at Salt Lake City, Utah.

After a lapse of several months, Loew's and RKO resumed the practice of using chance games in their theatres and following the announcement of the two chains, the Skouras, Century, Randforce and Consolidated circuits, which had reduced the practice to a minimum, renewed contracts with Screeno providing for all their theatres.

Says Patrons Demand Games

Although it was said the move on the part of Loew's and RKO were motivated by the refusal of independents to discontinue the games, the Loew theatres, through Charles C. Moskowitz, said: "Some months ago we eliminated Screeno and Bank Night and other games owing to the length of our performances, and feeling that they had served their purpose as a passing novelty. However, during the past few weeks, we have received thousands of requests from patrons all over the city, asking that they be reinstated. In response to this overwhelming demand, these audience games will be reinstated in those theatres where they enjoyed greatest popularity." Loew's, therefore, will feature Screeno in 44 houses.

The official RKO announcement read as follows: "Screeno, which has recently been very popular in RKO theatres in the metropolitan area, will be resumed starting June 19. Due to the insistent popular demand of RKO patrons the return of this form of entertainment in addition to our regular program was necessary.

"A number of RKO theatres will play Screeno two nights each week and in a number of cases the prize cash amounts will be increased over previous weeks.

"The circuit's neighborhood policy of double features with two changes of programs weekly will not be altered as Screeno will serve as an added attraction."

The RKO theatres at which the game will be renewed are the 58th Street, Colonial, 125th Street, 23d Street, Regent, Alhambra, Empire, Uptown, Shore Road, Greenpoint, Empire, Fordham, Kenmore, Alden, Coliseum, Prospect, Hamilton, Bushwick, Madison, Prospect, Richmond Hill, Strand-Far Rockaway, Chester, Royal, Tilyou, Alden-Jamaica, Empire and Park-Rockaway.

Connecticut Ruling in July

Briefs are being filed in the case of Connecticut against David Magliora, Rialto, Windsor Locks, which was appealed to the supreme court on an agreed statement of facts, and decision is expected in July. Following the suit in the town court, Mr. Magliora was fined and enjoined from using Bank Night in his theatre, on the basis that the "proxy card" system he employed was illegal.

A decision of the Wayne County circuit court at Detroit, Mich., granting United Detroit Theatres, operating the Palms-State, an injunction preventing Jacob Schreiber's Colonial Theatre Enterprises from operating Screeno in its theatres on Woodward Avenue, has been reversed in a decision by the state supreme court and the injunction dissolved.

A death blow to Bank Night in Texas was dealt this week in Austin by the court of criminal appeals, the state's highest tribunal, which held the game to be a lottery.

In rendering its decision, the court upheld the $100 fine assessed to H. S. Cole, Bonham operator, who had been found guilty in the lower court of violating the state's anti-lottery laws. Mr. Cole argued that Bank Night is not a lottery in that a patron had to pay no money to win a prize.

The court, however, held that even if Mr. Cole's contention were correct, his purpose of conducting Bank Nights was to increase business at his theatre.

In San Antonio, the theatre policy on Bank Night was undecided this week following the court's ruling. William O'Donnell, local Interstate director, said he was awaiting instructions from the circuit's headquarters at Dallas before deciding whether to continue the game next week when the local award will amount to $1,600.

Bank Nights in theatres were among the "merchandise lotteries of all types" attacked by J. H. Givvney, executive secretary of the Utah Pharmaceutical Association, meeting at Salt Lake City this week in annual convention.

These methods, he said, are not specifically banned by the recently enacted fair trade legislation, but which "can be and will be eliminated" in Utah. The speaker declared also that the theatre game violates the state's anti-lottery laws.

Hays Appoints Warner, Balaban and Hammons to Study Films for Schools

The motion picture industry's approaching wholesale participation in the field of classroom films was formally furthered this week with the appointment by Will H. Hays of Harry M. Warner, president, Warner Brothers Pictures; E. W. Hammons, president, Educational Films, and Stanton Griffis, chairman of the finance committee of Paramount Pictures, as a committee to officially study further the question of films for use in classroom work in schools to be made under the supervision of educators. Mr. Warner will serve as chairman of the committee.

Following creation of the committee, last Thursday, at the regular quarterly meeting of the Motion Picture Producers and Distributors of America, in New York, Mr. Warner said: "Since our pioneering in sound, this matter has been a subject of special interest to me, and I am pleased to serve as chairman of the committee to aid in its development."

The following members of the MPPDA board attended Thursday's meeting: Barney Balaban, Paramount Pictures; Harry D. Buckley, United Artists; R. H. Cochrane, Universal Pictures; Jack Cohn, Columbia Pictures; Earle W. Hammons, Educational Films; E. B. Hatrick, Cosmopolitan; Will H. Hays, chairman; Frederick L. Herron, treasurer, MPPDA; Sidney R. Kent, Twentieth Century-Fox Film; David Sarnoff, RCA Manufacturing; Nicholas M. Schenck, Metro-Goldwyn-Mayer; Albert Warner, Vitagraph; and Harry M. Warner, Warner Brothers Pictures.

Leo Spitz, president, RKO Radio Pictures, a director, was absent in California.

SETTLE HOLLYWOOD STRIKE BUT AUTHORITY IN DISPUTE

Painters, Scenic Artists and Makeup Men Return to Work, Under Promise of Closed Shop; More Exchange Unionization

The Hollywood strike settlement under which painters, scenic artists and makeup men returned to work but which left the matter of union jurisdiction still in dispute turned the newsspotlight from the coast labor situation, a subject of concern for the last seven weeks, to union organization activities in theatres and exchanges and to collective bargaining negotiations in those fields.

Under the terms by which the striking unions returned to work this week a 100 per cent union shop will be granted painters and scenic artists by July 1st; the makeup men, claimed by the International Alliance of Theatrical Stage Employes, will vote on the question of affiliation, and Federated Motion Picture Crafts will be disbanded and a new form of federation organized.

Unionization in other branches of the industry was most marked in the theatre field where the Theatrical Managers', Agents' and Treasurers' union, an American Federation of Labor affiliate, was conducting a membership drive similar to the one in progress for exchange employees. Major distributing companies continued wage and hour negotiations with new exchange unions in the west and south.

The deadlock in the strike situation, intensified in the last two weeks when the striking unions twice rejected agreements over the heads of their officers, was broken when Dr. Towne Nylander of the Labor Relations Board told George Browne, president of the IATSE, that the makeup men could vote any affiliation they pleased. Arrangements were to be made for balloting after the men returned to work. The makeup men were guaranteed a union shop but a contract and negotiations will be delayed until after the voting.

In the agreements, which were submitted in writing by Pat Casey, producers' representative, no mention was made of the Federated Motion Picture Crafts, each local bargaining individually. Acceptance of the terms which provide, in the case of the scenic artists and painters unions, the start of negotiations for wage scales and working conditions within six days, was virtually unanimous in all three locals.

Strike leaders expressed favor for the agreement but were unwilling at first to make any statement regarding the future of Federated Crafts. It was understood that the federation was held to be unwieldy in form. Later Charles Lessing, chairman of the strike committee, formally announced the disbandment of Federated Crafts.

The settlement was viewed in Hollywood as of negative result in regard to relations between producers and studio employees in spite of the fact that a victory for the strikers seemed apparent on the surface. Painters and scenic artists originally had been offered re-entry into the basic studio agreement plus a 10 per cent wage increase. Now they have a union shop but no assurance of increases. The makeup men had been told to settle their IATSE jurisdictional differences and then discuss working conditions. Now, while they have been given a union shop, the jurisdictional obstacle still has to be surmounted.

MUSICIAN PICKETS MOVE INTO THEATRE

Members of Local 802 of the American Federation of Musicians, picketing New York theatres in their campaign to restore stage shows to Broadway houses, last Saturday traded their signs for sandwiches and moved en masse into the RKO Palace theatre for a sit-in demonstration which they said would last all night. Shortly after 2 A.M. Sunday morning, however, all but 25 of the 400 demonstrators claimed by the union's secretary had left the theatre, and these straggled out later. Tiring after the fourth performance of the two feature pictures the musicians moved into the smoking room where they consumed sandwiches smuggled to them from union headquarters.

The demonstration was orderly and a representative of the theatre management summed up the attitude of the house when he said, "I'm sure that the theatre will be able to last longer than these union men will. They can sit here until Doomsday if they want to just as long as they don't interfere with the show."

Theatre Men Organized

The American Federation of Labor, holding the allegiance of unions being organized in exchanges throughout the country through the IATSE, obtained a clear field for theatre employee organization with the dissolution of the Theatrical Business Representatives Guild and the transfer of its members to the Theatrical Managers, Agents and Treasurers' Union. Shortly after its organization by Hal Olver last March the Guild applied for affiliation with the Committee for Industrial Organization but the Guild repudiated this application several weeks ago and began negotiations with Mr. Browne of the IATSE; Theodore Mitchell, president of the managers' union, and Joseph Basson, president of Local 306 of the IATSE.

The Guild, which has been concentrating on the organization of ushers, doormen and cashiers will merge with the nine year old managers' union immediately and will give up its offices, executives and council.

The managers' union has started a wide campaign for organization. An invitation to membership, sent to theatre employees in New Jersey, said in part:

"This is not a revulsive organization. We plan intelligent, sober and conscientious organization with highest type of service and consideration for the employer, but there is a great need for organization in our part of the industry, and the manifold benefits of intelligent organization will raise our craft to the level it should be on."

The organization drive has resulted in IATSE or AFL theatre employees' unions in Philadelphia, Wilmington, Kansas City, St. Louis and Boston and the formation of others in key cities throughout the country is under way.

The American Newspaper Guild at its national convention in St. Louis last week voted to admit theatre and motion picture production and distribution publicity men to its ranks.

Negotiations were to start this week between home office executives of eight major companies and representatives of exchange unions from Cincinnati, Oklahoma City, Charlotte, Indianapolis, and Kansas City. A delegation from Denver may be included in the group.

Also to be discussed this week were further details of pacts previously arranged for the Cleveland and Washington territories.

Most of the present hour scales, providing for a maximum of 40 hours a week are not being disturbed, it was said. The unions include inspectors, and poster and shipping clerks.

William F. Rodgers, general sales manager for Metro-Goldwyn-Mayer, is chairman of the distributor committee which includes four sales executives and home office exchange personnel.

With the exception of Cleveland and Washington, arrangements have been completed for exchange employees in Buffalo, Philadelphia, Boston, New Haven and Pittsburgh.

Academy in Cultural Role

A request from the writers' branch of the Academy of Motion Picture Arts and Sciences for abrogation of contracts establishing working conditions last week was viewed in Hollywood as an indication that the Academy will be completely removed from the economic side of the industry and will relegate all working condition contracts to the various creative talent groups which have organized or are forming to do their own collective bargaining. Leaders of the Academy were said to feel that the group should function only as a social and educational institution.

Kenneth Thomson, executive secretary of the Screen Actors' Guild, was in New York this week for conferences with Frank Gillmore, president of Actors' Equity on the establishment of a Guild office in the east to supervise the employment of talent by producers.

The Screen Writers' Guild of the Authors' League of America, revived several weeks ago for the avowed purpose of collective bargaining with producers and abrogation of the present Screen Playwrights' code, this week filed a petition with the Labor Relations Board asking that it be declared the sole bargaining agency for film wrters. Dudley Nichols has been elected president of the Guild.

Cartoon Strike Extended

The strike by union groups against the Max Fleischer studios in New York, which began with the walkout of the commercial artists and designers several weeks ago, was extended this week with the decision of Local 306, the projectionists' union, to refuse to run any Fleischer subjects in theatres in which they man the booths. Local 802, the musicians' union, also voted to cease work on the synchronization of the subjects, and cameramen of Local 644 decided to walk out of the studio.

SHALL WE DANCE? RKO Radio

A STAR IS BORN United Artists

Box Office Champions for May

Shall We Dance?: Produced by Pandro S. Berman. Directed by Mark Sandrich. Music by George Gershwin. Lyrics by Ira Gershwin. Screen play by Allan Scott and Ernest Pagano. Adaptation by P. J. Wolfson. Suggested by the story "Watch Your Step" by Lee Loeb and Harold Buchman. Photographed by David Abel. Recorded by Hugh McDowell, Jr. Ensembles staged by Hermes Pan. Art director, Van Nest Polglase. Musical director, Nathaniel Shilkret. Cast: Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore, Jerome Cowan, Ketti Gallian, William Bisbane, Harriet Hoctor, Ann Shoemaker. Released April 30, 1937.

A Star Is Born: Produced by David O. Selznick, Selznick International Pictures, Inc. Directed by William A. Wellman. From the story by William A. Wellman and Robert Carson. Screen play by Dorothy Parker, Alan Campbell and Robert Carson. Photography by W. Howard Greene. Special effects by Jack Cosgrove. Music by Max Steiner. Cast: Janet Gaynor, Fredric March, Adolphe Menjou, May Robson, Andy Devine, Lionel Stander, Elizabeth Jenns, Edgar Kennedy, Owen Moore, J. C. Nugent, Clara Blandick, A. W. Sweatt, Peggy Wood, Adrian Rosley, Arthur Hoyt, Quinn (Big Boy) Williams, Vince Barnett, Paul Stanton, Franklin Pangborn. Released April 30, 1937.

THE PRINCE AND THE PAUPER First National

Wake Up and Live: Darryl F. Zanuck in charge of production. Associate producer, Kenneth Macgowan. Directed by Sidney Lanfield. Screen play by Harry Tugend and Jack Yellen. Original story by Curtis Kenyon. Based upon Dorothea Brande's book. Music and lyrics by Mack Gordon and Harry Revel. Photography by Edward Cronjager. Art direction, Mark-Lee Kirk. Associate, Haldane Douglas. Set decorations by Thomas Little. Assistant director, A. F. Erickson. Film editor, Robert Simpson. Costumes by Gwen Wakeling. Sound, W. D. Flick, Roger Heman. Musical direction, Louis Silvers. Cast: Walter Winchell, Ben Bernie and Orchestra, Alice Faye, Patsy Kelly, Ned Sparks, Jack Haley, Walter Catlett, Grace Bradley, Joan Davis, Leah Ray, Miles Mander, Douglas Fowley, Etienne Girardot, Barnett Parker, Paul Hurst, Warren Hymer, Condos Brothers, Brewster Twins, George Givot, William Demarest, John Sheehan, Robert Lowery, Charles Williams, Ed Gargan, George Chandler, Gary Breckner. Released April 23, 1937.

Cafe Metropole: Darryl F. Zanuck in charge of production. Associate producer, Nunnally Johnson. Directed by Edward H. Griffith. Screen play by Jacques Deval. Original story by

WAKE UP AND LIVE 20th Century-Fox

CAFE METROPOLE 20th Century-Fox

FIFTY ROADS TO TOWN 20th Century-Fox

CALL IT A DAY Warner Brothers

Gregory Ratoff. Art direction by Duncan Cramer and Hans Peters. Photography by Lucien Andriot. Sound by Joseph Aiken and Roger Heman. Costumes by Royer. Musical direction by Louis Silvers. Cast: Loretta Young, Tyrone Power, Adolphe Menjou, Gregory Ratoff, Charles Winninger, Helen Westley, Christian Rub, Ferdinand Gottschalk, Georges Renavent, Leonid Kinskey, Hal K. Dawson, Paul Porcasi, Andre Cheron, Andre Beranger. Released May 7, 1937.

The Prince and the Pauper: Hal B. Wallis, executive producer. Associate producer, Robert Lord. Directed by William Keighley. Assistant director, Chuck Hansen. Screen play by Laird Doyle. Dramatic version by Catherine Chisholm Cushing. Photography by Sol Polito. Film editor, Ralph Dawson. Art director, Robert Haas. Gowns by Milo Anderson. Musical director, Leo F. Forbstein. Music by Erich Wolfgang Korngold. Cast: Errol Flynn, Claude Rains, Henry Stephenson, Barton MacLane, Billy Mauch, Bobby Mauch, Alan Hale, Eric Portman, Lionel Pape, Leonard Willey, Murray Kinnell, Halliwell Hobbes, Phyllis Barry, Ivan Simpson, Montagu Love, Fritz Leiber, Elspeth Dudgeon, Mary Field, Forrester Harvey, Helen Valkis, Lester Matthews, Robert Adair, Harry Cording, Robert Warwick, Rex Evans, Holmes Herbert, Ian MacLaren, Ann Howard, Gwendolyn Jones, Lionel Braham, Harry Beresford, Lionel Belmore, Ian Wolf, St. Luke's Choristers. Released May 8, 1937.

Fifty Roads to Town: Directed by Norman Taurog. Based on novel by Louis Frederick Nebel. Screen play by George Marion, Jr., from story by William Conselman. Photographed by Joseph H. August. Cast: Don Ameche, Ann Sothern, Slim Summerville, Allan Lane, Jane Darwell, John Qualen, Douglas Fowley, Stepin Fetchit, Paul Hurst, Spencer Charters. Released April 9, 1937.

Call It a Day: Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by Archie L. Mayo. Assistant director, Jack Sullivan. Screen play by Casey Robinson. From the play by Dodie Smith. Photographed by Ernest Haller. Film editor, James Gibbons. Art director, John Hughes. Musical director, Leo F. Forbstein. Gowns by Orry-Kelly. Cast: Olivia de Havilland, Ian Hunter, Anita Louise, Alice Brady, Roland Young, Freida Inescort, Bonita Granville, Peggy Wood, Marcia Ralston, Walter Woolf King, Peter Willes, Una O'Connor, Beryl Mercer, Elsa Buchanan, Mary Field. Released April 17, 1937.

U. S. STOPS NAZIS' INTIMIDATION OF HOLLYWOOD MOTION PICTURE STARS

State Department Acts After Actors in Universal's "Road Back" Receive Warnings They Will Be "Blacklisted"

The United States Government was finally compelled this week to act officially against Nazi attempts to influence production in Hollywood, lodging strong protests with Adolph Hitler's government in Germany, and securing therefrom an agreement that Germany's diplomatic officers in the United States will no longer harass with threats of "blacklist" any Hollywood actors or producers who engage in the production of motion pictures which may turn out to be undesirable under Nazi policy.

Actuated by strenuous protests from the State Department in Washington, the German government in Berlin approved instructions of rebuke sent by the German Ambassador Dieckhoff to Dr. George Gyssling, German consul at Los Angeles, and ordering Gyssling to desist from sending threatening letters to Hollywood players, as he did in the case of the cast appearing in Universal Pictures' "The Road Back" which opened Thursday in New York.

The Hollywood Anti-Nazi League and the Screen Actors' Guild also participated, individually, in the protest to Washington.

Robert Montgomery, president of the Guild, likened the attempted penalization to the penalization of the press.

United Press reported from Los Angeles that Consul Gyssling said he had received no orders up to Tuesday afternoon, and if they were as described they did not constitute a rebuke from his superiors.

He admitted he "did just what I was advised to do in an order originating in Berlin."

Ban on Company Reported

Nazi Germany, through Consul Gyssling—a frequent writer of "threats" to Hollywood actors—warned 12 of "The Road Back" players that their future work will be barred from the Reich, because they had ignored previous warnings that their appearance in "The Road Back" would be considered unfriendly to the Hitler Government.

Formal receipt of the notice that their work was to be banned was confirmed on Friday to Scripps-Howard newspapers by John Emery, one of the actors.

Universal Pictures, it was said, also would come under the ban as the producer. (Universal, like virtually all American producers, has practically abandoned attempts to distribute its pictures in Germany, acting some months ago when it became apparent that the Nazis were aiming to eliminate all Hollywood pictures to make room for Hitler-made "cultural" or propaganda films).

Peter Kihss, staff writer for the New York World-Telegram, reporting on the latest Nazi incident in Hollywood, said that each warning to the cast was written on the stationery and bore the seal of Dr. Gyssling.

REICH NOW INTRODUCES PENSIONS FOR ACTORS

Dr. Joseph Goebbels, German Propaganda Minister, announced in Berlin Monday that old-age pensions for all deserving German artists were now being instituted by the National Socialist government, according to the New York Times.

To begin with, he said, 2,000,000 *marks had been set aside for this purpose for members of the theatrical profession.*

Provisions for retired film artists, poets, musicians, painters, sculptors—in fact, all creative artists—will be made in the course of the next few months, he said. Dr. Goebbels made the announcement at the Monday session of the Reich Theatre Festival Week.

"The Road Back" is an adaptation of Erich Maria Remarque's novel of the same name, and represents the post-war sequel to his "All Quiet on the Western Front," which reputedly sold 3,000,000 copies throughout the world, and which was also produced by Universal, some years ago.

12 Players Get Warnings

Five of the 12 "Road Back" actors and actresses who received the warnings include Barbara Read, Louise Fazenda, John King, Slim Summerville and Andy Devine. Each letter, dated April 9th and, according to the World-Telegram, sent by registered mail, read as follows:

"With reference to the picture, 'The Road Back,' in which you are said to play a part, I have been instructed by my government to issue to you a warning in accordance with Article 15 of the German decree of June 28, 1932, regulating the exhibition of foreign motion picture films.

"Copy and translation of this article are enclosed herewith. You will note that the allocation of permits may be refused for films with which persons are connected who have already participated in the production of pictures detrimental to German prestige in tendency or effect in spite of the warnings issued by the competent German authorities."

Val Paul, studio manager of Universal Pictures in Universal City, is then reputed to have gathered up some of the letters for action at Washington.

John Emery, acting in the picture, also is revealed as having taken the case to Washington, asking the State Department to "advise me whether, as a citizen of the United States, it in future will be incumbent upon me in seeking my livelihood to yield to the pressure which is brought to bear upon me by a foreign consul, acting under his exequatur, and upon the instructions of his government, or whether I can look to the Department of State for protection."

Official Quoted

This is said to have brought the following reply from James Clement Dunn, chief of the division of Western European Affairs, at Washington:

"Receipt is acknowledged of your letter of May 11, 1937, enclosing a copy of a communication dated April 9, 1937, addressed to you by Dr. George Gyssling, German Consul at Los Angeles, Cal., concerning participation in the production of the film, 'The Road Back'.

"Our attention has already been called to similar letters signed by Dr. Gyssling to other participants in the production of the film mentioned and I desire to inform you that we are looking into this matter."

State Department officials this week refused to discuss the matter other than to say that it has been satisfactorily settled.

Complaints against Mr. Gyssling's activities have been received in Washington from time to time over a period of several months.

Despite the refusal now of State Department officials to discuss the subject, there were intimations that the Washington Government deeply resented the interference of foreign diplomats in domestic matters. Apparently a very strong protest was first lodged with the German Embassy, at Washington, since the matter received quick attention in Berlin.

With the instructions to Consul Gyssling from his government to control his letter-writing proclivities, the U.S. Government is understood to feel hopeful that the German government will abate its efforts to control activities in Hollywood. The Gyssling episode, it is said, is but one of a number of occurrences in which complaint has been made of such Nazi activities in this country.

In view of the determination evidenced by the Hitler government to regulate the activities of aliens in Germany, American citizens in whose activities in this country the German government has sought to interfere have repeatedly complained to the State Department, it was said at Washington.

While the State Department has never revealed how frequently it has protested to the German embassy in the matter of the Hollywood case and similar ones, there has been considerable publicity given the protests lodged with the department about the utterances of American citizens discussing Germany publicly.

20th-Fox Expedition Sails for Africa

Headed by Mrs. Osa Johnson and director Otto Brower, a party of 13 representatives of Twentieth Century-Fox sailed from New York Wednesday for England on the first leg of their trip to Africa where they will retrace the route taken by Stanley in his famous quest for Dr. Livingstone. The company will film background and location shots for the picture, "Stanley and Livingstone." Also in the party are F. E. Johnston, production manager; Clark Getts, business manager for Mrs. Johnson; Paul McVey, Jack Byron, Sidney Wagner, cameraman; Sol Halperin, special effects cameraman; Edward Collins and Joseph Farley, assistant cameramen; Sven Hugo Borg, Henry Gerzin and Bruce Hunsaker, technicians.

Selznick Signs Menzies

David O. Selznick has appointed William Cameron Menzies as production assistant in charge of all physical property. Mr. Menzies recently returned from England where he was associated with Alexander Korda.

NAZIS COMPELLED TO USE U.S. FILMS AS HOME PRODUCT SOURCE DRIES UP

Reich Industry Falls Down on Season's Production Commitments, With No Home Product Seen Until the Fall

The Nazis' insistent exclusion of foreign films from German theatres for the benefit of creating full playing time for purely "cultural and propagandistic" product inspired, if not actually created by the Hitler Government, has apparently hit a snag.

Wireless dispatches reaching New York from Berlin this week declared that the Reich-Film industry has fallen down completely on its production commitments and henceforth until Autumn, American films will dominate the German market. And this despite an official Nazi statement, arriving in New York at the same time, which asserted that production in Germany is up 16 per cent, while foreign imports are down 12 per cent.

Referring to the German semi-official "Film Kurier" as the source, word of the German industry's unexpected plight was wirelessed from Berlin by the *New York Times,* which said that German film companies have released only two-thirds of the films they had contracted to deliver, with the 1936-37 production now virtually ended.

The big Berlin first-run houses have done their utmost to give the public German pictures, it was said, but they surrendered this week. Ufa's own leading house, the Ufa Palast, is running an American film. Next week there will be only one top house in the city not showing an American production. One American premiere has followed another since late April.

Censorship ruined the costly German-Italian feature film "Condottiere," which was to have been the sensation of the late season, the *Times* reported. It was held at first-run Berlin houses for just one week before retiring to the obscurity of the side streets. After the Pope's recent encyclical on Germany, all religious scenes were cut, and the resulting film no longer made sense, according to the dispatch.

The situation has resulted in an open feud between the exhibitors and the producers. The former contend that the producers have cut down production purposely to get more profit from less outlay, since the exhibitors have to show something, according to the news dispatch.

The producers complain that their films have not been run long enough, so that the supply has been used up before they expected, to which the exhibitors reply that the films are run just as long as they draw patrons.

Thus ends ignominiously the German film industry's final season in private hands. In the future Dr. Joseph Goebbels, the Propaganda Minister, will bear full responsibility. Whether a consortium, the National Socialist Franz Eher publishing house, or the National Socialist party now owns the film industry is difficult to say, but it has passed into what amounts to complete State control.

The new arrangement places the industry firmly on its financial feet, with the State ready to subsidize it if necessary. It does not solve the problem, however, which led to this and previous years' failures to deliver films contracted.

$1,000,000 *OFFER FOR DISNEY FILM REPORTED*

A $1,000,000 offer for the English roadshow rights to "Snow White and the Seven Dwarfs", feature length cartoon film, has been made to Walt Disney Productions by an English theatre circuit, according to William Morris, Jr.

The offer, however, will be refused as RKO Radio Pictures, Inc., recently was appointed distributor for all Disney productions.

"The German film industry cannot live from the German market alone, and since the Nazi Government came to power there has been virtually no foreign demand for German films," declared the *Times.*

The official Nazi statement received in New York this week from the government propaganda offices of Dr. Fritz Olinsky, said that figures published by the German Institute for Business Research, indicated 1,507 films with a total length of 713,000 metres were produced in Germany in 1936. This means an increase of approximately 16 per cent over 1935. The statement added that, "This quantitative gain is accompanied by an increase in value; the value of the long picture-plays alone rose from 36,000,000 marks in 1935 to approximately 52,000,000 marks in 1936."

While 17 per cent of all films released in Germany in 1932 were reported by the statement to be of foreign origin, this share was reduced in 1936 to nine per cent, "so that Germany has been providing its film market to an increasing extent from its own production."

Calculated in terms of metres of film, the proportion of foreign films offered in 1932 was said to have been about 27 per cent, and in 1936, 22 per cent. This decrease consisted principally of films used in supplementary programmes since the supplying of short picture-plays as well as films without dramatic action (instructional, advertising, and cultural films) is being dominated more and more by German domestic production.

Nevertheless, 61 per cent of the full-length films offered in 1936 were reputedly produced by German firms, as against 48 per cent in 1935. From 1933 to 1935 an average of 203 full-length films were placed on the market, of which 112 were German and 91 foreign. In 1936 the total was 183, including 111 German and 72 foreign.

"The favorable economic prerequisites for a better development of German film production may be seen from the steadily increasing attendance at cinema theatres," it was said. "In the 1935-36 season 308,000,000 attendances were recorded, while the figure has risen in the 1936-37 season to approximately 359,000,000. This is a new record, even exceeding the previous high of 352,000,000 in 1928-29, hitherto the best year for the German films," according to the statement.

The following survey shows the countries of origin of the full-length picture-plays exhibited in Germany in the years 1935 and 1936, based on the Nazis' report of this week:

1935			1936	
No. of films	Per Cent.		No. of films	Per Cent
92	48.2	Germany	111	60.6
41	21.5	U. S. A.	33	18.0
7	3.7	England	2	1.1
16	8.4	France	11	6.0
1	0.5	Holland	1	0.6
2	1.0	Italy	1	0.6
17	8.9	Austria	17	9.3
3	1.6	Poland	—	—
3	1.6	Sweden	—	—
2	1.0	Switzerland	—	—
5	2.6	Czechoslavakia	4	2.2
2	1.0	Hungary	3	1.6
92	48.2	Germany	111	60.6
99	51.8	Other Countries	72	39.4
191	100 %	All Countries	183	100 %

"The boom in the German cinema, prepared and achieved by the measures of Reichminister Dr. Goebbels, is clearly reflected in the statistics of attendance at the theatres," said the government report, which added: "Theatres of the German capital have been benefited by this boom in 1936. The 'Fédération Internationale des Associations de Cinémas' publishes in its communications a table showing the attendance, box-office receipts, etc., of the Berlin theatres from 1924 to 1936. It must be observed in this connection that in 1924 there were 317 cinema theatres in Berlin with a total seating capacity of 123,000, while in 1936 there were 399 theatres with 200,000 seats. The table shows clearly the economic depression beginning in 1930 and the marked improvement since 1933":

Year	Attendance:	Receipts:	Average price of admission: RM	% of taxes:
1924	38,964,177	32,933,407	0.85	18.4
1925	44,095,013	38,138,083	0.87	13.8
1926	48,249,167	41,211,639	0.85	12.9
1927	53,804,308	50,967,295	0.94	11.46
1928	60,588,786	57,221,146	0.94	11.38
1929	58,449,801	58,181,906	0.99	10.63
1930	56,658,486	57,141,931	1.01	10.93
1931	55,606,236	49,120,365	0.88	10.36
1932	51,942,962	40,228,465	0.77	10.23
1933	48,774,003	36,870,219	0.76	9.13
1934	50,225,349	39,274,653	0.78	7.60
1935	53,887,650	42,515,884	0.79	7.58
1936	61,215,086	49,583,453	0.81	7.18

And from Paris came word this week that Nazi influence in Central Europe is said to be responsible for the banning in Yugoslavia of five French films. Two of them, already completed, "L'Homme a Abattre" and "Les Loups Pere Eux," relate to the French-German secret service, and a third, also completed, is a story by Marthe Richard of a woman spy in the World War.

The other two which have been banned are in production. "Le Grand Illusion" is a story of the escape of French prisoners from Germany during the World War, and "Soeurs D'Armes" tells of the French heroine, Louise de Bettignies, in northern France during the invasion of 1914-18.

Threats were heard in Paris of an attempt by Germany to extend to other countries of Central Europe and probably to Italy a ban on French pictures.

TITLE "DE-FREEZING" TO BE RATIFIED IN FALL

Only One Point, Extension of Period of Protection Back to 1933, Reported Unsettled

Changes in the provisions governing title registrations of members of the Motion Picture Producers and Distributors of America, Inc., will probably be made in September. The delay is a result of the failure this week of the MPPDA registration committee to present new proposals for ratification, as planned, to the quarterly meeting of the association's board of directors in New York. All changes in the present provisions must be ratified by the board before they can be placed in operation and the board is not scheduled to meet again before fall. It is intended to effect a "de-freezing" process by which many thousands of registered titles will be made available.

Although various plans of the title registration committee have been reported recently for "de-freezing", it was learned this week that only one point, that of extending the period of protection for producers on a title back from June, 1935, to June, 1933, for four years instead of two, is delaying the presentation of the plan.

The member companies of the MPPDA had unlimited protection on all titles until the two-year rule was inaugurated in 1935. At that time, however, titles registered previous to 1935 were continued in registration. It is now proposed to release the titles registered prior to 1933. It is because the representatives of the member companies are now asking that they be allowed to hold titles registered back as far as 1933 and "de-freeze" all previous titles that the general "de-freezing" plan is being delayed.

At the present time the office of the MPPDA has approximately 10,000 used and unused titles in its files. Half of these are "frozen," and despite the fact that the companies which registered them have no intention of ever using them, they still remain unavailable to other producers. Under the new plan, these, and all titles "frozen" up to 1933, will be placed on the open market and made available to other producers.

All of these "de-frozen" titles may then be claimed and registered by another company, provided, of course, it is first with its registration. The new registrant will then be allowed to hold the registered title for one year. If, at the end of that time the picture intended for the title has not gone into production, the company must seek a six-months extension on the name. Then, if at the end of that additional period the picture is still not in production, the registrant loses his claim and anyone else may re-register the same title.

At the same time, no one company will be allowed to have more than 100 features and 200 short subject titles on registration. If those numbers are exceeded, deletions must be made from somewhere on the list. The number of registered released pictures, of course, can be unlimited.

All titles of pictures such as "Broadway Melody of 1936," "The Big Broadcast of 1937," "Golddigggers of 1937" and "Vogues of 1938," are considered as members of series whose title re-registration is automatic. This, obviously, is done to protect the producer and to eliminate the details of registration.

All of the titles now on file at the MPPDA office will not be open for re-registration, it was pointed out, because some of them, while acceptable in former years, do not meet current standards set up by the organization itself and its Production Code Administration.

TITLE REGISTRATION OFFICE ALWAYS BUSY

Since its formation in 1923, not one single day has passed in the history of the title registration office of the Motion Picture Producers and Distributors of America, Inc., when at least one title was not sent in for registration. The heaviest day was recently when the registration of 50 titles was requested by the combined member companies. The office usually finds that when an important event takes place somewhere in the world, such as the siege of the Alcazar in Spain, and the newspapers feature it, the motion picture companies all hasten to capitalize on the free publicity and rush in titles connected with the event.

Universal Directors Hold Board Meeting

A meeting of the Universal board of directors was held Monday in New York following the arrival of Charles R. Rogers, executive vice-president and production head, from the coast. The meeting was "routine," according to company officials, and was attended by Harold S. Brewster, recently appointed Universal studio comptroller, who met some of the directors for the first time at the meeting.

J. Cheever Cowdin, Universal board chairman, left Wednesday on the Normandie for a month's trip abroad in connection with the company's foreign business. He was accompanied by Gus Schaefer, Universal export manager, and the two will confer while abroad with George R. Canty, newly appointed continental sales manager, who is now in Paris. Mr. Schaefer expects to visit all European capitals and will be gone about four months.

Mr. Rogers was accompanied to New York by James P. Normanly, general manager. The two stayed for the Broadway premiere, Thursday, of "The Road Back." Mr. Brewster, who has been vacationing prior to starting his new studio assignment, plans to accompany them on their return trip to the coast.

Music Publishers, Songwriters Agree

Members of the Songwriters Protective Association and of the Music Publishers Protective Association have received copies of a tentative agreement providing for a 50 per cent division of synchronization and recording fees on all music turned over to publishers by members of the songwriters' group.

The songwriters' group three weeks ago announced that after June 1st it would retain and administer synchronization and recording rights to all music transferred by its members to the publishers. The Music Publishers Protective Association immediately announced that its members would reject music for publication unless these rights were left in their hands. A compromise, reached at a meeting of committees representing the two groups and providing that the songwriters should retain 50 per cent of the rights on classical music and 40 per cent of the rights on popular songs was rejected by the writers. The second agreement, allowing an even division, was to be presented to the membership for ratification this week.

F. & M. and Ansells Combine in St. Louis

Through an exchange of stock Fanchon & Marco and Ansell Brothers, operators of several theatres in the St. Louis area, have combined their interests. The Fox, Ambassador and Missouri Theatres, first run houses, and the St. Louis Amusement Company with about 22 neighborhood houses are operated by F & M while the Ansells have the Empress, Ritz and Variety in St. Louis.

Denial Entered In Playdate Case

The State of Ohio, in a brief filed in U. S. District Court at Columbus, has denied all unconstitutionality allegations made by the RKO Distributing Corporation in its action to test the validity of Ohio's preferred playdate law. The state is the defendant in the case and is represented by Rocker and Schwartz, Cleveland attorneys, who contend the law provides for a valid exercise of police power. Decision has been reserved.

Crypt for Jean Harlow

William Powell, this week, purchased a crypt in Forest Lawn Memorial Park, Lawndale, Hollywood, in which Jean Harlow will lie. Before the purchase of the crypt by Mr. Powell became known, Miss Harlow's family had announced that she would be buried in Forest Lawn Memorial Park. This had been decided after Mr. Powell conferred with Mrs. Marino Bello and Mr. Mont Clair Carpenter, parents of the actress.

Censor Appointed

Mrs. J. Wilson Ryon, Hyattsville, Md., has been named to succeed Mrs. Harry T. Phoebus as a member of the Maryland Board of Motion Picture Censors. Mrs. Phoebus resigned after being injured in an automobile mishap.

IT'S BEEN A GREAT RECORD BUT WE'RE NOT SATISFIED!

We could stand on that record, but we won't. In this business yesterday doesn't count. *We're looking ahead!* We know we have *not yet begun* to tap the full resources of our studio, the full abilities of our production brains. For the coming season, 20th Century-Fox, the Studio of Ideas, will give you not just a program of pictures, but a *program of progress!*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

FOR 1937 • 1938

You know this business!

You know that there are just two things that matter:

(1) Good pictures.
(2) A fair sales policy.

You know that no company has fulfilled these requirements more faithfully and effectively than 20th Century-Fox.

No one knows better than you what we did in 1936-37 . . . hit after hit . . . new personalities developed — Sonja Henie, Simone Simon, Tyrone Power, Winchell and Bernie, the Ritz Brothers. New showmanship ideas . . . out-of-the-beaten-track entertainment. Unusual story angles and fresh themes . . . the most daring and profitable run of musicals ever made by any one. You know, too, how these successes have rehabilitated many theatres and brought new prosperity to every theatre playing 20th Century-Fox pictures.

We don't have to tell you that those 1936-37 accomplishments will go doubled in spades for 1937-38.

You can rest content only when studio brains are restless . . . and the studio minds at 20th Century-Fox are always striking into unexplored story fields, always alert to the public's newest entertainment moods, always awake to modern show trends. They are never satisfied to follow, but enthusiastically assume the responsibility of leadership.

Now look at the following pages, outlining 20th's first-quarter releases for the new season. And remember that, thrilling as the line-up is, it represents only the beginning of 20th's greatest year!

20th's first great musical of the new season

"YOU CAN'T HAVE EVERYTHING"

with **ALICE FAYE · RITZ BROTHERS**
DON AMECHE · CHARLES WINNINGER
LOUISE HOVICK · RUBINOFF and his Violin

Anthony Martin, Arthur Treacher, Phyllis Brooks, Tip, Tap & Toe, Louis Prima and his band, Tyler Brooke. Directed by Norman Taurog. Associate Producer Laurence Schwab. Screen play by Harry Tugend, Jack Yellen, Karl Tunberg. From an original story by Gregory Ratoff. Music and lyrics by Mack Gordon and Harry Revel.

PETER LORRE

in

THINK FAST, MR. MOTO

With Virginia Field, Thomas Beck, Sig Rumann. Executive Producer Sol M. Wurtzel. Directed by Norman Foster. Screen play by Howard Ellis Smith and Norman Foster. Based on a Saturday Evening Post story by J. P. Marquand.

20th CENTURY FOX

1937-38
AUGUST · SEPTEMBER
OCTOBER

LORETTA YOUNG and DON AMECHE

in

LOVE UNDER FIRE

With Borrah Minevitch and his gang, Frances Drake, Walter Catlett, John Carradine, Sig Rumann, Harold Huber, Katherine DeMille, E. E. Clive. Directed by George Marshall. Associate Producer Nunnally Johnson. Screen play by Gene Fowler, Allen Rivkin and Ernest Pascal. Based on a play by Walter Hackett.

20th CENTURY FOX

1937-38
AUGUST • SEPTEMBER
OCTOBER

ONE MILE FROM HEAVEN

With CLAIRE TREVOR, Sally Blane, Douglas Fowley, Fredi Washington and BILL ROBINSON. Executive Producer Sol M. Wurtzel. Directed by Allan Dwan. Screen play by Lou Breslow and John Patrick. Based upon the original stories of Judge Ben B. Lindsey, Robin Harris and Alfred Golden.

SONJA HENIE
and
TYRONE POWER
in
THIN ICE

with
Arthur Treacher, Leah Ray, Raymond Walburn, Alan Hale, Sig Rumann, Joan Davis, George Givot, Melville Cooper. Directed by Sidney Lanfield. Associate Producer Raymond Griffith. Screen play by Boris Ingster and Milton Sperling.

SMITH BALLEW
in Zane Grey's
BOOTS AND SADDLES
(tentative title)
Produced by Sol Lesser

LANCER SPY

with

DOLORES DEL RIO
GEORGE SANDERS
PETER LORRE

and Virginia Field, Sig Rumann, Joseph Schildkraut, Lionel Atwill, Maurice Moscovitch, Holmes Herbert, Luther Adler. Directed by Gregory Ratoff. Associate Producer Samuel G. Engel. Screen play by Philip Dunne From the novel by Marthe McKenna.

WILL ROGERS

in

HANDY ANDY

With Peggy Wood, Robert Taylor, Conchita Montenegro, Mary Carlisle, Roger Imhof. Directed by David Butler. Based on the play "Merry Andrew" by Lewis Beach Produced by Sol M. Wurtzel Reissued for your profit.

PIGSKIN PARADE OF 1937

(Tentative Title)

Another football season mop-up. Fully as musical, twice as nonsensical, thrice as thrilling as last year's "Pigskin Parade." And a cast picked for maximum marquee sock. Directed by George Marshall. Associate Producer Harold Wilson. Screen play by Karl Tunberg and Don Ettlinger. Music and lyrics by Lew Pollack and Sidney D. Mitchell.

JANE WITHERS
in
WILD AND WOOLLY

With DOUGLAS SCOTT, WALTER BRENNAN, Jackie Searl, Berton Churchill, Pauline Moore, Douglas Fowley, Robert Wilcox, Lon Chaney, Jr., Carl Switzer. Directed by Alfred Werker. Associate Producer John Stone. Song by Harry Akst and Sidney Clare. Screen play by Lynn Root and Frank Fenton.

20th CENTURY FOX
1937-38
AUGUST • SEPTEMBER
OCTOBER

DANGER-LOVE AT WORK

with

JACK HALEY · ANN SOTHERN · EDWARD EVERETT HORTON · MARY BOLAND

WALTER CATLETT, JOHN CARRADINE, ETIENNE GIRARDOT, E. E. CLIVE, Franklyn Pangborn, Bennie Bartlett, Margaret McWade, Margaret Seddon, Maurice Cass, Hilda Vaughn, Charles Coleman. Directed by Otto Ludwig Preminger. Associate Producer Harold Wilson.

Osa Johnson *presents*

Martin Johnson's last picture

BORNEO

PRODUCED BY MR. AND MRS. MARTIN JOHNSON

Edited by Truman Talley . . . narrated by Lowell Thomas, Martin and Osa Johnson and Lew Lehr ...this drama of Borneo's "Isle of the Impossible" is far and away the most fascinating and amazing the Martin Johnsons ever made. Tree-climbing fish, balloon-throated monkeys, flying snakes, bird-nest soup caves, proboscis monkeys are but a few of its marvels . . . climaxed by the thrilling capture of the "Old Man of the Forest", most gigantic orang-outang ever trapped by man!

EDDIE CANTOR

in

ALI BABA GOES TO TOWN

Eddie Cantor, entertainment ace of screen, radio and stage, joins forces with the showmen of 20th Century-Fox to give exhibitors a picture that will knock audiences banjo-eyed. Everything that makes Eddie's shows top-flight money winners . . . and a lot of extra surprises. Associate Producer Laurence Schwab. Story by Gene Fowler. Music and lyrics by Mack Gordon and Harry Revel.

CHARLIE CHAN ON BROADWAY

starring

WARNER OLAND

With Keye Luke and a cast hand-picked for thrills. Based on Earl Derr Bigger's character, "Charlie Chan." Directed by Eugene Forde.

WARNER BAXTER
LORETTA YOUNG
VIRGINIA BRUCE

in

WIFE, DOCTOR AND NURSE

With Helen Westley and an exceptional cast. Directed by Walter Lang. Associate Producer Raymond Griffith. Original story by Kathryn Scola and Darrell Ware.

THE JONES FAMILY

in

TOO MUCH LIMELIGHT

with

Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Joan Marsh, Willard Robertson, Marjorie Weaver. Directed by Frank R. Strayer. Associate Producer Max Golden.

20th CENTURY FOX

1937-38
AUGUST • SEPTEMBER
OCTOBER

RELEASE SCHEDULE

AUGUST · SEPTEMBER · OCTOBER

Release date	PRODUCTION	CAST
Aug. 6	YOU CAN'T HAVE EVERYTHING	Alice Faye, The Ritz Brothers, Don Ameche, Charles Winninger, Louise Hovick, Rubinoff
Aug. 13	ONE MILE FROM HEAVEN	Claire Trevor, Sally Blane, Douglas Fowley, Fredi Washington, Bill Robinson.
Aug. 13	WESTERN GOLD (K-4)	Smith Ballew
Aug. 20	LOVE UNDER FIRE	Loretta Young, Don Ameche, Borrah Minevitch, Frances Drake, John Carradine, Katherine DeMille
Aug. 27	THINK FAST, MR. MOTO	Peter Lorre, Virginia Field, Thomas Beck, Sig Rumann
Aug. 27	HANDY ANDY *	Will Rogers, Peggy Wood, Robert Taylor, Conchita Montenegro, Mary Carlisle
Sept. 3	THIN ICE	Sonja Henie, Tyrone Power, Arthur Treacher, Leah Ray, Raymond Walburn, Alan Hale, Joan Davis
Sept. 10	WILD AND WOOLLY	Jane Withers, Douglas Scott, Walter Brennan, Jackie Searl, Berton Churchill, Pauline Moore
Sept. 10	BORNEO	Mr. and Mrs. Martin Johnson
Sept. 17	PIGSKIN PARADE OF 1937 (T)	A great cast to be announced
Sept. 24	LANCER SPY	Dolores Del Rio, George Sanders, Peter Lorre, Virginia Field, Sig Rumann, Joseph Schildkraut, Lionel Atwill, Maurice Moscovitch.
Oct. 1	ALI BABA GOES TO TOWN	Eddie Cantor and the best supporting cast he's ever had
Oct. 8	CHARLIE CHAN ON BROADWAY	Warner Oland, Keye Luke
Oct. 8	BOOTS AND SADDLES (T)	Smith Ballew
Oct. 15	DANGER—LOVE AT WORK	Jack Haley, Ann Sothern, Edward Everett Horton, Mary Boland
Oct. 22	THE JONES FAMILY in TOO MUCH LIMELIGHT	Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell, George Ernest
Oct. 29	WIFE, DOCTOR AND NURSE	Warner Baxter, Loretta Young, Virginia Bruce

(T) Indicates tentative title
** Indicates Re-issue*

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

A FEW OF THE HIGHLIGHTS FOR THE REST OF 1937-38!

EDDIE CANTOR in **"SARATOGA CHIPS,"** by Damon Runyon and Irving Caesar; **"HUDSON'S BAY COMPANY,"** one of the biggest pictures to be made by 20th; **WALTER WINCHELL** and **BEN BERNIE** in **"LOVE AND HISSES"**; **"MEET THE GIRLS,"** a comedy woven around the mad-cap antics of a millionaire family; **"LAST YEAR'S KISSES"**; **"DANCE, FOOL, DANCE,"** story of a racketeer who turns tap dancer and attempts to go straight only to become involved in a dancing school blackmail scheme; **THE DIONNE QUINTUPLETS** in **"MOTHER KNOWS BEST"**; The **RITZ BROTHERS** in **"MOONSTRUCK"** with Joan Davis; a second **SONJA HENIE** musical; **"KIDNAPPED,"** Robert Louis Stevenson's celebrated story of adventure; **SHIRLEY TEMPLE** in **"HEIDI,"** one of the greatest stories ever published, with a cast including Jean Hersholt, Arthur Treacher, Thomas Beck, Mady Christians, Helen Westley, Sidney Blackmer; **SHIRLEY TEMPLE** in **"SUSANNAH OF THE MOUNTIES,"** as a child adopted by the Canadian Northwest Mounted Police; a third **SHIRLEY TEMPLE** as yet untitled; **"THE GIANT SWING,"** by W. R. Burnett, author of "Little Caesar"; **TYRONE POWER, DON AMECHE** in **"IN OLD CHICAGO,"** the biggest and most lavish production in 20th's history; **IRVING BERLIN'S** cavalcade of music, **"ALEXANDER'S RAG-TIME BAND,"** with famous old songs and plenty of new ones; **"STANLEY AND LIVINGSTONE,"** epic story of Henry M. Stanley's life, with Osa Johnson leading a studio expedition over actual route taken by heroic Stanley; **LORETTA YOUNG, ALICE FAYE, LOUISE HOVICK, FRED ALLEN** in **"SALLY, IRENE AND MARY,"** one of 20th's biggest musical projects; **TYRONE POWER** and **LORETTA YOUNG** in **"SECOND HONEYMOON,"** worthy successor to "Love is News" and "Cafe Metropole"; **ANNABELLA** in **"JEAN,"** sensation of the London show season; **"JESSE JAMES,"** as big in scope as "The House of Rothschild" and "Lloyds of London"; **"FOUR MEN AND A PRAYER,"** Cosmopolitan Magazine novel, adventurous and colorful as "Beau Geste" and "Lives of a Bengal Lancer"; **"MR. NICKELBY SITS DOWN"**; **"CAREER IN C MAJOR"**; **"SPLINTER FLEET,"** telling one of the Great War's most thrilling and dramatic episodes.

20th will invest these valuable properties with the showmanship elements that have made this company your most dependable boxoffice friend.

20th CENTURY FOX

THE TRADE MARK THAT SELLS TICKETS!

THE HOLLYWOOD SCENE

Second Wind

Judging by the number of new pictures started during the first week of June, Hollywood's production mill paused to get its second wind before embarking on the manufacture of its 1937-38 program. Setting a new low record for the calendar year, but three films were started. Slackness is noted also on the other end of the line as but seven productions were completed.

Only MGM, RKO Radio and Twentieth Century-Fox found it convenient to embark upon new work. At the Culver City studio "The Bride Wore Red" was sent on its way. Even with this starter, the routine of the studio was uninterrupted inasmuch as the company immediately went on a location trip in the Sierra Mountains. The film will present Joan Crawford, Franchot Tone, Robert Young, Billy Burrud, Lynne Carver, Reginald Owen, George Zucco, Dickie Moore and Paul Porcasi in the principal roles. Dorothy Arzner is directing.

With Jesse Lasky producing, RKO Radio started "Music For Madame." Nino Martini, Joan Fontaine, Barbara Pepper, Erick Rhodes, Frank M. Thomas and Billy Gilbert will be featured. John Blystone was assigned to direct.

At Twentieth Centutry-Fox, under the guidance of Eugene Forde, "Charlie Chan on Broadway" went before the cameras. Warner Oland again plays the title role supported by Joan Marsh, Thomas Beck, Keye Luke and J. Edward Bromberg.

Paramount is credited with three of the finished pictures. "Artists and Models" is the most important of the lot. An elaborately produced film, it will present Jack Benny, Gail Patrick, Richard Arlen, Ida Lupino, Ben Blue, Cecil Cunningham, Judy Canova, Hedda Hopper, Yacht Club Boys, Andre Kostelanetz and orchestra, Martha Raye, Connie Boswell, Louis Armstrong and orchestra in addition to several more specialty performers. Raoul Walsh directed. In "Exclusive," which Alexander Hall directed, Fred MacMurray, Frances Farmer, Charlie Ruggles, Lloyd Nolan, Fay Holden, Edward H. Robins, Gaylord Pendleton, Harlan Briggs, William Mansell and Horace MacMahon will be seen. The third picture, "She's No Lady," B. P. Schulberg production, has Ann Dvorak, John Trent, Harry Beresford, Guinn Williams, Aileen Pringle and Arthur Hoyt as the important players. Charles Vidor directed.

Warners checked two pictures off the active list. Bette Davis, Leslie Howard, Olivia de Haviland and Patric Knowles head the cast of "It's Love I'm After." The support lists Eric Blore, George Barbier, Bonita Granville, Spring Byington, E. E. Clive, Georgia Cane, Mary Treen, Veda Ann Borg, Grace Fields and Harvey Clark. Archie Mayo directed. Kay Francis and Preston Foster are the stars of "First Lady." Others who will be seen are Verree Teasdale, Walter Connolly, Anita Louise, Victor Jory, Marjorie Gateson, Louise Fazenda, Marjorie Rambeau, Eric Stanley, Henry O'Neill, Sara Haden, Harry Davenport and Gregory Gaye. Stanley Logan directed.

MGM finished "General Hospital." George B. Seitz directed and the players featured are Franchot Tone, Virginia Bruce, Maureen O'Sullivan, Leonard Penn, Edward Norris, Grace Ford and June Clayworth.

Last of the completed pictures, "A House In The Country" (tentative title), came from RKO-Radio. For names it will offer Fred Stone, Marjorie Lord, Emma Dunn, William Corson, Tommy Bond, J. Carrol Naish, Ray Mayer, Bradley Page, Dudley Clements, Robert McKenzie, Frank M. Thomas and Paul Guilfoyle. Richard Rosson directed.

Alert Visitors

During a recent visit to Hollywood, a party of touring British theatre owners revealed that they are just as alert and up-to-date as their brother American exhibitors in matters of theatre operation and being conversant with what is going on in the film world.

Headed by Nat Cohen, the party not only was guests of all the major studios where they were made familiar with all the intricacies of the American method of making pictures, but under the guidance of officers of Electrical Research Products visited and talked with managers of the leading theatres in the Los Angeles and Hollywood area. Amazed but not surprised at the flamboyant manner in which big picture premieres and previews are staged. Particularly impressive to the visitors was the scope and extent in which advance publicity campaigns are conducted and the manner in which studio publicity departments are geared to accommodate the most insignificant requests of correspondents and theatre managers for information on forthcoming product.

Cohen who operates six houses including a recently acquired 2000 seater in Kettering, two in Seven Oaks, Kent; one in Stainses and two in the South End District, acknowledged that while British operators were aggressive in going after business, he learned many things from his American confreres that would be invaluable in the future. Similarly Walter Eckert operating houses in Scanthrope, Huddingsford, Workcorp, Castleford, Normanton and Mrs. Louis King who with her sons runs nine theatres in the provinces and is building six more picked up many cues and leads that will be helpful to them.

Also in the party was Mr. H. Lever, chief accountant for the Eckert theatres, his wife and daughter and Mr. and Mrs. Arthur Naps.

Bard on the Air

Lusty young radio broadcasting, willing and ready to take a chance, with Columbia Broadcasting System fathering the idea, is preparing to defy the lightning and present Shakespeare.

Mr. William Lewis, CBS program director, who conceived the idea of a series of Shakesperian plays over the air, has long been of the opinion that Shakespeare was a common ordinary sort of fellow who wrote for the masses in a language and with idioms that were the argot of his time. He thinks that one of the reasons why the stage and screen have failed to popularize Shakespeare with the general public is that both have approached the various subjects from a too fancy premise, and that they have taken them away from the masses for whom they were intended and given them to the intelligentsia, legitimate or pseudo.

However, CBS will present its Shakespeare in the way that Mr. Lewis thinks the author intended that the plays should always have been presented. As the originals were produced sans the benefit of elaborate stage technique, so will the broadcasts. There wont be any costumes, neither will there be any stage effects, but there will be a musical accompaniment. If famous stage or screen names are available to interpret the several characters, they will be engaged to feature the sustaining program. Yet if some unknown demonstrates he has the talent and ability to play the part better than a more famous but less capable name, he or she will be engaged.

Scheduled to take the time vacated by the discontinuance of the Lux program, the series will start on July 12th and continue on Monday evenings for eight weeks. Allotted an hour's time and emanating from Hollywood at five o'clock, PST, the plays, as a general rule, will be presented in two acts. A tentative list of plays selected includes: "King Lear," "The Taming of the Shrew," "Hamlet," "Much Ado About Nothing," "Macbeth," "As You Like It," "Henry IV" and "Twelfth Night." In event of casting or other unforeseen difficulties interfering with this program, "Romeo and Juliet," "King John," "Richard II" and "The Merchant of Venice" have been reserved as alternates.

Stated by Mr. Lewis to be the most costly sustaining feature ever attempted by radio broadcasting, the forthcoming Shakesperian series is being considered a radio departure that will place Shakespeare in an entirely new and different light in the public eye. There is no tendency to consider the program as an experiment. Mr. Lewis is confident that public reception to CBS's versions of Shakespeare will not only create a demand for more of his works on the air, but will also prepare the ground for motion pictures again to produce the Bard's works.

Again in

THE NAMES BEHIND MOVIETONE NEWS

Movietone News, with its galaxy of specialists . . . backed by the greatest news-gathering and news-distributing organiza-

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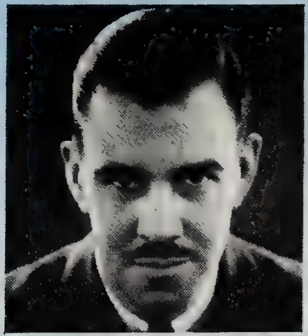
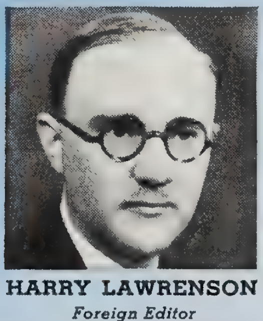
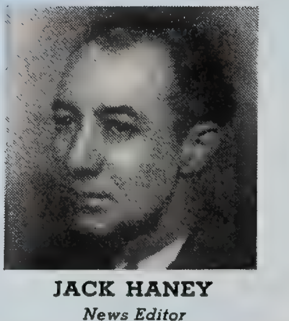


ED THORGERSON
Sports

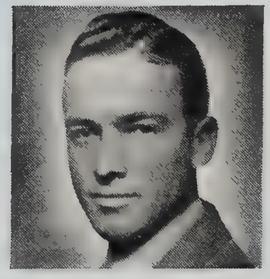
SIR GORDON CRAIG
British General Manager



HARRY LAWRENSON
Foreign Editor



JACK HANEY
News Editor



BONNEY POWELL
Far Eastern Editor

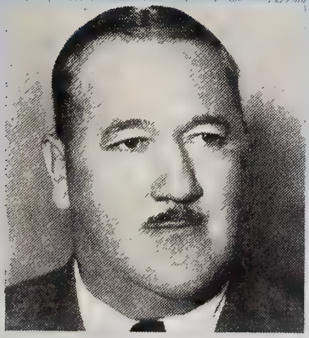
MOVIETONE

1937-38

WILL KEEP IT OUT IN FRONT!

tion in the industry . . . offers exhibitors the most complete and dramatic newsreel money can buy. And the public knows it!

LOWELL THOMAS
Chief Commentator



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Fashions

ARTHUR DE TITTA
Political Editor

JACK DARROCK
West Coast Supervisor

NEWS *Distributed by* 20th CENTURY FOX

Honorary Degree to Van Schmus for His Services to the Sweeneys

. . . "You have actually achieved the impossible in the field of entertainment."

With this citation, the Washington and Jefferson College, of Washington, Pa., conferred the honorary degree of Doctor of Humane Letters on William George Van Schmus, managing director of the Music Hall theatre in Rockefeller Center, and a showman for less than two years, coming new to the theatre from department stores and advertising agencies, to take over the Music Hall for the Rockefellers after Radio-Keith-Orpheum Corporation surrendered the house during the dark days of the middle 1930's.

Mr. Van Schmus took on the Music Hall of the glittering, but not so golden, domain that Roxy left, and has been running it ever since at a profit, "serving the better tastes of the public," as he remarked one day in February, 1935, as recorded in MOTION PICTURE HERALD. *"And I don't mean the Park Avenue public," he added. "The Sweeneys have better taste than they are credited with — and it's the Sweeneys that make our bread and butter."*

The citation for the honorary degree was read to the now-60-year-old Showman Van Schmus by Ralph Cooper Hutchinson, president of the college, at Commencement Day exercises last week. It follows:

> "Mr. Van Schmus, Washington and Jefferson College in honoring you today wishes to recognize a great achievement. For centuries the stage has demonstrated its capacity for good or ill. Civilization has been measured and often menaced by its own products on the stage and in the field of entertainment. In an age of unusual leisure this possibility for good or ill is greatly enhanced.
>
> "To have greatly served our civilization in this period has been your lot. With cultured taste, with masterful appreciation of the beautiful in music and literature, with refined sensitiveness to the loveliness of color, with a sixth sense for the recognition of genius, you have actually achieved the impossible in the field of entertainment. You have proven that the beautiful, the cultural, the decent can be produced attractively and even with financial success. To combine refined art with income is a major achievement in any age. You have immeasurably increased confidence in the taste and civilization of our people and in the stage. You give us promise of greater artistic achievements in the future.
>
> "By the authority vested in me, I confer upon you the honorary degree of Doctor of Humane Letters, in token of which I hand you this diploma and cause you to be invested with this hood appertaining to that degree."

Mr. Van Schmus was never headed for Broadway. He grew up in Chicago and went to North Central College in Naperville, Illinois. His first job was with the Hill Publishing Company, and subsequently he was for years an executive of Schlesinger & Myers, the concern known today as Chicago's Carson, Pirie, Scott & Company, department store operators. Thence he went to the big May Company, Cleveland department store, and presently appeared in the post of general manager of the George L. Dyer advertising agency in New York. In the Dyer agency he met Louis Lee, brother of the late Ivy Lee, and through the Lees came to know Mr. John D. Rockefeller, Jr. Mr. Rockefeller brought Mr. Van Schmus to the Music Hall.

Czechoslovak Films May Total 40 to 50

Czechoslovakian motion picture production may reach between 40 and 50 features during 1937, according to a report to the Department of Commerce from Sam E. Woods at Prague. Mr. Woods based his report on statements made at the Association of Cinema Owners in the Province of Moravia (Svaz Kinematografu pro Zemi Moravsko-Slezskou). Producers have announced their intention of making 54 features and a total of 35 is certain.

Motion Picture School Established in Brazil

In connection with "Motion Picture Month," now being celebrated in Brazil, the "Associacao Cinematographica de Productores Brasileiros" (Cinematographic Association of Brazilian Producers) has announced establishment of a motion picture school, according to U. S. Trade Commissioner J. Winsor Ives at Rio de Janeiro. The school will have headquarters in Rio de Janeiro and its purpose will be to locate new talent for domestic productions.

Musicians Union Protests Moves At Encroachment

Joseph N. Weber, president of the American Federation of Musicians, informed 600 delegates to the organization's annual meeting in Louisville this week that the Committee for Industrial Organization had no right to attack other groups. He declared the musicians' union will have no patience with attempts at encroachment by other labor bodies.

The convention opened Monday and was to be held through Saturday. Among the other topics to be discussed were the question of control of electrical transcriptions and the rights of the musicians engaged in them.

Mr. Weber's talk followed addresses by Governor Chandler of Kentucky and Neville Miller, mayor of Louisville.

In his annual report, Mr. Weber commented that theatre picketing as a means toward restoring employment of musicians had failed. He questioned the wisdom of continuing the picketing.

The report of the executive committee was read. It denied Franko Goldman's request to broadcast on a New York network gratis. Competition between school bands and union musicians was discussed. The New York union's request to limit its members to one year of work at the New York World' Fair was denied.

The important business sessions of the convention started Thursday.

Paul Burger, Writer, Dies in Hollywood

Paul Burger, writer for Twentieth Century-Fox, died in a Hollywood hospital early Wednesday, after a long illness. He was forty-seven years old. Mr. Burger is survived by his widow, Rose, and a daughter, Hope, who recently arrived in Hollywood after attending Wellsley College.

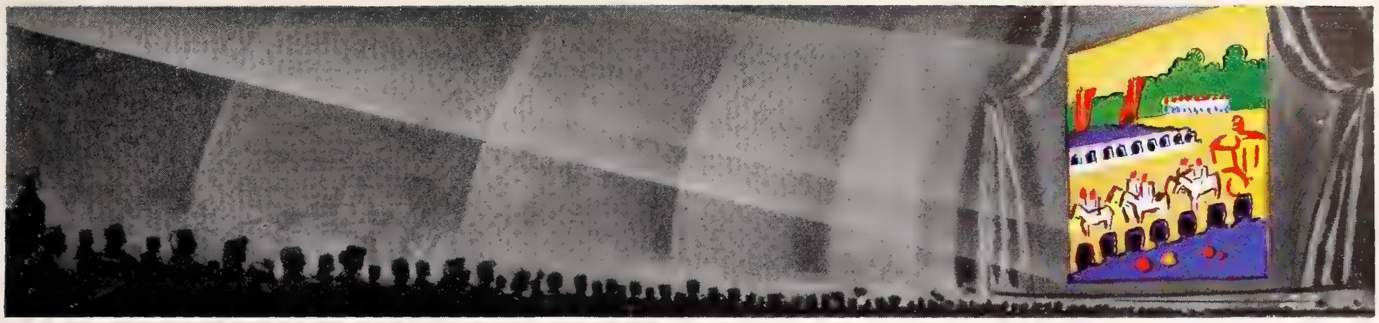
Mr. Burger's last screen work was "Charlie Chan at the Olympics," an original story. Befgore going to Hollywood, he was associated with the home office sales departments of Metro-Goldwyn-Mayer and United Artists. He was a nephew by marriage of Nicholas and Joseph M. Schenck.

Linton Wells Quits Post

Linton Wells has resigned as eastern publicity representative for Samuel Goldwyn Productions, effective June 30, and will accept a radio offer to dramatize his autobiography, "Blood on the Moon." He also will devote more time to writing a sequel to the book. It will be published next spring and will be entitled "Bits of Life."

The offices of the AmerAnglo Corporation have been moved to 1600 Broadway, New York City.

The Crown Motion Picture Supplies Corporation opened new offices this week at 630 Ninth Ave., New York.



WORLD'S MOVIE CAPITAL HELD SPELLBOUND BY BREATHLESS SPECTACLE AND BLAZING COLOR OF

THE CORONATION IN TECHNICOLOR

Shown at a special Hollywood preview... the industry's most picture-wise audience, astounded by its sheer beauty, entranced by its dramatic depiction of the world's most resplendent ceremony... burst into prolonged cheers, as they witnessed the picture hailed by the London Sunday Express as "the most beautiful film ever seen!"

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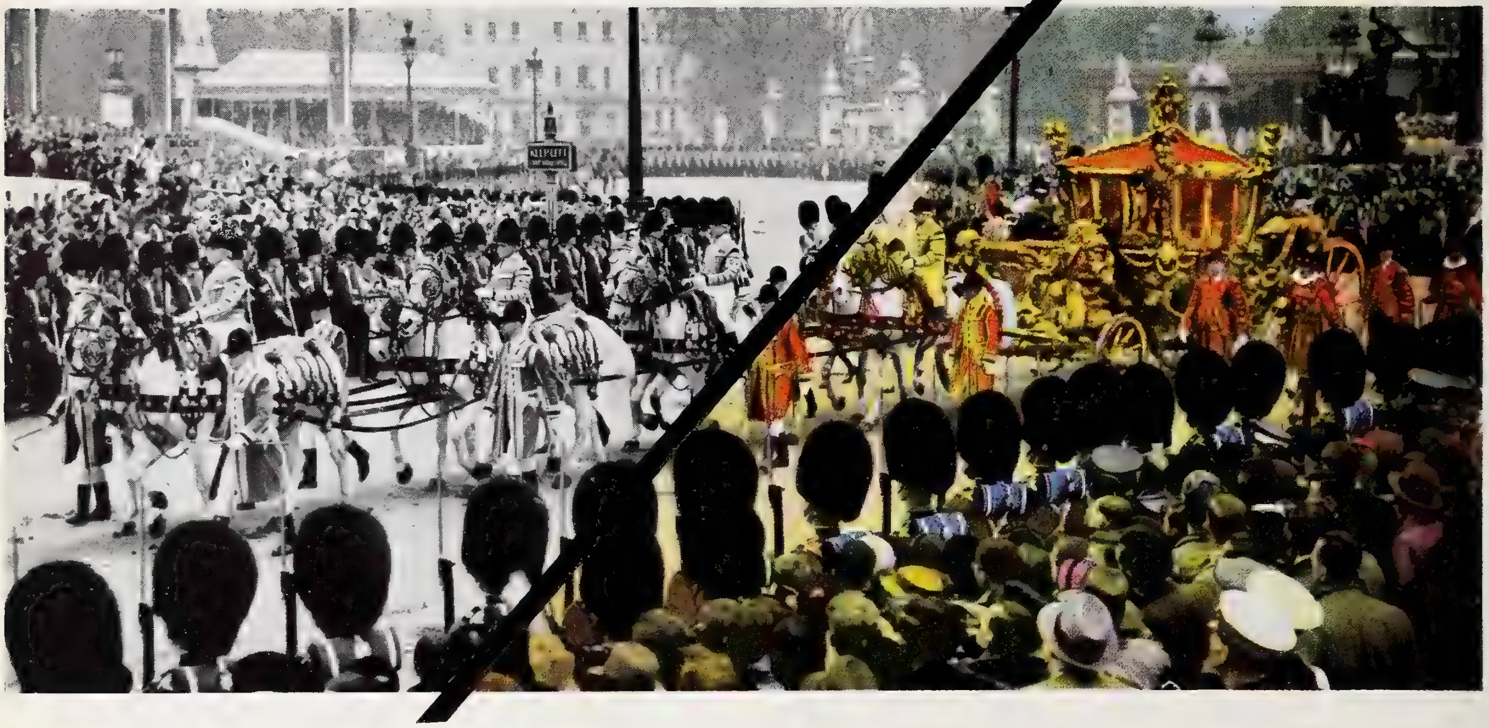


★ The show that half a million people traveled half-way around the earth to see...at last *as they actually saw it*...captured in *full living color* through the magic of Technicolor. PLUS a thrilling retrospect which brings out the tradition and full significance of The Greatest Show of the Century!

The Coronation

of KING GEORGE VI and QUEEN ELIZABETH

A FEATURETTE ENTIRELY IN TECHNICOLOR

Described by Lowell Thomas **Edited by Truman Talley**

Supervised by Sir Gordon Craig, Gerald Sanger, Russell Muth. Technicolor Color Director, Natalie Kalmus. Produced by British Movietone News.

Exclusive with 20th CENTURY FOX

$786,000 PARAMOUNT PROFIT IN APRIL; ZUKOR CONTRACT APPROVED

Stockholders Overwhelmingly Approve Three-Year Contract With Adolph Zukor and Elect Keough to Board of Directors

Paramount Pictures' stockholders on Tuesday overwhelmingly voted a new three-year contract for Adolph Zukor as production head, on a profit-sharing arrangement, and heard from Barney Balaban, president, that the company's product has moved from fourth to second place in box office value.

The meeting brought the election of Austin Keough, vice-president and secretary, to the directorate; the reelection of five present board members; and a report on earnings by Barney Balaban, president, disclosing $786,000 net profits for April, against $293,000 one year ago, and $2,012,000 net profits for the first quarter in 1937, compared with $718,000 in the first quarter of 1936. Action was deferred on a vote to increase the capital structure.

Mr. Balaban and Stanton Griffis, chairman of the executive committee, explained and defended Mr. Zukor's new contract to some small stockholders at the meeting who attacked it and other proposals with considerable warmth. Mr. Balaban was also irate over minority stockholders questioning his own salary as Paramount president.

The annual meeting represented more than 17,700 stockholders, controlling some 3,479,000 votes, present either in person or by proxy, in the "Paramount Pep Club" recreation rooms, a home office employees' organization, in the Paramount Building at Times Square, New York.

$2,012,000 for Quarter

Mr. Balaban said in his annual report:

"It is almost a year since the present management was elected to take charge of the operations of this company. Figures for 1936 are undoubtedly familiar to most of you. One year ago there were outstanding $24,967,000 of six per cent debentures. There are outstanding as of this date $12,500,000 of three and one-quarter convertible debentures and $10,390,000 of six per cent debentures, a decrease in principal in the funded debt of approximately $2,100,000, reflecting a decrease in the annual interest charges of $482,000. A year ago, 252,534 shares of first preferred $100 par value six per cent stock; as of this date, 148,700 shares, a decrease in the first preferred stock of $10,380,000, decreasing annual dividend charges $622,800. A year ago 644,140 shares of second preferred $10 par value six per cent stock; as of this date $573,805 shares, a reduction of $703,350 in par value, decreasing annual dividend charges $42,210. Total reduction in interest on funded debt and preferred dividends $1,147,000. A year ago 1,610,456 shares of common stock, and when the books were closed for the purpose of taking a record of stockholders for this meeting, there were 2,389,127 shares, an increase of 778,000 shares. The total decrease in par value of all of the classes of securities ranking ahead of the common shares was $13,183,000. All of the increase in common shares arose from the conversion of first and second preferred stock, and no common was issued for any other purpose.

$30,000,000 *A YEAR TO U. S. FROM ENGLAND*

An amount "in the region of £6,000,000" ($30,000,000*) is paid to the United States annually for films exhibited in England, Oliver Stanley, new president of the Board of Trade, declared in the House of Commons. The figure referred to* 1936, *but Mr. Stanley pointed out that exact totals are not available.*

He added that the effect of the Films Act had been to reduce the proportion of theatre receipts accruing to distributors of American films.

"Paramount, during the first six months of 1936, after crediting substantial inventory reserves created the year before, showed a net operating profit of $241,000, and in the last six months of 1936, after crediting negligible inventory reserves, profits were $5,771,000. Earnings the first quarter of 1937 were $2,012,000, against $718,000 in the same period a year ago. These figures do not include $639,000 of Paramount's share of undistributed subsidiary profits in the first quarter of 1937 or earnings from Olympia now out of receivership compared with $489,000 in the same quarter of 1936. During the month of April the parent company earnings, after normal income tax, were $585,000, against $191,000 last year. These earnings do not include Paramount's undistributed share of earnings of partly-owned subsidiaries amounting to $201,000, as compared with $102,000 a year ago.

"Although Paramount's picture productions for a number of years have not satisfactorily appealed to our foreign market, the box office quality of our product has improved considerably for the domestic market, and we now believe we have a program of pictures which will be received enthusiastically not only by our domestic but by our foreign customers as well. Records of Paramount's wholly-owned and subsidiary theatres indicate that Paramount's pictures have moved from fourth to second place in box office value of production during the past year. The picture program for the 1937-38 season, which begins September 1st, has been planned for the highest quality and box office appeal. Our sales departments, both foreign and domestic, are most enthusiastic over the coming program, and we invite those of you who are interested to examine the book featuring that program.

Interest Reduced

"Shortly after taking charge, this management started the work of consolidating, eliminating and reorganizing functions and departments operating out of the home office. The results of these efforts are reflected in annual savings to your company in excess of $750,000. To date the executive payroll, both in the studio and in the home office (including the proposed Zukor contract) is substantially less than the same payroll a year ago, and I believe lower than any similar payroll in any other major company.

"The effect of closer control, which made this company a more desirable credit risk, combined with the improved money market, resulted in a drive to reduce interest charges on funded and mortgage debt of this corporation and wholly-owned subsidiaries, which resulted in annual savings of $842,000. The combined savings resulting from operating economies, reduction of interest charges on funded debts, reduction of interest charges on mortgages and dividends on first and second preferred shares previously referred to amounted to the elimination of prior charges against the common stock of a sum exceeding $2,000,000 annually. A year ago there were $2,850,000 of accumulated dividends on both classes of preferred stock. These have all been paid, and in addition thereto the sum of $1,590,000 in current dividends accruing during the year have been paid. This program of clearing up all preferred dividends was completed a few months ago. I also call your attention to the fact that we have today tendered for cancellation $1,998,000 par value six per cent debentures, all of which were purchased for cash in the open market, this amount being due today under the sinking fund provisions applying to profits for the period ending December 31, 1936. During the year the corporate structure of this company has been further simplified by the consolidation of departments and the eliminating, through merger and otherwise, of over 100 corporations, and it is the policy of this management to continue this program.

"The efforts of the head of your theatre department and the officers of this corporation during the past year have been in the direction of a closer and more permanent relationship with its theatre operating affiliates.

"I have just returned from a five weeks' visit to most of our European offices. Our foreign business has not kept pace with our domestic business. This is primarily due to the fact that our product for the past several years has not had international appeal. We have been aware of this condition, and I firmly believe that the 1937-38 program will materially improve our foreign business.

"On June 4th, the reorganization of Olympia Theatres was completed and from now on earnings of this important subsidiary will be included in our consolidated statements, and it is expected that there will be added to Paramount's earnings approximately $600,000 per year as a result thereof.

"As president of the company I want to pay my most sincere gratitude to all my fellow officers and co-workers. They have worked devotedly and unselfishly both night and day and I am sure no other organization surpasses in loyalty and devotion to duty the spirit of my fellow officers and employees," concluded Mr. Balaban.

Eight Features Ready

Mr. Balaban said that the company now has completed eight feature pictures ready for release, more than at this time in any other year, and made at a total cost of $6,000,000, one of which, "She Met Him in Paris," already released, is an outstanding success, according to Mr. Balaban. Total inventory at present is between $19,000,000 and $20,000,000 against $17,300,000 on December 31, 1936. Cash on hand is nearly $10,000,000.

Higher box office prices are likely in the fall, he said.

In spite of improvements in earnings reported by Mr. Balaban, since its last annual meeting and progress in film production reported by the management, the stockholders gathering this year provided even more dramatic scenes of belligerency than a year ago. Sydney B. Self, reporting at the meeting for the *Wall Street Journal*, wrote that Mr. Griffis, executive committee chairman, "angered by the charges of a stockholder, offered to take him outside and settle the matter. It was facetiously suggested

(Continued on following page)

PARAMOUNT REPORTS $500,000 GAIN

(*Continued from preceding page*)

that the company sell film rights for its next meeting."

The high point in belligerency was reached when the stockholder, Dr. Irving Chestman, a dentist, charged that Securities and Exchange Commission reports had revealed that Mr. Griffis and his firm, Hemphill Noyes and Company, had been short of the common stock. Mr. Griffis walked over to him and offered to "fight it out now with him or take him outside." He said such charges were bitter, outrageous and indecent. Mr. Griffis stated he was the largest individual stockholder. The transaction which consisted of buying preferred, converting it and selling the common was an arbitrage transaction entered into for the purpose of reducing the amount of preferred outstanding by conversion. During the transaction a few hundred shares of common were "short" due to delayed delivery of the preferred.

Balaban Attacked

When this episode ended Saul Rogers, an attorney claiming to represent 10,000 shares of Paramount stock at the meeting, crossed swords with Mr. Balaban, who had just been outlining to the 250 stockholders attending the meeting various economies he said he had inaugurated.

Mr. Rogers interrupted to charge that Mr. Ballaban was "merely juggling figures."

Other stockholders yelled for Mr. Rogers to "sit down and shut up."

"I don't have to take that sort of language from you or anyone," declared Mr. Balaban, leaving the chairman's table in a gesture that seemed to indicate he was abandoning the meeting. Other officials prevailed upon him to return.

Still later, Mr. Rogers questioned Mr. Balaban regarding his salary from Paramount. Paramount pays $156,000 per year to Balaban and Katz, Paramount midwest circuit subsidiary founded by the Balabans for the services of Barney Balaban, Paramount president, but pays no direct salary to Mr. Balaban, he explained to stockholders.

Mr. Balaban said he had no contract with Paramount, that he held a long-term pact with B. and K. and did not disclose at what salary. He said that "97½ per cent of the $156,000 paid by Paramount to B. and K. was returned to the parent company by the subsidiary in the form of dividends."

Mr. Rogers then questioned Mr. Balaban on a reduction in the company's cash position from $10,000,000 to approximately $8,000,000 since the release of the annual report January 2, and on production costs which he charged exceeded budgets in several instances, asserting that while the "president is boasting about economies, there is extravagance at the studio." Later, Mr. Rogers offered an apology to Mr. Balaban for "giving the unintended impression that you were being accused of juggling the figures."

After heated discussion, confined to less than half-a-dozen opposing stockholders, the new contract with Adolplh Zukor, chairman of the board now in charge of film production, was approved.

The contract provides a salary of $3,000 weekly for Mr. Zukor plus a bonus of seven and a half per cent on the first $2,500,000 annual profits from the film production division and five per cent on the next $2,500,000 profits from this division. These profits, however, are figured after the deduction from film operations of $1,400,000 annual interest charges on funded debt and $1,000,000 share of the operating overhead plus provision for income taxes, making a total deduction of over $2,400,000. Mr. Zukor's participation starts after this amount has been provided for out of gross profits from films. Mr. Balaban said that Mr. Zukor's bonus, based on the last five months of last year when he had charge of the studios, would be about $40,000 and his total bonus for the film year ending August 31, 1937, would not be over $100,000.

"PEACE" CONFERENCE ACTION IS DELAYED

W. A. Steffes, chairman of the national defense committee of Allied States Association of Motion Picture Exhibitors, is awaiting answers to invitations sent to heads of large motion picture companies for a "peace conference" between distributors and independent exhibitors.

Distributing company executives have not indicated what action they will take. The conference, authorized at the recent national Allied convention in Milwaukee, is for discussion and possible solution of trade practice problems and of independent exhibitors' opposition to expansion moves by major affiliated circuits.

Profit Sharing Feature

One opponent of the contract estimated, in addressing the meeting, that it could return Mr. Zukor $600,000 a year.

Mr. Balaban, discussing the pact, pointed out that approximately $1,477,000 in expenses and approximately $900,000 in interest were deductible from film earnings before the profits on which Mr. Zukor's participation is based, could be determined. He estimated that Mr. Zukor might realize less than $250,000 annually on the pact, in contrast to the stockholder's estimate of $600,000. Mr. Balaban also asserted that the Paramount board could have given Mr. Zukor a contract for $10,000, "or some such amount," per week in straight salary but that both the board and Mr. Zukor chose to make it a profit participation, knowing that in that form it would have to be submitted to and approved by the stockholders before becoming effective.

The contract was negotiated by Mr. Griffis and recommended for approval by the board, Mr. Balaban said. He paid tribute to Mr. Zukor's achievement at the studio and stated that, even with the new contract, Mr. Zukor would probably be the lowest paid executive in Hollywood occupying a post of equal responsibility.

Stockholder criticism of the pact centered for the most part on the fact that it would permit Mr. Zukor to participate in profits before a dividend has been paid by Paramount on its common stock.

"Mr. Zukor should be able to hobble along, somehow, on his present salary of $430 a day Saturdays, Sundays, holidays and vacation," one stockholder declared. "It will be time enough to vote him a contract of this kind when the company is paying dividends to its stockholders."

"I'm as anxious as anyone to see dividends paid," Mr. Balaban replied. "You're getting nearer every day to one and if business conditions remain about as they are there should be one in the not too distant future."

The stockholders approved the profit-sharing agreement with Adolph Zukor running, retroactively from August 1, 1936, to December 31, 1937, and authorized the board to renew the agreement or to make a new one for the ensuing three years, by a vote of 3,558,061 shares to 12,188. This represented the approval of nearly 60 per cent of the 5,935,708 votes of record for the meeting.

Directors Named

Elected to the company's directorate were Neil F. Agnew, Stephen Callaghan, Duncan G. Harris, John D. Hertz, Charles A. McCullock and Austin C. Keough.

Mr. Keough is the sixth management representative on the present board of 16 directors. He succeeded Harry O. King, a representative of Allied Owners Corporation of Brooklyn, which was a large creditor in the Paramount reorganization. The other five directors whose terms expired with Tuesday's meeting were reelected for a one-year term. Other management men on the board in addition to Mr. Keough and Mr. Agnew are Mr. Zukor, chairman; Barney Balaban, president; Y. Frank Freeman, vice-president and theatre head, and E. V. Richards, head of Richards-Saenger Theatres. Mr. Griffis, who has been chairman of the executive committee for the past year, is also a board member.

The meeting also authorized the reduction of the company's authorized and issued stock in accordance with conversions of preferred into common up to May 15 last.

The proposal to increase authorized common stock to 6,000,000 shares of $1 par value from 4,500,000 shares was not voted on since 66 2/3% of the votes of the stock is necessary for approval and only about 60% of the total voting power was represented at the meeting. The meeting was adjourned to June 24 to complete this part of the business.

Mr. Balaban said that all of the present authorized common will be needed for conversion of preferred stock and bonds and to take care of a small amount of remaining creditors' claims. The company has no plans whatever for issuing the new stock, he said, but should have it available in case it was needed to take advantage of some favorable opportunity for expansion or refunding. He pledged that none of the proposed new stock would be issued as bonuses or optioned until common stockholders had received dividends.

Austin Keough, vice-president, said on Wednesday that a suit in equity had been filed by a stockholder in the New York supreme court, asking a permanent injunction against execution of the contract with Mr. Zukor.

Suits naming former officers and directors of Paramount, which were brought by the company's reorganization trustees two years ago in an effort to recover several million dollars allegedly paid in bonuses and realized on stock subscriptions under a Paramount employees' stock purchase plan, have been set for trial on September 7, inquiring stockholders were informed yesterday by Edwin L. Weisl, of counsel for the company.

Littman To Represent Trafalgar, Capitol

Max Schach, British producer, has appointed Mack Littman to represent his companies, Trafalgar Films Productions, Ltd., and Capitol Film Corporation, Ltd., in United States, Canada, and Central and South America. Mr. Littman also represents Criterion Film Productions, Ltd. Among Mr. Schach's recent pictures which will be handled by Mr. Littman are "Love From a Stranger" and "Dreaming Lips."

"SLAVE SHIP"
NEW YORK
SENSATION
AT RIVOLI
WORLD PREMIERE!
20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

ZUKOR PREDICTS ERA OF "BIGGER" PICTURES, RUNNING FIVE WEEKS

Paramount Convention Hears Production Chief Explain New Trends in Exhibition, Along Lines of Longer Runs

Paramount Pictures concluded its sales convention in Hollywood last Sunday at the Hotel Ambassador, and immediately sent its forces back into the field to exhibitors with portfolios for a feature program of from 50 to 60 features in 1937-38, 22 of which, they promise, will cost $1,000,000 each.

One of the highlights of the meeting was the address on Friday of Adolph Zukor, chairman of the board and head of production, in his discussion of the coming product, which was outlined in detail in Motion Picture Herald's issue of June 12, on page 41. Mr. Zukor said he expected the coming season to be the greatest for top calibre pictures in many a year because the public is now demanding the highest type of screen entertainment. He expects that by next fall so-called "big" pictures will run five or six weeks where only a year ago they were accorded possibly two weeks and two years ago one week.

Mr. Zukor said that Paramount's 22 "million dollar" features included on the company's new program should do a greater volume of business than did the 60 pictures the company released during the past year. He urged the sales delegates to "educate" exhibitors of the nation to seek their profits in "quality pictures rather than in quantity."

"The charge," Mr. Zukor also said, "can no longer be made that studio people are blind to the requirements and difficulties of the men who are out in the field selling pictures. Frankly, when I came to Hollywood last year, after serving many years in New York, I expected to find a great indifference to the salesmen's problems. I was pleasantly surprised, however, to discover that there is a great deal of interest in the distribution of films, more, in fact, than I was able to satisfy with information at hand."

Urges International Scope

Restoration of the truly international scope of the screen, with the obstacles set up by the introduction of talking pictures now largely overcome, has made desirable the inclusion in Hollywood pictures of outstanding personalities from foreign fields, Mr. Zukor said. "The fact that artistry knows no national boundaries alone makes such a policy sound from the standpoint of showmanship," he added. "So long as motion pictures entertain the entire world it is only reasonable that they should absorb talent from all points of the compass. In addition the fact that filmusicals and important dramatic productions having musical backgrounds are to be greatly increased in number makes the signing of such personalities most practical, for certainly music knows no tongue."

Mr. Zukor announced that the newest of artists from foreign lands to be signed by Paramount include Isa Miranda, one of Italy's feminine stars who as yet has been given no assignment; Georges Rigaud, South American star, born in Argentine, who has appeared in Europe and who probably will appear opposite Dietrich in "Midnight"; also Beatrice Lillie, comedienne of the English theatre, recently starring at the New York Winter Garden, has been signed to appear opposite Bing Crosby in the Emanuel Cohen production "English Derby"; Oscar Homolka, Viennese star on the European stage, is already at work in "Ebb Tide."

MORE THEATRES IN PHILIPPINES

An increase of 10 per cent in the number of theatres licensed to operate in the Philippine Islands during the first quarter of 1937 as compared with the same period in 1936 was reported to the Department of Commerce by American Trade Commissioner J. Bartlett Richards, Manila.

The total this year was 223, which did not include nine theatres operated by the American Army and Navy hospitals and post exchanges which do not need licenses.

Franciska Gaal, Hungarian stage and screen star, will make her Hollywood debut in Cecil B. DeMille's "Buccaneer." The company also plans important roles for Olympe Bradna, petite French girl who was a French Casino star. Still another English girl, Sandra Storm, "London's most photographed model," has been given a contract following her appearance in "Artists and Models."

"Blocked Profits" Problem

John Hicks, Jr., foreign distribution manager, in his address, said the fact that the outstanding problems of current distribution in world markets were the practice of "blocked profits" by several foreign countries, necessity for dubbing in foreign languages and meeting constantly changing governmental regulations. Despite the difficulties, however, Mr. Hicks declared the world market is profitable and that even in countries of distressed economic conditions there is plenty of money for good pictures and that prospects for the future are very bright.

Mr. Hicks also announced the renewal of the lease on Paramount's Paris studio for six years. He declared that business in England is good and that many foreign countries, notably Japan and Italy, are endeavoring to induce Paramount to erect studios.

Neil F. Agnew, vice-president in charge of sales, and Mr. Hicks relayed greetings of Barney Balaban, president of Paramount, to the delegates. Mr. Agnew expressed Mr. Balaban's regret that he was unable to attend the meetings and explained that he was detained by other business in New York.

Business Up 14 Per Cent

Charles M. Reagan, western division sales manager, declared that the company's business for the first 17 weeks of this year was more than 14 per cent above the business for the same period in the best previous year, 1929. He said the company is now servicing more than 91 per cent of its possibilities.

J. J. Unger, eastern division manager, awarded gold watches to 15 members of the 100 Per Cent Club, and Mr. Reagan presented cash prizes to the winners of the Adolph Zukor Silver Jubilee sales drive.

The 100 Per Cent Club winners were E. M. Adams, Charlotte; N. Davidson, Washington; D. C. Elmo, Pittsburgh; J. F. Gubbins, Boston; Irving Lesser, New York; J. C. Rodman, Cincinnati; C. N. Weaver, Dallas; J. S. Young, New Orleans; F. R. Anderson and A. S. Carr, Minneapolis; C. J. Duer, Denver; M. Segel, Seattle; W. A. Wender, St. Louis; H. Wirthwein, Chicago; J. R. Young, Kansas City, and H. L. Pfaff, Toronto. All were presented with gold watches.

William Erb of Boston won first prize among the district managers in the Zukor drive. He received $650 for first place and Milton Kusell, New York, second, received $450. Among the exchanges, New York was first and each man in the office was awarded a bonus equivalent to two week's salary; Boston, second, one and one-half week's salary; New Jersey, third, one week; New Haven, a half week's salary; Montreal, first in the Canadian division, two week's salary.

The branch managers and their awards were: Myron Sattler, New York, $600; Al Kane, Boston, $400; Ed Bell, New Jersey, $300; Edward Ruff, New Haven, $225; Neil East, Seattle, $125. The ad sales managers and their prizes were: George Dewside, Seattle, $200; William Rau, San Antonio, $150; Selby Carr, Minneapolis, $100; Lee Beecher, Albany, $50.

The following salesmen won prizes: Irwin Lesser, New York, $500; Henry Kaufman, New Jersey, $450; Jack Gubbins, Boston, $400; Bernie Brooks, New York, $350; H. A. Germaine, New Haven, $300; George Elmo, Pittsburgh, $250; M. Segal, Seattle, $200; Harry Wirtheim, Chicago, $150; John Harris, Boston, $100; Jack Gardner, Columbus, $50.

Newsreel Issues Lengthened

The public's desire for news has grown phenomenally during the past several years and within the next 18 months newsreel issues will be lengthened to occupy 25 minutes or longer on the average theatre's program, A. J. Richard, Paramount News head, told the delegates as he discussed the newsreel situation before them.

"The important factor to consider," he said, "is the tremendous increase in the value of news itself. It is something that the theatre operator can sell as well as picture personalities.

"This was demonstrated by the recent Hindenburg disaster, which was featured on all marquees and attracted substantial business. All of this is an expression of the public's increasing appetite for news," Mr. Richard added.

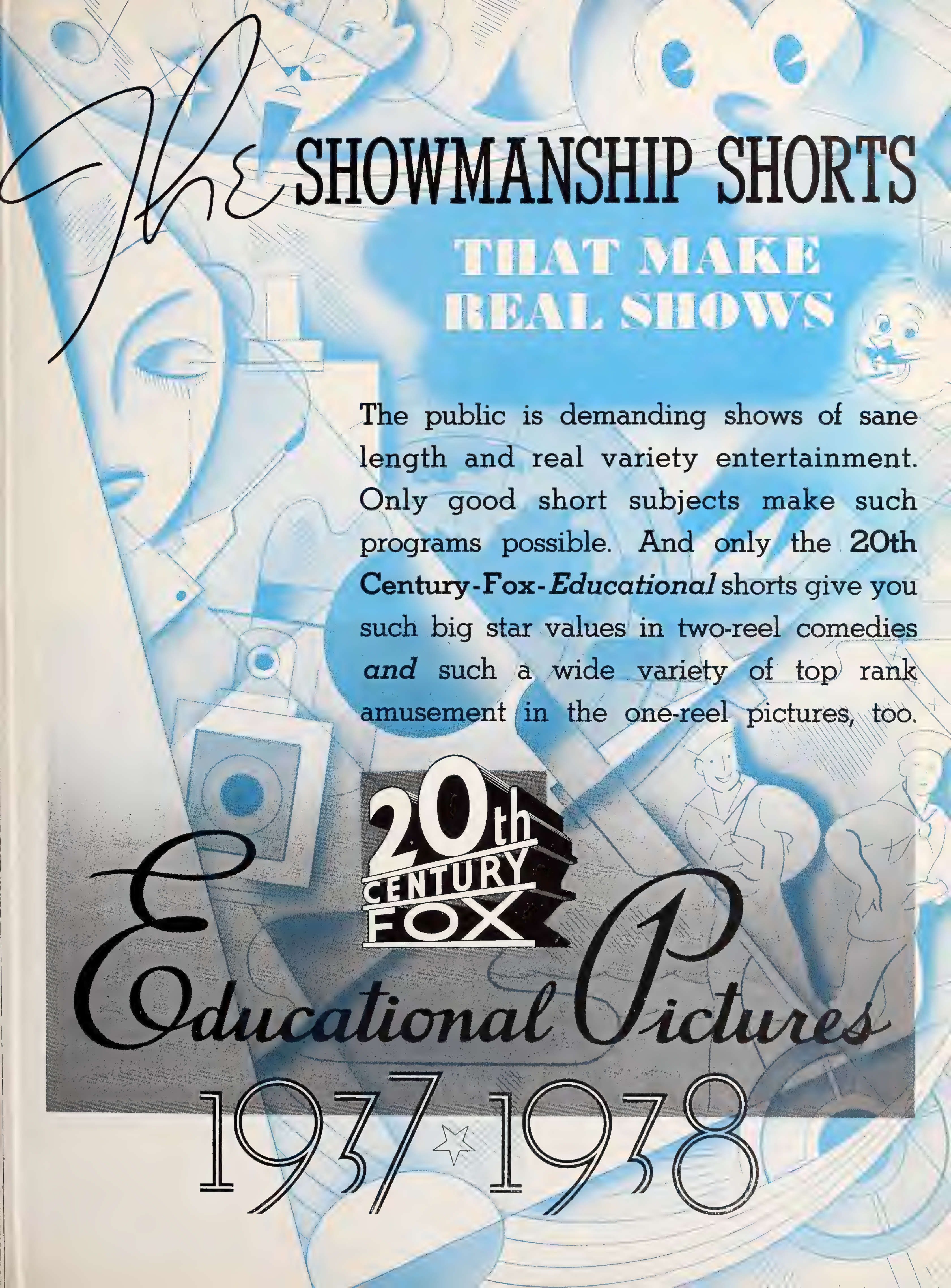
Mr. Richard said an extension of the running time of the average news reel was inevitable, therefore, and that it would occur within the next year and a half.

"Paramount News has always been a conservative organization," he concluded, "and we do not fall for current modes in newsreel presentation without serious thought. But we have quietly worked out plans for the coming production battle for longer newsreels, which we think is impending."

The convention closed on Sunday with the early part of the day being devoted to individual sales meetings with district and branch managers of various territories. Luncheon was followed by a visit to the studios by the delegates and a buffet dinner on one of the stages concluded the meeting. The men are expected to be back in their respective territories by the early part of next week.

Hays to Coast

Will H. Hays, president of the Motion Picture Producers and Distributors of America, has left New York City for the Coast, where he plans to remain for three months.



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The public is demanding shows of sane length and real variety entertainment. Only good short subjects make such programs possible. And only the **20th Century-Fox-*Educational*** shorts give you such big star values in two-reel comedies ***and*** such a wide variety of top rank amusement in the one-reel pictures, too.

20th CENTURY FOX

Educational Pictures

1937 ☆ 1938

42 BIG NAME TWO
THE INDUSTRY'S
TOP VALUE IN

WILLIE HOWARD
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JEFFERSON MACHAMER AND HIS *Gags and Gals*
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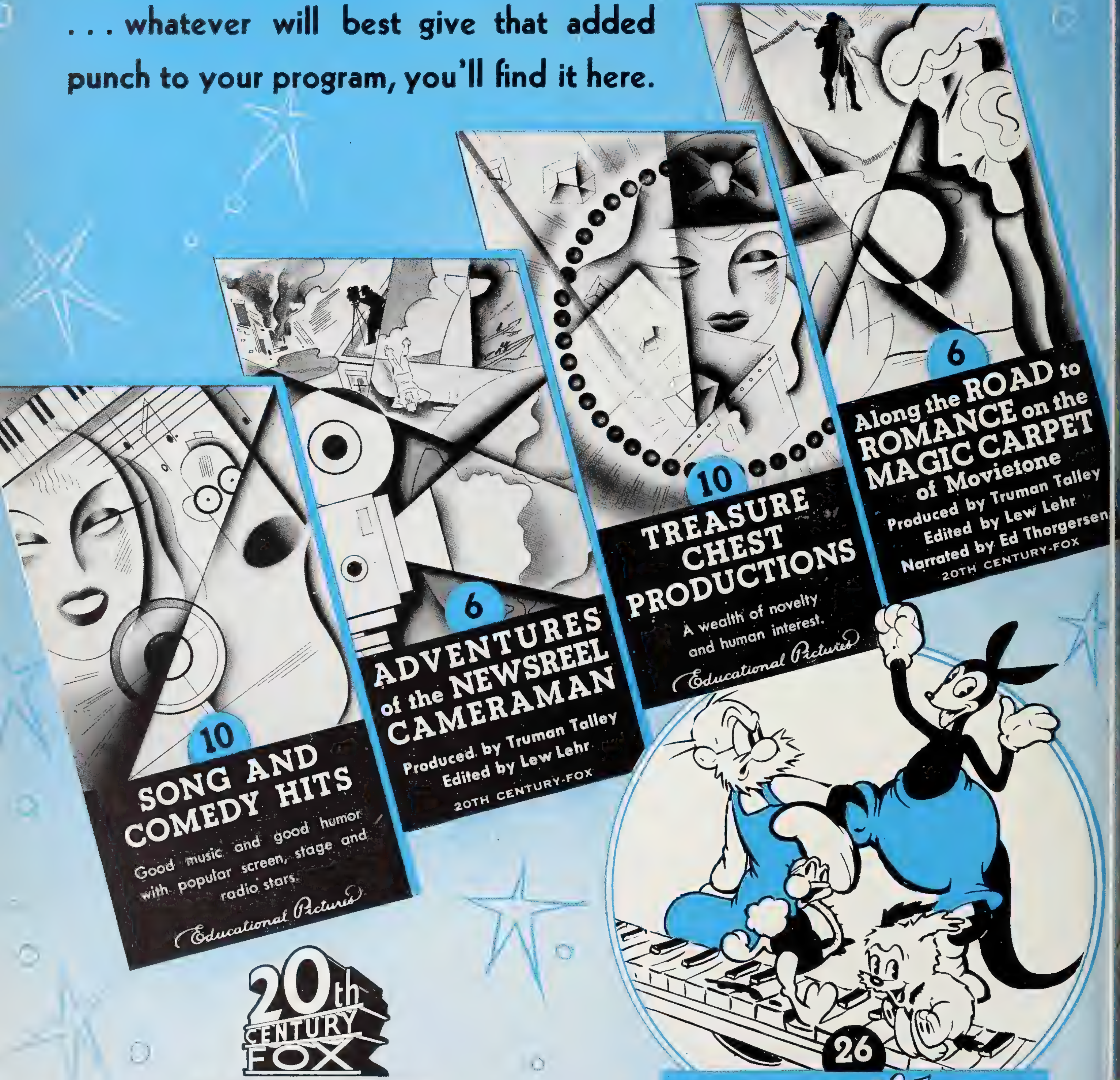

10

SONG AND COMEDY HITS

Good music and good humor with popular screen, stage and radio stars.

Educational Pictures

6

ADVENTURES of the NEWSREEL CAMERAMAN

Produced by Truman Talley
Edited by Lew Lehr
20TH CENTURY-FOX

10

TREASURE CHEST PRODUCTIONS

A wealth of novelty and human interest.

Educational Pictures

6

Along the ROAD to ROMANCE on the MAGIC CARPET of Movietone

Produced by Truman Talley
Edited by Lew Lehr
Narrated by Ed Thorgersen
20TH CENTURY-FOX

26

TERRY-TOONS

Featuring
KIKO, THE KANGAROO
Ozzie Ostrich, Farmer Al Falfa and Puddy the Pup
Produced by Paul Terry
Educational Pictures

20th CENTURY FOX

Educational Pictures
"THE SPICE OF THE PROGRAM"
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DISTRIBUTED IN U. S. A. BY 20TH CENTURY-FOX FILM CORPORATION

RKO RADIO LISTS 56 FEATURES AND 198 SHORT SUBJECTS FOR 1937-38

Individual Picture Budgets Are Eliminated; Delegates to Annual Sales Convention Hear of New Studio Policy

RKO Radio Pictures highlighted its convention, from Wednesday to Sunday, in Los Angeles, with announcements of 56 features and 198 short subjects for 1937-38, and the elimination of individual picture budgets in order to avoid the tendency to grade product at the studios on the basis of expenditures.

Ned E. Depinet, vice-president, presiding at the convention, at the Ambassador Hotel, said that Fred Astaire and Ginger Rogers, co-starred in an Irving Berlin musical and in individual starring attractions, Katharine Hepburn, Barbara Stanwyck, Lily Pons, Joe E. Brown, Bobby Breen and Wheeler and Woolsey will continue under the RKO Radio banner, while Irene Dunne returns to the fold, as do Miriam Hopkins and Mitzi Green, now grown up. Newcomers include Nino Martini, Charles Boyer, Bob Burns and Joan Fontaine.

Among the other personalities to appear in RKO Radio products are Herbert Marshall, Ann Sothern, Gene Raymond, Cary Grant, Burgess Meredith, Harriet Hilliard, Joel McCrea, Louis Hayward, Joe Penner, Milton Berle, Anne Shirley, Fred Stone, Margot Grahame, Erik Rhodes, Preston Foster, John Beal, Eduardo Ciannelli, Walter Abel, James Gleason, James Ellison, Onslow Stevens, Eric Blore, Lucille Ball, Thelma Leeds, Ray Mayer and Billy Gilbert.

RKO Radio Debut of Walt Disney

Walt Disney's "Snow White and the Seven Dwarfs," a full-length feature in Technicolor, will highspot this producer's premiere presentation on the RKO Radio schedule which for the first time will have Disney's Mickey Mouse, Donald Duck and Silly Symphonies.

Play properties to be filmed by RKO include "Stage Door," by George S. Kaufman-Edna Ferber; "Having Wonderful Time," the Connolly-Kober comedy, and "Irene," the Tierney-McCarthy musical with a record of "the longest run musical on Broadway."

From England will come a production of "Victoria the Great," produced by Herbert Wilcox and co-starring Anton Walbrook and Anna Neagle.

"New Faces of 1938" will continue the idea of fostering new talent inaugurated with the current season's edition of the musical extravaganza.

Short subjects to the number of 198 to be distributed include news, magazine, sports, musical, novelty and comedy subjects. Edgar Kennedy and Leon Errol are stars of the two-reelers, while talent in short musicals will include name bands and stars like Rita Rio, Pinky Tomlin and Sunnie O'Dea. Pathe News will cover news events and the March of Time will continue its dramatized news presentations.

Staff of Chief Briskin

S. J. Briskin, vice-president, will continue in charge of production at the RKO studios in Hollywood where most of the new season's product will be made. Sol Lesser, George Hirliman, Condor Pictures and Herbert Wilcox will produce at other studios, Mr. Wilcox producing in England.

MERCHANTS PAY FOR FREE SHOW

Ed Ramsey, who operates the Plymouth Theatre at Plymouth, Ohio, has abolished his 9:00 P. M. performance on Wednesday nights and in its stead he presents a free street show for which he is paid by merchants.

The screen is erected on the side of a store building, the projector and sound equipment being mounted on a truck. A different film than the one presented in the theatre is shown.

Heading the list of producers working with Mr. Briskin at the Hollywood studio will be Pandro S. Berman, Jesse Lasky and Edward Small, Maurice Cohen, Edward Kaufman, Al Lewis, Lee Marcus, Cliff Reid, Robert Sisk, William Sistrom and P. J. Wolfson.

Directors scheduled to make RKO Radio features include John Blystone, Christy Cabanne, Edward Cline, Wallace Fox, Howard Hawks, Ben Holmes, Leigh Jason, Edward Killy, Gregory LaCava, Lew Landers, Rowland V. Lee, Joseph Lerner, Reuben Mamoulian, George Nicholls, Jr., Richard Rosson, Mark Sandrich, Alfred Santell, Joseph Santley, William Seiter, George Stevens and Ben Stoloff.

Writers include F. Hugh Herbert, Dudley Nichols, Ernest Pagano, Benny Rubin, Allan Scott, Irwin Shaw, Viola Brothers Shore, Commander Frank Wead, Dorothy Yost.

Fred Astaire and Ginger Rogers once again will have Irving Berlin as their musical associate in an untitled dancing-singing film again produced by Pandro S. Berman.

Astaire will star individually in a second Pandro Berman production, while Ginger Rogers will solo-star in the musical, "Irene," co-star with Katharine Hepburn in "Stage Door" and team with Charles Boyer in "Perfect Harmony."

Katharine Hepburn, in addition to co-starring with Miss Rogers in "Stage Door," will star alone in an untitled Berman production.

Irene Dunne will star in two pictures, the first being "The Joy of Loving," with music, story and lyrics by Jerome Kern, Dorothy Fields and Herbert Fields. Felix Young will produce.

Stars of Radio, Opera and Screen

Barbara Stanwyck will star in two pictures.

Lily Pons will make her third RKO screen appearance in "The Girl in a Cage," musical, to be produced by Jesse L. Lasky. Jack Oakie, who appeared with Miss Pons in "That Girl from Paris," will be in the cast which to date includes Erik Rhodes.

Nino Martini will star in "Music for Madame," in which Joan Fontaine will be his lead. Rudolph Friml will write the music and Gus Kahn the lyrics. Herb Magidson and Allie Wrubel will write additional music. Jesse L. Lasky will produce.

Miriam Hopkins returns for one picture to RKO Radio banner.

Bobby Breen will star in three productions, to be produced by Sol Lesser.

Joe E. Brown will star in "Fit for a King," a David L. Loew production directed by Edward Sedgwick. Helen Mack, Paul Kelly, Halliwell Hobbes, Harry Davenport, Frank Reicher and Charles Lane are in the cast.

Mitzi Greene, famous as a child star and now a grown-up Broadway star, will headline in a Lew Brown and Ray Henderson musical, "Love Below Freezing." Pandro S. Berman will produce.

George O'Brien, in his second year under RKO, will star in six pictures to be produced by Condor Pictures, of which George Hirliman is executive producer.

Wheeler and Woolsey will again co-star in a new feature.

Richard Dix returns to RKO Radio after a year's absence under other auspices in a picture to be produced by George A. Hirliman.

"Victoria the Great" from Wilcox

"Victoria the Great" will be distributed by United Artists. Only recently did the British Government lift restrictions on stories dealing with Queen Victoria. Produced in England by Herbert Wilcox, "Victoria the Great" co-stars Anton Walbrook and Anna Neagle. Mr. Wilcox directed from a script by Miles Malleson. H. B. Warner heads the supporting cast.

"Radio City Revels," a musical revue, will have a cast headed by Bob Burns, Jack Oakie, Victor Moore, Lucille Ball, Buster West and Melissa Mason. P. J. Wolfson will produce.

"The Life of the Party," a musical, will be the first of the new season featuring Joe Penner, Parkyakarkus, Victor Moore, Gene Raymond, Harriet Hilliard, Helen Broderick and Eric Blore. Herb Magidson and Allie Wrubel will provide the music for the Edward Kaufman production which William A. Seiter is directing.

"Having Wonderful Time," to be adapted from the Broadway play, will be a Pandro S. Berman production. The Arthur Kober comedy was produced in New York by Marc Connolly. Jack Oakie has been named for the cast.

Diversity of Short Product

The 198 short subjects will include: 18 Walt Disney "Mickey Mouse" and "Silly Symphony" animated cartoons; 13 issues of the March of Time; two series of single reel musicals, 13 to be produced by Condor Pictures, and six by Atlas Pictures; 13 Bill Corum sports reels produced by Condor; seven issues of Pathe Parade, film novelties produced by Pathe News; 104 editions of Pathe News and 24 two reel comedies released in six series as follows: six Edgar Kennedys; six Leon Errols; three Radio Flashes; three Headliners; three Smart Sets and three Radio Musicals.

Mr. Briskin handed Lee Marcus, at the convention, a producing assignment consisting of almost half of Radio's production output for next year, based upon an annual budget for the entire assignment rather than a group of individual picture budgets.

The principle involved, according to Mr. Briskin, is an attempt to eliminate whatever production tendencies there may be on the lot toward gradation of pictures.

"Several situations have led us to this decision," said Mr. Briskin, "the most important of which are the facts that face us in achievements of this year over last year at this same date. On May 10, 1936, in this group we had completed only about two-thirds of our old program, with no material at hand for the 1937 schedule, while today we have not only entirely completed this group but have at least 20 of the new 1937-38 properties already in production or preparation.

"As to the gradation of pictures in terms of

(*Continued on following page*)

20 NEW RKO RADIO FILMS IN WORK

(Continued from preceding page)

the alphabet, we have had it definitely proven to us that public opinion is the conclusive marker. Our classification of a picture before it is put into production, either through budgeting its cast or by studding its cast with star names, has little bearing so long as it clicks at the box office."

Formal announcement of the appointment of Bernard G. Kranze, who has been a salesman in RKO Radio Pictures' New York City Exchange for six years, as manager of the Albany Exchange was made at the convention by Jules Levy, general sales manager.

Mr. Kranze succeeds C. R. Halligan, resigned, and has already assumed his new duties.

Depinet Heads Eastern Group

One hundred Eastern delegates to RKO Radio's six annual and third international sales convention, departed from the Grand Central Station last Saturday aboard a special train, which stopped en route to pick up delegates from other cities.

Ned E. Depinet, vice-president in charge of distribution, and Jules Levy, general sales manager, headed the eastern delegation, and Phil Reisman, foreign sales manager, was in charge of foreign representatives.

The train stopped at Albany, Indianapolis, St. Louis, Little Rock and Dallas to pick up branch managers and salesmen from RKO exchanges. The train was augmented at St. Louis and Dallas with more cars.

At Dallas, Fort Worth, Sweetwater, Texas; El Paso and Tucson, Arizona, the conventionites left the trains for special receptions and entertainment.

Delegates from the west coast offices journeyed direct to Los Angeles.

The home office delegation included C. E. Smith, sales manager for the southern and western division; E. L. McEvoy, eastern sales manager; M. G. Poller, contract liquidation; H. J. Michalson, short subjects sales manager; W. J. McShea, assistant manager of exchange operations; S. Barret McCormick, director of advertising and publicity; Rutgers Neilson, publicity manager; Leon J. Bamberger, sales promotion manager; Harry Gittleson, editor of "Flash"; L. H. Miller, contract approval, west and south; Wm. E. Dehler, contract approval, east; Sid Kramer, manager print and negative department; James E. Finey, secretary to Jules Levy; William Mallard, chief counsel; James A. Clark, manager and sales department; Arthur Willi, head of the eastern new talent department; five divisional public relation representatives—F. R. Fielding, east; V. H. Adams, south; W. J. Healy, east central; Fred Marshall, west, and J. M. Joice, midwest; Nate Blumberg, vice-president and general manager of RKO Theatres; J. J. O'Connor, general manager, RKO Film Booking Corporation; Major L. E. Thompson, RKO Theatres executives, and the following traveling home office representatives: W. A. Burke, J. E. Cashman, J. A. Downing, J. J. Schmitzer, R. E. Holmes, and R. A. O'Brien.

A. H. McCausland is attending as a representative of the Irving Trust Company. From the Keith-Albee-Orpheum Corporation are M. Kingsburg, vice-chairman. Kay Kamen and Hal Sloan are on hand from the Walt Disney Enterprises; also F. Ullman, Jr., general manager of Pathe News; and four representatives of the March of Time—Ralph Rolan, A. Sindlinger, C. Findley and John Wood.

Leo Spitz, president of RKO Radio Pictures, and A. A. Schubart, manager of exchange operations, already are in Hollywood.

Condor Productions sent Frank Snell to the convention from the New York office.

Overseas delegates on hand: Harry W. Leasim, general manager in charge of operations in continental Europe; Ralph Hanbury, managing director of Radio Pictures, Ltd., RKO Radio's United Kingdom division; Douglas Lotherington, general sales manager for RKO Radio Pictures (Asia) Ltd.; and Reginald Armour, Far Eastern and Indian sales manager.

Several additions have been made to the physical equipment at the Radio Studios on Gower Street and at the RKO Radio ranch in the San Fernando Valley, the delegates were told. These improvements include a three-story office building, a vault at the Hollywood studio, and a rural New England street and artificial lake at the ranch.

Academy Reports Progress in Television Projection Devices for Larger Screen

The Academy of Motion Picture Arts and Sciences in Hollywood, through its Research Council's Scientific Committee, this week completed an annual report on the status of television, outlining developments since the first report, issued in May, 1936.

"It is still improbable that television will burst on an unprepared motion picture industry," the report observed, adding the opinion that "many millions of dollars must be invested before a nationwide urban exploitation of television becomes possible in the United States." The start of such a development, it was said, forecast for 1937-38, is confirmed. But, "television service for rural areas is still beyond the calculable figure."

The one change to which the Academy does call attention is that recent improvements in the design of electronic projection devices give promise of a considerable enlargement of television screen areas, "the realization of which would vastly accelerate the evolution of television as a practical art."

The report, which is being distributed particularly for the information of studio production executives and others who may be interested in the possible future effects of television upon the motion picture industry, has been prepared from consideration of the results of a thorough investigation of the present status of television throughout the entire world.

Membership of the committee, which prepared the report, consists of Carl Dreher, Gordon Chambers, L. E. Clark, J. G. Frayne, Barton Kreuzer, Wesley C. Miller, Hollis Moyse, William Mueller, and Gordon S. Mitchell, manager of the Research Council.

In addition, the Council in the report acknowledges the cooperation of the group of members of the Academy Technicians Branch now working in England, and the London representatives of the Hollywood producing companies who have assisted in the correlation of the material upon which the report is based.

"In view of the progress being made in television and the widespread interest throughout the motion picture industry in the subject, the committee in the future will prepare semi-annual reports—the next report being planned for issuance in January of 1938," it was said.

Wisconsin Passes Anti-ASCAP Bill

The Wisconsin legislature has approved the Cashman bill which, if signed by the governor, will make impossible the collection of fees in the state by the American Society of Composers, Authors and Publishers. The measure provides for a 25 percent franchise tax on the entire gross business done by music brokers in Wisconsin.

It also sets a $25 annual license fee for investigators of copyright music. Violators would be subject to fines of from $200 to $500.

Hearings on a suit brought by Ascap to challenge the constitutionality of a similar law in Washington will be held June 29th before three judges in Federal Court, Seattle. Ascap charges the recently enacted law violates the federal copyright act, is confiscatory and makes it impossible to do business in Washington.

The National Association of Radio Broadcasters has retained Alfred J. Schweppe, partner in the McMicken, Ramsey, Rupp & Schweppe law company of Seattle, as chief counsel in its litigation against Ascap. Mr. Schweppe handled the broadcasters' case in Montana.

New Film Center Leases

Film Center Building Corporation in New York announced this week the leasing of fourth floor space at 630 Ninth Avenue to the Mutual Motion Picture Distributors, Inc., and a film vault on the sixth floor to the American Tobis Corporation.

UNITED ARTISTS ANNOUNCES 36 FOR 1937-38 AT COST OF $26,000,000

George Schaefer Details to Convention Delegates a List of Ten Features in Color for Coming Season

A United Artists release schedule of 36 productions of which a minimum of 10 will be in color was announced for the 1937-38 season by George J. Schaefer, vice-president and general manager, on Monday as the company's eastern sales convention opened at the Waldorf Astoria Hotel, New York. A second meeting for western and southern representatives opened in Chicago on Thursday.

In an address which preceded the product announcement, Mr. Schaefer deplored the lack of extended runs for good product and urged an increase in admissions. Discussing the company's activities during the last year, he said that the period was the best in United Artists' history and that "more contracts in major situations were sold than ever before".

Percentage terms on approximately 28 of the 36 features planned for release were reported by Mr. Schaefer. The groups range from 25 to 40 per cent with four Samuel Goldwyn films in the top bracket. They include "Hurricane," which will cost about $1,500,000; "The Adventures of Marco Polo," which also is expected to be budgeted at $1,500,000; "The Goldwyn Follies," on which an expenditure of $2,000,000 is expected; "The Cowboy and the Lady," which probably will cost about $1,000,000. The two last-named will be filmed in Technicolor.

In addition to the feature lineup, the company will distribute nine Skippy animated short subjects in Technicolor, the first of which will be "The Dog Catcher."

The delegates from the mid-western states and home office executives flew to Chicago Wednesday for the regional convention after Mr. Schaefer told the New York meeting that ten of the 36 promised for next season were already completed.

Alexander Korda, through Maurice Silverstone and Morris Helprin, presented the delegates with gold pens and pencils.

Field Expense Doubled

United Artists budget for exploitation expenditure in the field will be more than doubled for the coming season, Monroe W. Greenthal, director of advertising and publicity, said at the meeting.

Commenting upon the fact that advertising, publicity and exploitation work commences from the moment the story idea is decided, Mr. Greenthal asserted that work of this nature is an integral part of sales and that the closest cooperation between the two is greatly beneficial to the production.

Results of the experimentation over the past year have convinced United Artists producers and officials that key cities no longer are the only spots that offer revenue large enough to warrant sizable expenditures to help the exhibitor. In a great number of instances, money judiciously spent in smaller situations has built the grosses to many times the anticipated figure, Mr. Greenthal explained.

In view of these results, United Artists has discussed plans for intensive concentration on various methods of advertising, publicity and ate on special drives with circuits and to tie in as closely as possible with the exhibitor through United Artists.

KORDA SEES DEAL NEAR COMPLETION

by BRUCE ALLAN

in London

Alexander Korda told reporters on his arrival here from New York that the arrangement for assuming control of United Artists by Samuel Goldwyn and himself had been practically completed. London Films will hold a half interest with Mr. Goldwyn, he said, with the same distribution costs. Both Mr. Goldwyn and Walter Wanger will produce at Denham, he added, with some scenes for "Goldwyn Follies" to be made there.

London Films' output will be increased, Mr. Korda indicated, by about 50 per cent, with budgets set at about $10,000,000 for 28 pictures by the end of 1938.

Saying that big campaigns offer tremendous insurance for hold overs, Mr. Greenthal outlined in detail the projected plans for the campaign on "The Prisoner of Zenda," the recently-completed production of David O. Selznick. As a departure from the usual method, arrangements are being made to present directly to the public the several different selling angles of this picture.

He likewise discussed the campaign for Samuel Goldwyn's "Stella Dallas."

Hal Horne, associate producer for Walter Wanger, gave an account of the production plans of his organization. Supplementing the remarks about the Wanger product made earlier by George Schaefer, Mr. Horne disclosed the various angles of the national exploitation and publicity campaign which have already been definitely set for Wanger's "Vogues of 1938," first release for the new season. Mr. Horne then concentrated upon "52nd Street," Wanger's production now filming.

Contributing to the season's release schedule will be Samuel Goldwyn, David O. Selznick, Charlie Chaplin and Walter Wanger in Hollywood, and Alexander Korda's London Films in England. The new program will represent an expenditure aggregating $26,000,000 the convention delegates were told.

Producers and titles are:

Samuel Goldwyn

Dead End, stage play now under direction of William Wyler with Sylvia Sidney, Joel McCrea, Humphrey Bogart, Wendy Barrie, Claire Trevor and Allen Jenkins.

Stella Dallas, which King Vidor directed with Barbara Stanwyck, John Boles, Ann Shirley and Alan Hale, and which is already in the cutting room.

The Hurricane, by Charles Nordhoff and James Norman Hall, now under the direction of John Ford.

The Adventures of Marco Polo, with Gary Cooper and Sigrid Gurie playing the leads, scheduled to reach the cameras the latter part of this month.

The Goldwyn Follies, in Technicolor, with music by George and Ira Gershwin, slated for early July production. The cast includes Helen Jepson, the Ritz Brothers, Phil Baker, Bobby Clark, Virginia Verrill and Charles Kullmann in addition to the famous Balanchine Ballet and Zorina, London dancer.

The Cowboy and the Lady, co-starring vehicle for Gary Cooper and Merle Oberon, a Technicolor production from a screenplay by Frederick Lonsdale.

You Can Be Beautiful, Technicolor feature which will star Merle Oberon in an original screen story by Katharine Brush.

South of Manila, to be filmed in Technicolor, cast to be announced.

David O. Selznick

The Prisoner of Zenda, the adventure classic which John Cromwell directed with a cast including Ronald Colman, Madeline Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, Raymond Massey and David Niven.

Nothing Sacred, Technicolor feature with Carole Lombard and Frederic March co-starred under William Wellman's direction.

The Adventures of Tom Sawyer, Mark Twain's story, which will star Tommy Kelly, and will be directed by H. C. Potter from John V. A. Weaver's screen-play.

Two other features which are as yet untitled.

Alexander Korda

Knight Without Armor, teaming Marlene Dietrich and Robert Donat.

Four Feathers, a new Robert Donat feature.

The Divorce of Lady X, starring Merle Oberon and Robert Donat in a story by Lajos Biro.

Mutiny in the Mountains, a Technicolor special with Sabu, Paul Lukas and Raymond Massey featured.

Hell's Belles, a Technicolor musical from a script by R. C. Sherriff, to be directed by Victor Saville.

The Tempest Within, which will star Merle Oberon in a Technicolor feature based on an original story by G. B. Stern.

Dark Journey, a spy melodrama produced by Victor Saville from the screen-play by Lajos Biro with Conrad Veidt, Vivien Leigh, Joan Gardner, Anthony Bushell and Ursula Jeans in the principal roles.

Farewell Again, an Erich Pommer production based on a story by Clemence Danes, with Leslie Banks, Flora Robson, Sebastian Shaw, Patricia Hilliard and Rene Ray.

Storm in a Teacup, satirical comedy picturized from the stage play by James Bridie, co-directed by Victor Saville and Ian Dalrymple with Vivien Leigh, Rex Harrison and Ursula Jeans featured.

Action for Slander, which will feature Clive Brook, Margaretta Scott and Ann Todd.

The Diamond Trust, from the Edgar Wallace thriller, which William K. Howard will direct with Edmund Lowe, Sebastian Shaw, Tamara Desni and Ann Todd.

The First and the Last, a story by John Galsworthy which Basil Dean will produce with Vivien Leigh and Leslie Banks.

South Riding, a new Victor Saville production.

The Playboy, a musical by Thornton Freeland with Patricia Ellis, Jack Hulbert and Rex Harrison in the leading roles.

Charles Chaplin

Charles Chaplin will personally produce one

(Continued on following page)

UA FRANCHISES TOP 9000

(Continued from preceding page)

picture bearing his name, starring Paulette Goddard.

Walter Wanger

Walter Wanger's Vogues of 1938, nearing completion under Irving Cummings' direction in Technicolor, with Warner Baxter, Joan Bennett, Helen Vinson, Alan Mowbray and the famous Wanger models.

52nd Street with Harold Young directing a cast which includes Ian Hunter, Leo Carrillo, Pat Paterson, Ella Logan, Sid Silvers, Zasu Pitts, Marla Shelton and Kenny Baker.

Summer Lightning, based on a *Cosmopolitan Magazine* love story by Allene Corliss, with Joan Bennett and Henry Fonda co-starred, and with Joshua Logan and Arthur Ripley co-directing.

Stand-In, with Leslie Howard starred and Tay Garnett directing the *Saturday Evening Post* story.

Personal History, from the book by Vincent Sheehan with Madeleine Carroll heading the cast.

A Kiss in Paris, new Sylvia Sidney starring vehicle.

The Illusionist, based on the stage play by Sascha Guitry, great French playwright, with Charles Boyer starring as a magician.

Arabian Nights, to be produced in Technicolor from the screenplay by Harold Lamb and Irwin Shaw, with John Cromwell directing a cast including Sylvia Sidney, Charles Boyer, Joan Bennett, Madeleine Carroll and Henry Fonda.

In his address to the 100 home office and sales representatives, Mr. Schaefer said:

"A general increase in admission prices must come to take care of mounting costs in production and theatre operation. A sympathetic understanding and study by Washington would go a long way to help solve this problem.

"Good pictures must be played by every theatre to a point of exhaustion regardless of the number of films under contract. Too many good pictures play for only a minimum period.

"It would be much better to take advantage of each picture and build up a reserve for the lean weeks."

Discussing the number of franchises completed for all United Artists pictures Mr. Schaefer said between 8,800 and 9,200 contracts were sold and on some pictures there were as many as 10,000.

A. W. Smith, Jr., general sales manager followed Mr. Schaefer on the program and awarded prizes for the recent sales drive. Harry Gold, eastern division manager, introduced a number of new men in his division, including Robert Mochrie, David Prince, Joseph Winer and M. Dunn of Atlanta; Tom Spry, Boston; Carl Mock, Oklahoma City; Robert Campbell and Fred Sande, Washington, and M. Nash, Pittsburgh.

Harry D. Buckley, vice-president of corporate affairs, announced that starting August 1st United Artists would adopt a rental plan for ad accessories, similar to Paramount and Warner Brothers. Mr. Buckley said he is now completing arrangements for rebates on returned accessories in good condition.

Arthur W. Kelly, vice-president in charge of foreign sales, said that international contracts for the company last year broke all records.

Monroe Greenthal, publicity and advertising head, and Hal Horne, associate producer, spoke on Tuesday morning and the remainder of the Tuesday and Wednesday sessions were devoted to discussions regarding the sale of the 1937-38 product in the individual territories.

Home office executives in addition to those named who attended the meetings were Edward C. Raftery, assistant secretary and member of the board of directors; Jack Schlaifer, western division manager; Paul N. Lazarus, in charge of the contract department; N. A. Thompson, comptroller, and Charles Steele, statistical assistant. District managers included Charles Stern, New York; Thomas P. Spry, Boston; Moe Streimer, special representative for the New York exchange; Bert Stearm, Cleveland and Robert Mochrie, Atlanta.

United Artists Circuit Buys 50% Partnership in Robb and Rowley

An agreement under which the United Artists Theatres circuit gets a 50% partnership interest in the Robb and Rowley circuit of approximately 80 houses in Arkansas, Oklahoma and Texas was completed this week.

Harold Robb, Edward Rowley and their attorney this week were on the coast conferring with Joseph M. Schenck, president and chairman of the United Artists circuit. Joseph M. Schenck was expected to arrive in New York late this month to present the deal to the circuit's board which includes Harry D. Buckley, A. H. Frisch, Joseph H. Moscowitz, Bertram S. Nayfack, Dennis F. O'Brien, Willard V. King, William P. Philips and Lee Shubert.

H. B. Robb continues as president, E. H. Rowley as secretary-treasurer.

Mr. Schenck said the deal did not involve the four houses in Little Rock, owned by Robb and Rowley in partnership with Paramount.

The United Artists circuit is interested in more than 165 theatres in the country which are operated by Loew's, Paramount, National Theatres, and Metropolitan Playhouses. Approximately 100 are located in the Greater New York area, 50 in the California region and about 15 in Portland, Ore., Baltimore, Detroit, Chicago, Columbus and Louisville. For the year ended August 31, 1936, the circuit reported a net income of $167,845.66.

Radio Regulation Pledged MPTOA By All Companies

Action on assurances by large producers and distributors that efforts will be made to regulate radio broadcasts starring Hollywood actors or featuring motion picture material so as to minimize competition with theatres will be awaited by the Motion Picture Theatre Owners radio committee before further action is planned, according to Walter Vincent, chairman.

Several companies, notably Metro-Goldwyn-Mayer, Paramount and Twentieth Century-Fox, have announced radio policies drawn up with this in view and others who were represented at meetings with the MPTOA committee have indicated that they would do so. The chief result of several meetings between the committee and company representatives was a decision that there was little hope of developing any definite set of rules to govern all Hollywood broadcasts.

Company officials agreed with the committee on the potential dangers of unregulated broadcasting but no agreement could be reached on any general method of control to be adopted. Pending observation of the manner in which the regulated broadcasts are conducted the MPTOA committee was of the opinion that little more of a definite nature could be accomplished.

Indications that opposition to the broadcasts, particularly during the hours of peak theatre attendance, has not dwindled crystallized in a protest on the Hollywood Hotel program because too much was revealed of the stories dramatized during the hour, by theatre men at the eastern Washington district meeting of the MPTOA of the Northwest in Spokane.

Only musical pictures or important productions are not affected by the radio dramatizations, it was said. Members of the group agreed that broadcasting of motion pictures is valuable advertising when it serves as a 'teaser," giving the highlights of a film story, not the entire plot and identical dialogue.

Paramount and Twentieth Century-Fox have taken steps toward a solution of the problem of regulation by the appointment of studio officials to supervise all broadcast material and appearances of their stars. Metro-Goldwyn-Mayer will follow a similar policy with a program, details of which are to be announced soon, for which a sponsor will have access to all MGM stars and story material for broadcasts. Louis K. Sidney, managing director of WHN in New York, will supervise the show.

Exploitation of new pictures by producing companies continues unabated. Through cooperation with the Twentieth Century-Fox studios the Mutual network will broadcast the world premiere of "Wee Willie Winkie" at the Carthay Circle, Hollywood, June 25th. Although Shirley Temple has never been on the air, she is expected to broadcast greetings.

Opening of "I Met Him in Paris" at the Michigan theatre, Detroit, early this month benefited by a half hour radio preview over every station in the city.

GB AND COLUMBIA CONVENTIONS NEXT WEEK END SALES SESSIONS

Republic Holds More Regionals; Sol Lesser, General Pictures, Associated Artists, Schulberg and Others Set 1937-'38 Plans

The motion picture sales convention season for 1937-38 product selling comes to an end next week with the conventions of GB Pictures, June 25th, in New York, and Columbia Pictures, June 27th, Los Angeles.

Conventions were held this week by Paramount (see page 40); RKO Radio (see page 45), and by United Artists (see page 47).

Republic Pictures held additional regional conventions during the week, in New York and New Orleans.

New season's product plans were completed by Sol Lesser's Principal Pictures, Fenn Kimball's General Pictures, Dudley Murphy's Associated Artists, and by B. P. Schulberg's Major Pictures. Imperial Pictures closed several additional franchise deals with independent exchanges in the field, and Warner Brothers held the second in a series of regional meetings of exchange bookers and advertising and accessory salesmen, on policies for the new season.

With the 56 features announced this week by RKO Radio and Paramount's and United Artists' announcements of 50-to-60 and 36, respectively, the 12 large distributors are down for commitments for some 653 pictures, an increase of 87 over last season's 566.

GB Convenes June 25

George W. Weeks, GB general sales manager, returned to New York from a Hollywood vacation this week to complete final preparations for the company's annual sales convention. The three-day meeting starting June 25th, will be held at the St. Moritz hotel, New York.

Home office executives who will attend include Arthur A. Lee, vice-president; Mr. Weeks; Clinton M. White, assistant general sales manager; Albert Margolies, publicity director; Al Selig, advertising manager; Arthur Greenblatt, in charge of circuit sales; Reg Wilson, Kenneth Hodkinson and William Berry, special sales representatives; Claude Macgowan, comptroller; C. E. Schwengeler, head of the print and negative department. H. William Fitelson, counsel for the company, will also attend the sessions.

From the GB exchanges, the following men will attend: New York Irving Gumberg, Irving Landes, Rudolph Bach, Sol Kravitz; Philadelphia: W. A. V. Mack, Herbert Given, John Schaeffer; Washington: Joseph Kalaski, Milton Caplon; Boston: Marcel Mekelburg, Sam Levine; New Haven: Carl Goe; Buffalo: George Rosenbaum; Cincinnati: Herman L. Booth; Pittsburgh: Mark Goldman, George Wheeler; Cleveland: Joseph E. Loeffler; Detroit: M. Harlan Starr; Indianapolis: Fred Wagoner; Chicago: Max Majur, A. H. Fischer; Milwaukee: W. R. Marshall; Minneapolis: Fred Abelson; St. Louis: Al Kent; Des Moines: Lester Rosenthal; Kansas City, Mo.: Ray Halpern; Dallas: J. L. Franconi; Oklahoma City; W. W. Rucker; Atlanta: Scott E. Chesnutt, J. R. Kitchens; Charlotte: F. E. Dyer; New Orleans: William G. Minder; Denver: R. W. Selig; Salt Lake City: C. F. Rose; Portland, Ore.: Walter Wessling, Archie Holt; Los Angeles: Paul de Outo; San Francisco: Jack Erickson; Seattle: Jean Spear.

GB will release from six to eight British International Pictures in the United States next season, it was reported in New York. The company handled five BIP films this year.

SEEKS TO ADD WORD "HORRIFIC"

A new designation, that of "horrific" films, will be gained by the censor boards of the nine Canadian provinces if Mrs. H. S. Angus of Toronto is successful in her campaign. At the annual convention of the Daughters of the Empire, Mrs. Angus urged the adoption of the new classification as a method of labeling "terrifying" pictures in order to guard sensitive children.

Columbia's Foreign Men Arrive

Headed by Joseph Friedman, managing director of Columbia Pictures' English offices, foreign executives from various parts of the world were arriving almost daily this week to attend the company's annual convention, to be held in Los Angeles, starting June 27th.

Mr. Friedman arrived from England on the *S. S. Normandie* on Monday. Ramirez Torres, general manager of the Medal Film Exchange, San Juan, Columbia's distributing agency in Puerto Rico, is scheduled to be here within the next few days, and Cecil Mason, general manager, Columbia Pictures, Proprietary, Ltd., of Sydney, Australia, is due to reach San Francisco Tuesday and go directly to Los Angeles.

A number of home office conferences with Jack Cohn have been planned by foreign manager J. H. Seidelman, who returned to New York last Friday from Columbia Studios, where he stopped off on his way East, from his recent trip to the Orient. Mr. Seidelman, accompanied by the foreign visitors, will return to the coast in time for the opening of the convention.

Republic's New Orleans Gathering

Republic's regional convention of franchise holders Friday in New Orleans at the Hotel Jung heard predictions of bigger and better films during the coming year.

Among those present from the New York office were: J. J. Milstein, general sales manager; Sam Hacker, contract department, and H. H. Everett, southern district manager.

Other areas represented included: Atlanta, Ga., A. C. Bromberg, franchise holder; Carl Floyd, manager; George Jones, R. B. Wilbouks and A. E. Rook; Charlotte, N. C., J. H. Dillon, manager; R. H. Bradley, Jack London and Marsh Funderburk; Tampa, Fla., Harry Glover, manager, and H. G. Moore; Memphis, W. M. Snelson, manager, and Lloyd Miller; New Orleans, L. V. Seicshnaydre, manager; J. A. Duffy, C. Y. Harrell, Jr., and George C. Nungesser; Dallas, W. G. Underwood, franchise holder; C. C. Ezell, franchise holder; Lloyd Rust, manager; H. R. Bisby, Grover McDonnell and Roy Starling; Little Rock, B. F. Busby, manager; Fred Lawrence and G. W. Jones; Oklahoma City, Sol Davis, manager; F. R. Moran, G. A. Alt and Eddie Greggs.

Mr. Seicshnaydre was host Friday at a dinner and entertainment for the delegates.

Republic's eastern division sales convention was held in New York Monday at the St. Moritz with 60 home office and eastern branch delegates in attendance.

This convention was the last of four regional meetings held throughout the country under the direction of Mr. Milstein, following the initial meeting of Republic franchise holders on the coast last month. Edward M. Schnitzer, eastern sales head, presided.

Mr. Milstein and Sam Hacker, home office circuit contact, returned Sunday from New Orleans. H. J. Yates, now at the Republic studio, was unable to attend the eastern meeting. Those who were at today's meeting from the home office in addition to Mr. Milstein, Mr. Schnitzer and Mr. Hacker are G. C. Schaefer, William Saal, Al Adams, L. H. Sills and A. L. Pindat. The following attended from the eastern division exchanges:

New York—Herman Gluckman, D. M. Sohmer, Jack Bellman, Robert Fannon, Dave Black, Martin Harra, Sidney Picker and Tony Ricci; *Buffalo*—Jack Berkowitz, N. R. Sodikman and Howard McPherson; *Boston*—Herman Rifkin, M. E. Morey, Al Fecke, Jack Davis, Sol Seletsky and C. D. Wilson; *New Haven*—Robert Cobe; *Albany*—W. A. Ryan, S. Milberg, B. H. Mills, Mary Hawkins; *Philadelphia*—Harry A. Lavine, W. C. Karrar, Jerome Lewis, Frank Hammerman; *Pittsburgh*—J. H. Alexander, Sam Fineberg, George Collins, Hymie Wheeler, Louis E. Hanna; *Washington*—Sam Flax, Jake Flax, M. R. Oletsky; *Detroit*—Sam Seplowin, Harry Berman, Fred Strubank, Fred Sturgess; *Cleveland*—Nat J. Lefton, J. S. Jossey, S. P. Gorrel, F. E. Belles, R. O. Flemm, M. J. Glick, Rudy Norton, L. M. Mishkind; *Cincinnati*—Max Margolis, George Kirby, Rudy Knoepfle, Robert Drew.

$3,500,000 Sol Lesser Budget

Sol Lesser said he will have a budget for $3,500,000 for the 10 pictures he has set on his 1937-38 schedule. They are three Bobby Breen features, two Tarzan pictures starring Glen Morris, four outdoor action one with Smith Ballew, and one from the series of Edgar Rice Burroughs novels for which Mr. Lesser has placed an option. Mr. Lesser is also reviving plans for the production of "Celluloid," Rupert Hughes' story of the industry. He has also already signed with Twentieth Century-Fox for the distribution of the two of the Tarzan series.

Fenn Kimball this week announced that General Pictures would produce for the 1937-38 season a program embracing eight action features, four westerns and two outdoor color musicals. The titles are as follows:

"Night Edition," by Ray Doyle.
"Circus Queen," by Gertrude Orr.
"The Rockabye Kid," by Edward Sinclair.
"Prison Ship," by Alex Graham.
"Genius Murder Case," by Roy Evans.
"Roaring Wheels," by Charles Dryden.
"Murder in the Air," by Edward Lansing.
"Substitute Prisoner," by Max Marcin.
"The Bandit King," to be done in color.
"The Enchanted Mesa," to be done in color.
"Whippersnapper."
"Master Dynamite."
"Three Feet of Luck."
"Billy the Kid, Jr."

Associated Artists will make four pictures during its first year, including one in England, and the first will go into production in Hollywood towards the end of July, according to Dudley Murphy. The first picture may star Edward G. Robinson in a picturization of the Irving Stone novel, "Lust for Life," or Leslie Howard in "Bonnie Prince Charlie." The company also owns a Dashiell Hammett story.

Eight pictures, the same number as was scheduled for this year, are planned by B. P.

(Continued on following page)

475 Millions Waiting to See Their First Motion Picture

Help for Far East Films Would Aid Americans, Says Del Goodman

by WILLIAM F. CROUCH
in Chicago

More than 475,000,000 persons in the Far East have never seen a motion picture. This mass of humanity is, in the main, comprised of the natives of China, the Philippines, Japan and India.

To reach these peoples and make them motion picture conscious there is a great need for development of indigenous film production, in the opinion of Del Goodman, Far Eastern sales manager for Twentieth Century - Fox Films.

Mr. Goodman is now in the United States on a vacation following attendance at the company's sales convention in Los Angeles, where he won highest honors, his territory receiving the Sidney R. Kent award for sales in foreign lands.

According to Mr. Goodman the expansion of production and distribution of indigenous, or domestic films, in the Far Eastern lands, will help to teach enjoyment of motion pictures to the vast numbers who never have seen one. If the natives of these Oriental countries see pictures for the first time, made with players of their own race, speaking their own language they will learn to like films, Mr. Goodman said, and when this takes place the opening of a market for American film product will be greatly enlarged.

All Making Pictures

Practically every country in the Orient is active in film production to some extent. In Japan the number of films produced greatly exceeds the number of pictures made in this country. The Japanese films, however, are quickly and inexpensively produced and for the most part are not successful financially, he said, as in other countries.

Many of the pictures made in Japan, China, India and the Philippines are very good but the production costs have been so high that they have not been financial successes. These plus the poorer pictures have only increased the financial burden and made things difficult for the Oriental producer.

Would Encourage Domestic Films

American film companies would be wise to encourage the production of indigenous pictures, Mr. Goodman believes. The American and Oriental film companies can live side by side, he thinks, and with better domestic films to pave the way the opening of greater markets for American product in the Far East eventually would result.

Another great advantage he sees would be a lightening of such burdens as heavy taxes, quota laws and censorship regulations.

Foreign producers, Mr. Goodman feels, would welcome the advice and interest of American companies and by learning how to cut down on the expense of their productions, developing better means of distributing them and improving their quality, the domestic industry would advance the motion picture into places heretofore undeveloped as a market.

Mr. Goodman, who leaves soon for his home in Shanghai, says that conditions in the Far East have improved considerably during the last three years, though business is still far from the peak in most lines. A number of new theatres have been built and considerable remodeling, and purchasing of new equipment has taken place. Most of the theatres are now wired for sound and use both domestic and American product. American film stars are much preferred, Mr. Goodman says, but a well made domestic picture is most pleasing from the standpoint of sound, as the natives can follow the story more easily.

Approximately half the world's population is located in the territory handled by Mr. Goodman. He travels from one country to another, from China to Japan, the Philippines, Malay Straits and Indo China.

Mr. Goodman says the proper handling of such pictures as "Good Earth" shows the way producers are complying with the demands of the Far East.

Berlin Playing Fewer Features

During the first nine months of the 1936-37 season, 136 long features were shown in Berlin, as compared with 140 in the corresponding period in the previous season, according to a report to the United States Department of Commerce from Assistant Commercial Attache R. M. Stephenson at Berlin.

The nationality of the feature films, however, shows a considerable change, as in the current season the films of German origin numbered 90 as against 79 in 1935-36, an increase from 56.4 to 66.4 per cent.

If, to these German films, are added others actually of foreign origin but in the German language and financed by German distributing concerns, the figure for the first nine months of the season becomes 108 (79.4 per cent of the total), as against 97 (69.2 per cent) in the period a year ago.

The share of the United States in the Berlin market has further declined. In 1935-36, it amounted to 45.8 per cent of all foreign films as compared with 41.3 per cent in 1936-37. The share of other foreign films, especially of European origin, increased.

Top Bid for "Room Service"

Radio Pictures has taken the lead in competitive bidding for the stage play, "Room Service," which is now playing at the Cort Theatre in New York. Warner Brothers were said to have offered $250,000, but Radio topped this by $5,000.

GB and Columbia Meet Next Week

(*Continued from preceding page*)

Schulberg Productions for the new season, Ralph Kohn, vice-president and treasurer of the organization, said in New York this week. Mr. Kohn said that releasing arrangements for the new season product have not been closed yet. Mr. Schulberg has two more pictures to make on his current Paramount commitments, one of which is now in work. A new distribution deal is not expected to be signed until September.

Homer Blackwell of Kansas City, Mo., has been granted a five-year Imperial Pictures franchise for the Kansas City territory. H. O. Mugridge of Minneapolis has been given a similar franchise by the company for the Minneapolis territory. Armand Cohen of San Francisco and George Montgomery of Los Angeles signed similar deals and both will distribute Imperial's current product in conjunction with the 1937-38 pictures.

Warner Exchange Men Meet

The second in a series of four meetings of Warner bookers and advertising and accessory salesmen was held last Saturday in Chicago at the Hotel Blackstone with A. W. Schwalberg, supervisor of exchanges, in charge. Others who attended included: I. F. Dolid, assistant Vitaphone sales manager; Leo Blank, midwest district manager, and T. R. Gilliam, Chicago branch manager, as well as bookers and salesmen in the midwest territory. Two more meetings are scheduled for New York and New Orleans.

Max Littman has been appointed by Max Schach, British producer, to represent his companies in the United States, Canada, Central and South America. Mr. Schach's companies include Trafalgar Films Productions and Capitol Film Corporation. The pictures to be handled by Mr. Littman are as follows:

"Love from a Stranger," starring Ann Harding and Basil Rathbone.

"Dreaming Lips," with Elisabeth Bergner.

"Amateur Gentleman," starring Douglas Fairbanks, Jr.

"Accused," starring Douglas Fairbanks, Jr.

"When Thief Meets Thief," starring Douglas Fairbanks, Jr.

Musical Shorts, Inc., with offices in New York, has been formed to produce short subjects for independent release. The first schedule calls for four two-reel productions in June.

The fifth week of the Monogram nine-week sales drive is reported to have shown considerable change in the standings of the various exchanges. With a $1,500,000 quota as its goal, many of the branches have moved up in the race, and $750,000 of the quota already has been realized.

Michael and Clark Sign New Contracts

William C. Michel, executive vice-president of Twentieth Century-Fox, and John D. Clark, vice-president in charge of distribution, have signed new five-year contracts. Mr. Michel, starting November 1st, will receive $1,000 a week, while Mr. Clark's salary will graduate upward, starting at $1,500 a week for the year beginning November 1st. During the second year he will receive $1,600, in the third, $1,700 and in the fourth and fifth, $1,750.

New Offices Taken

New offices at 1600 Broadway, New York City, have been taken by Hungaria Pictures, Inc., importers and distributors of Hungarian films.

Stadium Sale Is Upheld by Court As Plan Is Hit

Refusal to set aside the sale of Orpheum Circuit's assets to Stadium Theatres, and an expression of dissatisfaction with the settlement of Rockefeller Center's claim against the company, were this week's principal court actions in the RKO reorganization.

Federal Judge Robert P. Patterson last Saturday denied the petitions of Isidor J. Kresel and Samuel Zirn, on behalf of Orpheum Circuit stockholders to set aside the sale held last April of Orpheum's assets to Stadium. Mr. Kresel, representing the preferred stockholders of Orpheum, had asked the court to review Referee Oscar W. Ehrhorn's order approving the sale to Stadium for $700,000 cash and subordination of $3,450,000 of claims against Orpheum, and the rejection ot the preferred stockholders' bid of $2,000,000 cash for the assets. Mr. Kresel had also requested that Orpheum, now in bankruptcy, be permitted to reorganize under Section 77-B with RKO.

Mr. Zirn, on behalf of other Orpheum stockholders, had asked the court to set aside the sale of the assets and remove Mr. Ehrhorn as referee. Judge Patterson denied the first petition on technical grounds that it was improperly brought and the second on the grounds that no cause for the removal of Mr. Ehrhorn had been shown.

Meanwhile, dissatisfaction with the settlement of the Rockefeller Center claim was expressed by Special Master George W. Alger at the close of last Thursday's hearing on the proposed plan of reorganization of RKO. Mr. Alger's remark was made in answer to a statement by H. C. Rickaby, counsel for the Atlas Corporation, proponents of the plan, that his client and creditors approve the settlement. The hearings were adjourned for one week, after which Mr. Alger is expected to study the date and arguments of counsel.

Mr. Rickaby said that he had obtained consent to the plan from 78 per cent of the secured claims and that $6,655,000 out of $9,497,800 unsecured claims, exclusive of the Rockefeller Center claim, have likewise consented.

Joseph Cohen, representing the independent protective committee for common stockholders, placed Elmer Pearson, general manager of the Pathe Exchange on the stand. Mr. Pearson testified that the last half of the year produces at least 25 per cent more profits than the first half. He said that producers having their own distribution setup abroad can secure 25 to 32 per cent of the gross from foreign distribution, and from seven to 15 per cent if they sell to distributors.

Meanwhile, Federal Judge William Bondy indicated at a hearing on Monday that he would approve a petition by Irving Trust Company, RKO reorganization trustee, for the settlement for $1,250,000 of four claims against RKO totaling $9,300,000.

The claims are for the alleged breach of leases by RKO Southern with Hoblitzelle Realty Corporation, the Hoblitzelle Corporation and the Hoblitzelle Investment Company, and of a lease on the Mayfair from the Broadway and 47th Street Corporation, which was guaranteed by RKO. O. C. Doering of Donovan, Leisure and Newton and Lumbard, counsel for the RKO trustee, told the court that the settlement of the claims would dispose of the largest group of landlords' claims with the exception of those of Rockefeller Center.

Pathe to Replace Topics with Parade

Following in line with its program of changes, Pathe News, for the 1937-38 season, will replace the Pathe Topics series with a new series entitled Pathe Parade. Claude Collins, who resigned as assignment editor of the newsreel after the recent appointment of Frederick Ullman as vice-president of Pathe News in New York, has been replaced by William Pitt, who was associated with Pathe News for three years.

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Nick Tronolone, former vice-president and general sales manager of Precision Film Laboratory, has joined Pathe. He will be a liaison officer between the Bound Brook, N. J., plant and the trade. He will also be superintendent in A. Miller's absence.

National Contracts For Columbia Films

Contracts have been signed by National Theatres with Columbia and RKO Radio for their feature pictures during the coming season. Short subjects were not included in the contracts but will be negotiated for later.

Japanese on Visit

Nagamasa Kawakita, president of Towa Shoji G. K. of Tokyo, Japanese distributing company, will arrive on the *S. S. Queen Mary* June 21st accompanied by Miss Setsuko Hara, Japanese motion picture star. They will have a print of Miss Hara's latest picture, "The New Earth" or "Daughter of Samurai."

French Industry Awaiting Report On Film Affairs

by PIERRE AUTRE

in Paris

The French motion picture industry is anxiously awaiting the publication in the near future in Paris of the reported 600-page report on the results of the investigation of the business conducted by the film commission of the French Parliament.

As a result of the investigation, the Chamber of Deputies is known to be framing a new law calling for the reorganization of the industry. It is understood that it will include a limitation on the number of French film theatres, and the institution of a "cinema state ticket" to be sold by the Government, the purchase of which will be obligatory with all exhibitors as a basis on which admission charges will be figured.

It is reported that there are a number of additional clauses in the proposed law, but it is believed none will constitute a threat to the importation of American films, which is governed by the Franco-American trade treaty of 1936.

The French industry is unwilling to accept Government control. The Confederation of the French Cinema, which now represents all branches of the trade, is preparing an internal organization, with the creation of a French organization similar to the M. P. P. D. A. in the United States. The Confederation has just organized an interprofessional control system and central film fund for all credit and banking operations for the purpose of assisting producers.

A Reader Is Served

¶ I enjoy the *Herald*, especially the Round Table department, the reviews of current releases, the Release Chart which covers every foot of film produced. I do not know what I would do if I did not have this service.

¶ I guard the copies like I do my money; I never let them get out of my sight. They are meticulously filed, and I have all the copies for about ten years back and, believe me, I use them that far back very often to answer a question or to refresh my own memory of the great parade in celluloid which has been so fast, intense and interesting that my life seems to have slipped away with the speed and changes that have taken place in this industry with fairyland transformations.

¶ I hope that I have kept up with the parade. When I have faltered for the moment, I can catch up by getting out the *Herald* and dovetailing the missing events which, when put together, become the ninth wonder of the modern procession of bewildering amazements.

—FRED LARKIN, Resident Manager,
Minnesota Amusement Company, St. Cloud, Minn.

NO HOPE FOR REPEAL OF U.S. ADMISSION TAX

Nor Is Any Increase Called Likely in the Exemption, Now 40 Cents, Says Vincent

Following a conference with officials of the United States Treasury Department in Washington, Walter Vincent, representing the Motion Picture Theatre Owners of America, said in New York this week he was informed that the department could not recommend that the exemption on motion picture theatre tax admissions be raised from 40 to 50 cents even though this would undoubtedly increase the government's revenue from profit taxes, because it would then open the way for demands from other businesses for similar relief.

Meanwhile, other legislative matters pertinent to the industry attracted attention in Connecticut, where the local amusement tax which had been pending in the legislature at Hartford was killed, and in Missouri, Pennsylvania and Wisconsin.

As a result of the Treasury Department's attitude, it is considered unlikely that any action to increase the exemption level on motion picture admissions will be effective at this session of Congress, Mr. Vincent observed. Meanwhile, the House of Representatives has adopted by a vote of 230 to 93 the resolution extending the "nuisance" taxes for another two years, as was anticipated. On Tuesday the Senate finance committee recommended limitation of the extension to one year.

A memorandum was sent last Thursday to every member of the House by Peter J. Wood, secretary of the Independent Theatre Owners of Ohio, setting forth facts which, he states, present an incontrovertible argument in favor of amending the bill to increase the exemption on admissions from 40 to 50 cents. Mr. Wood's memorandum, in part, is as follows:

"More money for the United States Treasury and relief for the independent purveyor of amusements would result.

"There are 18,508 motion picture theatres in operation in the United States and only 110 of these theatres now charge an admission price of 50 cents or 55 cents at any time during the day or evening.

"The motion picture theatres represent an industry that has been unable to restore prices to pre-depression levels; this has resulted in non-profitable operation in many theatres in numerous sections throughout the United States. With a restoration of the 50-cent admission price in first-run theatres, there would result an increased price in all the subsequent run theatres. These latter theatres are operated by individuals and represent their sole means of livelihood. Under present price levels, they are having a difficult struggle to survive.

"A reference to the records of the Bureau of Internal Revenue will disclose the fact that approximately 40 per cent of the money collected from this admission tax, which for the year ending June 30, 1936, amounted to about $15,000,000, came out of the State of New York, and of this 40 per cent a very large percentage came from the high-bracket admissions in the City of New York. An increase of 10 cents in the exemption would not disturb this situation at all.

"A recent survey discloses that in 14 first-run theatres in the State of Ohio during a period of one month there were 931,077 paid admissions; 92.5 per cent of these admissions will be affected by a raise in the price level of from five cents to 10 cents per admission.

"Taking the City of Columbus, Ohio, as an example of the additional revenue that would accrue to the Government if the exemption were raised to 50 cents: The receipts at four theatres charging a 40-cent top were, during the year 1936, $1,270,600. At the 37 theatres charging less than a 40-cent top, the receipts were $1,287,800, a total of $2,560,400. An increase of 10 cents in the top price of 40 cents and an increase of five cents in all other admission rates would raise the total receipts $470,000. Of this sum, an estimated profit tax percentage of not less than 12 per cent would bring to the United States Treasury from the City of Columbus alone approximately $60,000 additional revenue."

Missouri's new two per cent state sales tax law, now in effect, provides for a three per cent rebate to the theatre men, merchants, etc., for collecting the tax provided that the payments reach the state auditor's office within a specified time. This rebate will apply to June collections paid by July 15th. Those who are delinquent in remitting the tax will not only lose the three per cent rebate but must also pay three per cent interest for the period of delinquency. It is anticipated the new tax will raise upwards of $26,000,000 annually. The tax is to end December 31, 1939.

Litigation on Chain Store Tax

Theatre interests in Pennsylvania are watching closely the developments in litigation begun last week by the American Stores Company to test the constitutionality of the new law imposing a tax on theatres and chain stores in the state. The measure was signed earlier in the week by Governor Earle and the equity suit was filed against John B. Kelly, State Secretary of Revenue, in the Dauphin County Court at Harrisburg. The law taxes theatres and chain stores on a graduated scale ranging from $1 for a single theatre up to $500 for each unit when 500 theatres or stores are owned by one organization within the state.

The company claims that it had 1,743 retail stores in more than 450 communities in the state on June 1st and claims that if the tax is sustained it will be compelled to reduce the number of its stores to less than 1,000. The action seeks to enjoin the secretary of revenue from attempting to enforce the act.

American Stores contends that the law violates the uniformity clause of the state constitution and attempts to put a graduated tax upon the same class of property when the only difference is the multiple number of theatres or stores. It is claimed that this is not a proper basis of classification and that by exemption of newsstands from the provisions of the act, the legislation is discriminatory.

A further point made by the company is that the tax is so great in the higher brackets that the act amounts to confiscation and destruction of business. The state has been given 30 days in which to file an answer.

The Great Atlantic and Pacific Tea Company has also joined the attack on the tax, filing an action which declared the legislation discriminatory because it is not unform for all stores.

In Madison, Wis., a bill calling for a chain theatre tax of from five cents per seat on from two to five houses to $5 per seat for circuits with more than 500 houses was introduced in the Assembly this week. The seat tax for circuits operating from six to 10 theatres would be 10 cents with the rate increasing at five cents a seat for each group of five theatres.

The Allied divorce bill was still pending in the legislature at Madison and no vote is expected for at least another week.

NEW ST. LOUIS LAW BLOW TO EXHIBITORS

The new St. Louis city ordinance signed by Mayor Bernard F. Dickman governing the operation of theatre projection booths and the handling of film will cost the more than 90 local theatres several hundreds of thousands of dollars, it is estimated, if Director of Public Safety Chadsey insists upon immediate compliance with the law's provisions. The law provides for one operator for each machine and that no one shall be allowed "within the projection room except the owner, manager, business manager of the local union, operators or apprentices as authorized by the local union and agreeable to the management".

In Vancouver, B. C., the danger of fire was advanced as an argument against replacing two experienced projectionists in a booth with one projectionist and an apprentice. Vancouver theatres are seeking a change in the law which governs projection rooms.

National Decency Legion Classifies 11 New Pictures

Of 11 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage and three were found unobjectionable for adults. The pictures and their classification follow.

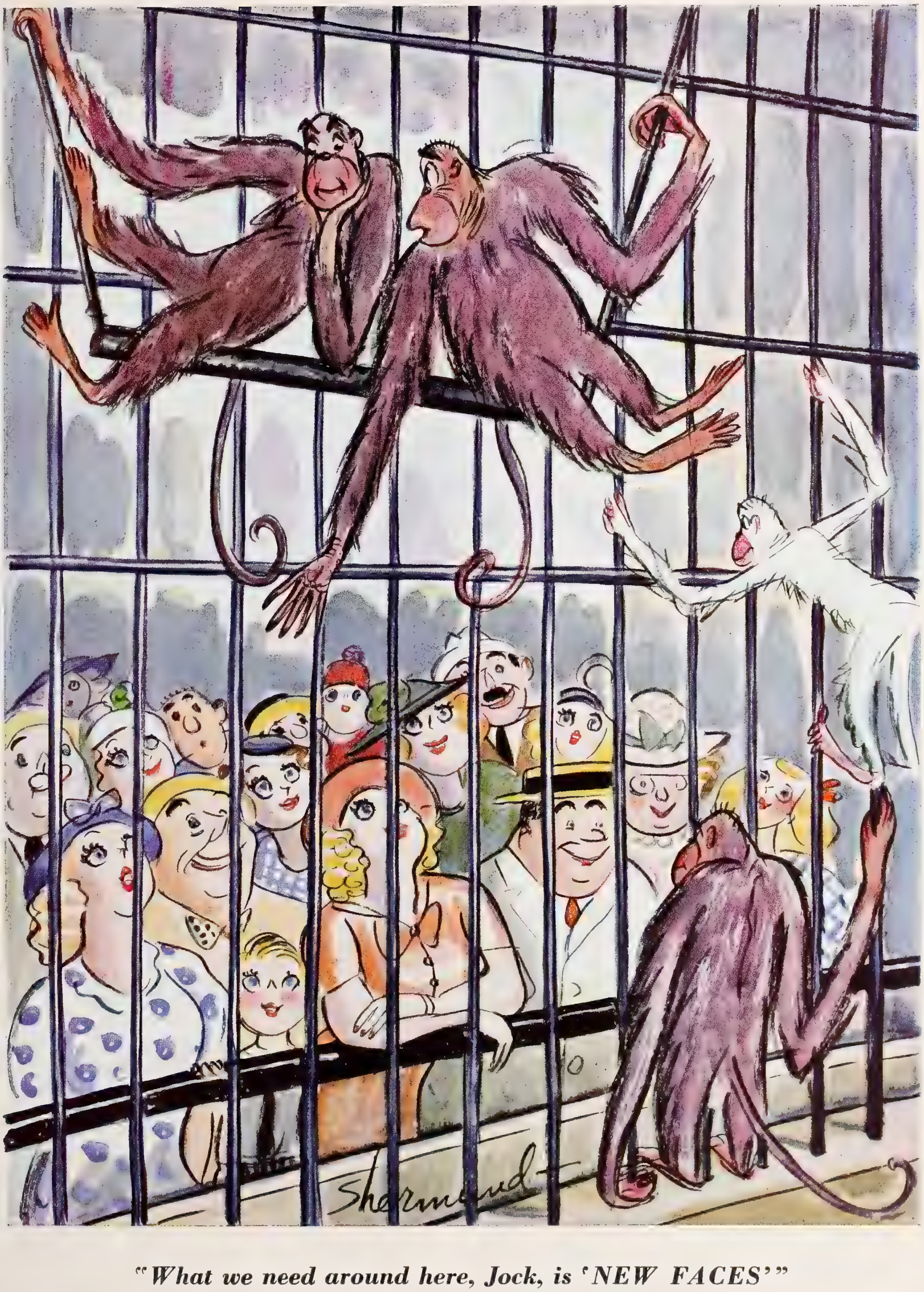
Class A-1, Unobjectionable for General Patronage: "African Holiday," "Armored Car," "Drei Maederl um Schubert," "Gluekskinder," "Reckless Ranger," "Riding on Air," "Tre Anni Senza Donne," "You Can't Beat Love." Class A-2, Unobjectionable for Adults: "A Day at the Races," "Last Train from Madrid," "Public Wedding."

Universal Opens "Road Back" on Broadway

The world premiere of Erich Maria Remarque's "The Road Back" takes place Thursday night at the Globe Theatre, on Broadway, before an audience of society leaders, civic officials, army and navy officers and film notables. Mr. and Mrs. Charles R. Rogers and J. P. Normanly, Universal executives, have arrived in New York from Universal City to be present.

Law Company Formed

The newly organized Dwight, Harris, Koegel and Caskey law company, formed by members of the dissolved Hughes, Schurman and Dwight Company, will serve as counsel for Twentieth Century-Fox. Associated in the new group are Richard E. Dwight, Ralph S. Harris, Otto E. Koegel, John F. Caskey, Frank C. Fisher and Frederick W. R. Pride.



"What we need around here, Jock, is 'NEW FACES'"

. . . and RKO Radio gives you more new faces than ever held one screen before! . . . in . . .

"NEW FACES OF 1937" . .

An Edward Small Production
Directed by Leigh Jason

Startling novelty sweeps the screen! . . . Out of Hollywood comes this great big Summer show gleaming with newness in every department! . . . Freshness of idea . . . difference of presentation . . . uniqueness of conception . . . all shine gloriously through every foot of this "out of the groove" show of exciting entertainment surprises . . . Shoot the show works for "New Faces."

with these famous entertainers

JOE PENNER
MILTON BERLE
PARKYAKARKUS
HARRIET HILLIARD
WILLIAM BRADY
JEROME COWAN
THELMA LEEDS

Songs and Lyrics by Lew Brown and Sammy Fain

★

. . . more songs and lyrics by Walter Bullock and Harold Spinna . . . and by Ben Pollack and Harry James

★

. . . and still more songs and lyrics by Charles Henderson and Edward Cherkose . . . and by Joe Penner and Hal Raynor

RKO RADIO PICTURES

Screenplay by Nat Perrin, Phillip G. Epstein, Irving S. Brecher

AND 100 NEW FACES!

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

David O. Selznick has finally found a "Tom Sawyer," after searching the country for nine months, for "a typical American schoolboy" to immortalize on the screen Mark Twain's most beloved character.

Mr. Selznick found the lad, Tommy Kelly, 12 years old, living next to St. Raymond's Cemetery, in New York's East Bronx, only a few feet from where Colonel Lindbergh said he paid that $50,000 ransom to Bruno Richard Hauptmann.

Tommy Kelly was reared in poverty, and now Mr. Selznick starts him on a road that may make him as wealthy as young Freddie Bartholomew, who was given a similar beginning by Mr. Selznick as "David Copperfield."

Young Tommy Kelly's father, a WPA relief worker, is named Michael Kelly. His mother's name is Nora Kelly. His forebears are from County Mayo and County Galway, Ireland. So, concludes Mr. Selznick, "There's a streak of Irish in his make-up."

We still feel, however, that Mr. Selznick really had something in our recent recommendation of the Kokomo, Indiana, lad, who in a rural school's dramatic production of "Tom Sawyer," startled the authorities by swinging an honest-to-goodness dead cat instead of a "prop." The part had called for a dead cat, so the boy went out and killed one.

That rugged little individualist probably would have saved Mr. Selznick many a penny in his production of "Tom Sawyer."

▽

"Up in Omaha," cracks Lowell Lawrence, movie critic of Kansas City's Journal-Post, "movie exhibitors are so concerned about censorship that one of them asked the welfare board the other day if it would be all right for him to show a western film titled 'Cherokee Strip.'"

▽

This being the era—or error—of "stripping," the management of the 37 Commonwealth theatres in Kansas and Missouri, has adapted the idea to its normal business operations, in the manner of the Minsky Brothers and Mr. Zanuck's own Gypsy Rose Lee.

In this summer's sales drive for Commonwealth theatre managers, there will be penalties as well as bonuses for those who do not make their box office quotas every week. Managers will enter the contest theoretically dressed in ten pieces of clothing: shirt, trousers, undershirt, shorts, necktie, belt, two shoes and two socks. If the net profit from the house in any one week doesn't equal the quota set up against the manager, he will lose one article of clothing for every week in which business falls below par—much in the manner of "strip-poker." The manager will lose his clothing in this specified order: right shoe, left sock, left shoe, belt, shirt, right sock, undershirt, trousers, necktie and shorts.

Managers will attend the circuit's annual dinner and outing on Lake of the Ozarks, marking the close of the campaign, dressed as they finished in the contest.

We have heard of many cases where theatre owners have lost their shirts, but never a theatre manager.

The Commonwealth management refused to comment on the report that Gypsy Rose Lee would be borrowed from Darryl Zanuck to act as judge, on condition, of course, that Joe Breen gives permission.

Charlie Barron, United Artists exploiteer, returns to Broadway from Buffalo ready to sign an affidavit on the veracity of the experience of Grand National's booking department at the Buffalo exchange, to where an exhibitor from the countryside telephoned to explain that he had been left without a feature for the weekend. Disclosing his identity, the owner inquired as to what film might be on hand. "Nothing available," replied the booker.

And, so help Charlie Barron, the exhibitor, misunderstanding, left the telephone and went out and billed the front of his theatre and marquee with signs advertising:

SPECIAL ATTRACTION
Friday — Saturday — Sunday
"NOTHING AVAILABLE"

▽

The newsreels are paying entirely too much attention to Coronations and Dukes' weddings abroad, and not enough to the problems of the man in the street. Here, in New York, only the other day, the Clean Sidewalks Association started its campaign for "shiny" streets, and, with the aid of a crew of chewing-gum picker-uppers, removed 19,000 wads of the stuff on upper Broadway—and there wasn't a motion picture newsreel man in sight. Furthermore, the gum picker-uppers went back the next morning to survey their work, and found 8,000 fresh pieces firmly attached to the concrete.

▽

Shirley Temple, according to a dentist lecturing at the California State dental convention, had to have her two front teeth ground down because producers wanted them to look more like baby teeth.

Ted Cook sympathizes with the poor kid. "When she's 30," he pines, "she'll probably still be running around Hollywood on a kiddie-car—followed by a chauffeur driving her 22-foot limousine."

▽

Since *Life, Look* and their contemporaries have been winning an eye or two with their informal photography, Broadway's playboys no longer invite chorus girls to their apartments to see their etchings. They now ask them up to take a look at their candid camera shots.

▽

PERSONALITIES (A la 1937):

John Doe, picket, has been transferred from the front of RKO's Palace to the RKO Fordham, in the Bronx.

▽

Believe it or not, *The Era,* in London, says that a revival of western films has created some difficulty in Hollywood, owing to the shrinkage in "great open space."

▽

Henry Koster, directing Deanna Durbin in "One Hundred Men and a Girl," seems to be a pretty important person on the Universal lot in California. There is a drinking water cooler on the set with the sign: "For Mr. Koster ONLY."

▽

Rob Wagner's *Script* records the case of a star who was divorced three times—and finally won the custody of the press agent.

Among Educational's new leading women in the new season will be Beryl Wallace, Broadway show girl. A press announcement from Gordon White says Miss Wallace was one of the "most popular" girls in Earl Carroll's chorus. And, as if to prove it, Mr. White sends along a photograph showing the gal wearing no less than eight large diamond bracelets, four diamond rings, each as big as a pineapple, and a diamond necklace that looks as if it would weight down the neck of the buxom Mae West.

▽

Our Motion Picture Daily radio department might investigate the "sure-fire" selling methods being employed on radio stations WFIL and WIBG, in Philadelphia, where Evergreen Memorial Park is peddling cemetery lots. Instead of selling graves, the sponsor offers a free Bible to all askers, figuring that any listener interested in the book makes a good lead for a hurry-call by one of its sales force.

▽

Metro-Goldwyn-Mayer's press agents are using considerable effort and energy to make us believe that every palpitating female heart in America palpitates only for their handsome Robert Taylor.

Robert Taylor's pictures may bowl over many a city gal, but he lacks a lot when it comes to the farm women of his own home state, in Nebraska, where they know him as Arlington Brugh.

When the estate of his late grandfather, Jacob Brugh, was sold at auction this week, an old couch on which Taylor slept as a lad brought only fifteen (15) cents. The woman making the purchase said the fact that Taylor had slept on it did not make it worth a cent more to her. She outbid the first bid of a dime.

Silas Seadler, Billy Ferguson, Howard Dietz and Nick Schenck please note.

▽

Fox Inter-Mountain's Paramount theatre management at North Platte, Neb., is, naturally, quite concerned over what they describe as the unfair competition of business men of nearby Maywood in giving free shows. The Fox boys did get a chuckle, however, over the following announcement of the new competition in the local newspaper:

> Free motion pictures sponsored by the Maywood businessmen will be given in Maywood on Saturday nights. The show "Dark Hour" will be shown this coming Saturday.
>
> EVERYBODY COME AND
> BRING A STOOL TO SIT ON

▽

Evidence of the far-reaching uplift influence comes to hand in a press statement from Monogram Pictures, which asserts that the days are gone when a Hollywood movie producer could get any number of South Sea Islanders to pose in their scanty native costumes. Mrs. Wallace Reid, Monogram producer, has brought back word from Samoa, where she filmed "Paradise Isle," that the island gals won't appear any more in any film without the "proper" attire. Nor will they work any more just for a couple of coconuts.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A Day at the Races

(MGM - Sam Wood)

Comedy

Comedy is the amusement and exploitation substance of this production. There are also slight suggestions of love interest, traces of burlesqued melodrama, music, both vocal and in solo and chorus and instrumental, an elaborately staged toe dance specialty featuring Vivien Fay (not listed in the cast and high class production detail), which should be found interesting as entertainment as well as valuable for attention creating exploitation.

Nevertheless, odd and eruptive fun, provided in that unique manner which is peculiar to the Marx Brothers, is the primary element in "A Day at the Races," and the picture's sponsors hope managers will recognize that fact and adapt it as the dominating factor whereby the picture will be accepted by the public as desirable screen merchandise.

On the whole, the picture is simply a vehicle which permits the Marx Brothers to exercise their fun-provoking talents. Individually and collectively their opportunities here to make folks laugh permit them to appear to better advantage than in any of their previous films. Introducing many novel tricks, stunts and gags, they keep the show going at a lively pace. The tempo is so fast and so many unexpected things happen that the audience which witnessed the preview in the Alexander Theatre, Glendale, actually was swept off its feet. Very rarely has this reviewer seen genuine enthusiasm so quickly kindled and so fully maintained. Many times the crowd's reaction to one particular funny bit of business wiped out the effect of the piece of nonsense immediately following. If the picture has a fault as comedy production it's the fault of including too many things which cause people to laugh.

Technically the show is nonsensical farce. The slim story calls upon "Dr. Hackenbush" and his confreres (the Marxes) to wheedle a wealthy chronic invalid, played by Margaret Dumont, into putting up the money which will save the mortgage plastered sanitarium of "Judy" (Maureen O'Sullivan), promote a romance between the young lady and "Gil" (Allan Jones), bamboozle the menaces, played by Douglas Dumbrille, Leonard Ceeley, Sig Rumann and Robert Middlemass, and cause "Gil's" steeplechase horse to win a race in a riotous climax. But the continual clowning of "Dr. Hackenbush" (Groucho), the sequence in which "Tony" (Chico) sells him a racing form; the consultation episode in which "Hackenbush" is revealed as a horse doctor, and the telephone episode that confounds the heavies, all of which build into the hilarious finale, plus Chico's piano-wrecking playing and Harpo's reconstruction of the wreckage into a harp, are outstanding among the sequences that had the preview folk in a continual uproar. About the only time there was a change from laughter was during Miss Fay's flashing toe dance number, introduced, as everything else, for no reason at all, and then, in appreciation of her ability, the crowd applauded lustily. Again, when Jones sings his love ballad to Miss O'Sullivan, the hilarity pauses.

Where nonsense, which pointedly has been made as silly and ridiculous as possible, is understood and appreciated, there should be a big field for "A Day at the Races." An all-audience show—Groucho has a few vivid lines but when all is considered they do not affect that classification—any kind of exhibitor, big or little, may accept it as one with which to aim at healthy box office receipts.—GUS MCCARTHY, in Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Sam Wood. Associate producer, Max Siegel. Screen play by Robert Pirosh, George Seaton and George Oppenheimer. Original story by Robert Pirosh and George Seaton. Art director, Cedric Gibbons. Photographed by Joseph Ruttenberg. Wardrobe by Dolly Tree. Musical director, Franz Waxman. Music by Bronislau Kaper and Walter Jurmann. Lyrics by Gus Kahn. Musical arrangements by Roger Edens. Choral and orchestral arrangements by Leo Arnaud. Orchestration by George Bassman and Paul Marquardt. Musical numbers staged by Dave Gould. Recording director, Douglas Shearer. Musical presentation by Merrill Pye. P. C. A. Certificate No. 3231. Running time, when seen in Hollywood, 105 minutes. Release date, June 11, 1937. General audience classification.

CAST

Dr. Hackenbush	Groucho
Tony	Chico
Stuffy	Harpo
Gil	Allan Jones
Judy	Maureen O'Sullivan
Mrs. Upjohn	Margaret Dumont
Whitmore	Leonard Ceeley
Morgan	Douglas Dumbrille
"Flo"	Esther Muir
Dr. Steinberg	Sig Rumann
Sheriff	Robert Middleman

With Vivien Fay, Ivie Anderson and The Crinoline Choir.

The Go Getter

(Warner Brothers)

Comedy-Drama

Simple and solid are the entertainment values offered in this screen adaptation from the Peter B. Kyne "Cappy Ricks" stories. Ideally made for the family night spot, the production will appeal to everyone in the household from Grandma to little Junior. The comedy is natural and plentiful. The dramatic flow of the plot moves rapidly and interestingly. The performances are expert and enjoyable.

Cast personalities loom large for marquee billing. The leads are assumed by the attractive team of handsome George Brent and lovely Anita Louise. However, Charles Winninger, once the famous Captain Henry of "Show Boat" fame, and now navigating out of the Golden Gate, plays the role of Cappy Ricks with such contagious spirit that his portrayal necessarily wins the audience's attention and acting honors. The title and plot present opportunity for exploitation stunts of the contest variety. Moreover, the large number of "Cappy Ricks" readers indicates another campaign angle.

The introductory scenes start the picture off with a different and exciting beginning. In a dramatic sequence picturing the crash of the dirigible Macon, Brent suffers the loss of a leg. Overcoming this obstacle, he secures a job as a salesman for the Ricks Lumber and Navigation Company. Winning a position with the firm, Brent also wins a place in the affections of Miss Louise, Winninger's daughter. Put through his paces, the new salesman proves his right to the picture's title. The situations involving the test of the quest for the blue vase make for some hilarious and interesting film footage. As a reward for his excellent work, Brent is made Shanghai manager but when he declares his intentions to carry off the fair Miss Louise to that distant spot Winninger's possessive paternal nature tries to prevent the ceremony. After overcoming so many other obstacles, the outwitting of the irate parent is child's play for Brent. The couple sail; Mr. Winninger almost has that stroke of apoplexy which has been threatening him during the picture's run and a lumber strike breaks out. Under such circumstances Winninger melts into a state of rationality and forgiveness and Brent returns in a way that is a little unusual at least to settle the labor situation.

Seen at the Criterion theatre, New York, where one of those sparse Monday evening audiences viewed the picture's unfolding pleasantly and placidly.—JOSEPH F. COUGHLIN.

A Cosmopolitan Production. Distributed by Warner Brothers. Director, Busby Berkeley. Screen play, Delmer Daves. Story, Peter B. Kyne. Photography, Arthur Edeson. Film Editor, William Holmes. Dialogue Director, Irving Rapper. Art Director, Hugh Reticker. Musical Director, Leo F. Forbstein. Gowns by Orry-Kelly. P. C. A. Certificate No. 2934. Running time, 92 minutes. Release date, May 22, 1937. General audience classification.

CAST

Bill Austin	George Brent
Margaret Ricks	Anita Louise
Cappy Ricks	Charles Winninger
Lloyd Skinner	John Eldredge
Commander Tisdale	Henry O'Neill
Karl Stone	Joseph Crehan
Luce	Gordon Oliver
Bob Blair	Eddie Acuff
Matt Peasley	Willard Robertson
Browne	Pierre Watkin
Skinner's Secretary	Helen Valkis
Lester	Herbert Rawlinson
Mrs. Luce	Helen Lowell
M. M. Barker	Harry Beresford
Cappy Ricks' Secretary	Minerva Urecal
Mrs. Blair	Mary Treen
Radio Station Operator	Edward Price
Tony	George Humbert
Policeman	Ed. Gargan

Slave Slip

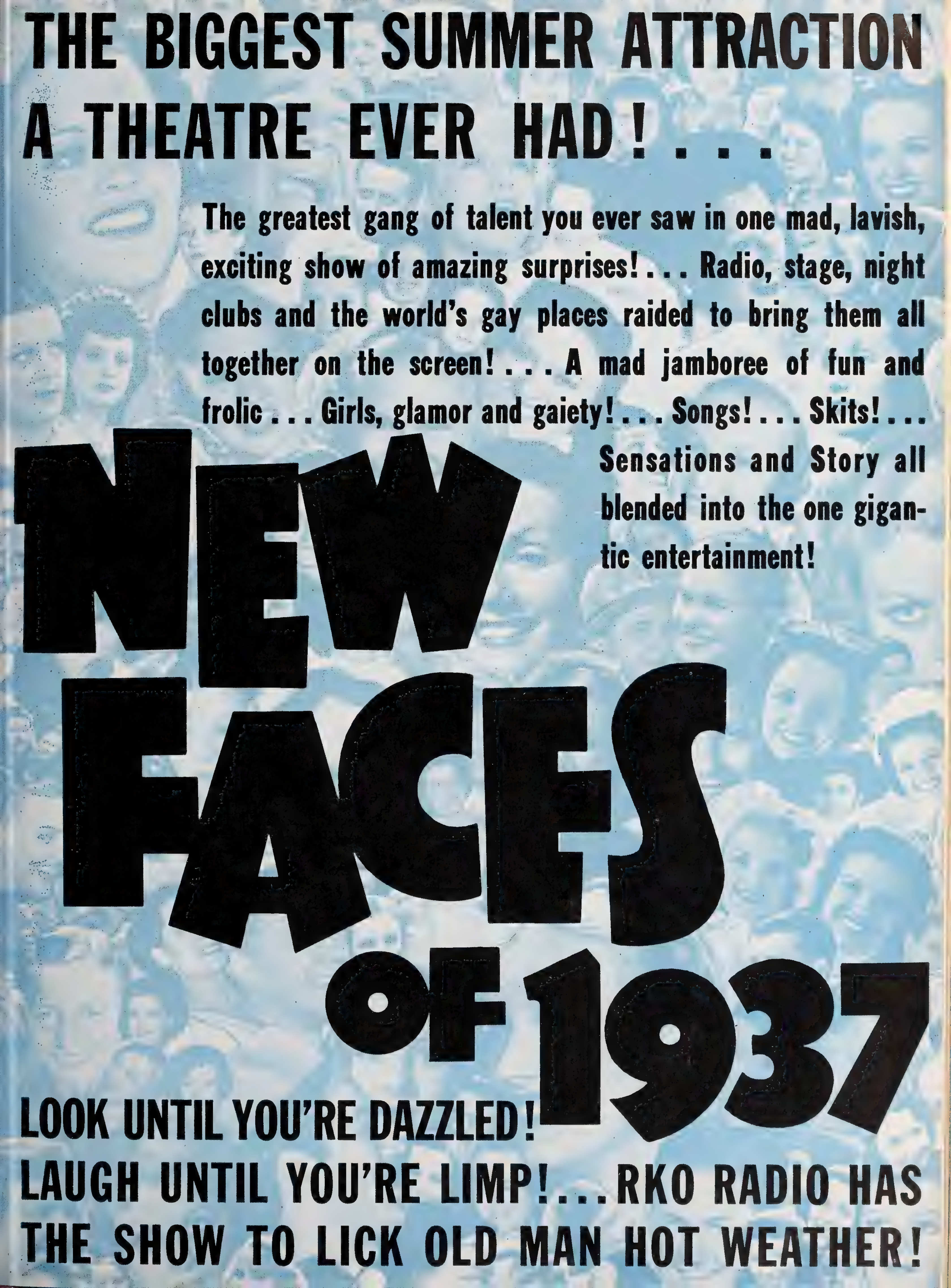
(20th Century - Fox)

Melodrama

The title clearly denotes that this is a melodrama. It also indicates that the story development will be marked by considerable brutality. Further it suggests that the picture will contain some startling production effects. One also suspects that in such kind of a picture there will be some impressive acting. Sometimes films which major in savagery attain commercial success. "Mutiny on the Bounty" may be remembered as having done so. It is a matter of record that occasionally theatre goers, adult men and women especially, seem to like to have their sensibilities crushed, twisted and shattered.

"Slave Ship" is that kind of picture. The question it asks exhibitors is: "Is the public again ready to receive entertainment of this character?" If it is, all well and good; the desire to see it will be in the air and it will not be necessary to indulge in much driving and prodding

(Continued on page 58)



THE BIGGEST SUMMER ATTRACTION A THEATRE EVER HAD! . . .

The greatest gang of talent you ever saw in one mad, lavish, exciting show of amazing surprises! . . . Radio, stage, night clubs and the world's gay places raided to bring them all together on the screen! . . . A mad jamboree of fun and frolic . . . Girls, glamor and gaiety! . . . Songs! . . . Skits! . . . Sensations and Story all blended into the one gigantic entertainment!

NEW FACES OF 1937

LOOK UNTIL YOU'RE DAZZLED! LAUGH UNTIL YOU'RE LIMP! . . . RKO RADIO HAS THE SHOW TO LICK OLD MAN HOT WEATHER!

(*Continued from page* 56)

to induce persons to come to theatres where it is playing. If people are not in the mood, the exhibitor has a real job on his hands. Fortunately the tools necessary to draw interest are available.

"Slave Ship" is a combination of appealing romance, shocking melodrama, that kind of rough and tough comedy that is associated with rough and tough men, and unusual production effects.

The *Albatross* was destined to be a "blood ship." It killed a man while being launched. A sea jinx, it finally becomes a "blackbirder," engaged in transporting slaves from Africa to America. Its captain, "Jim Lovett" (Warner Baxter) falls in love with and marries "Nancy Marlowe" (Elizabeth Allan). The beauty of the romance is marked by savage duplicity, inasmuch as "Lovett" conceals from "Nancy" the fact that he is a slaver. He wants to quit the inhuman traffic, but his crew, headed by mate "Thompson" (Wallace Beery) mutinies and won't let him. Husband and wife made prisoner, the *Albatross* sails for Africa. With strong melodrama, occasionally contrasted by ribald comedy, trader "Danelo" is cheated and killed. Many blacks also die as the schooner, daring a British blockade, sets sail for America. Outwitting "Thompson" and his unsavory cohorts and winning cabin boy "Swifty" to his side, "Lovett" regains control of the boat, and heads for St. Helena. Building to an emotion trying climax, death again strikes often as the mutineers discover they are in a British port and that hanging from a yard arm is to be their fate. Blacks, fastened to anchor chains, are tossed overboard; before the guns of "Lovett" and "Swifty" the mutineers die like flies until "Lovett" accounts for "Thompson." "Nancy's" plea that the "last slaver" willingly destroyed the slave traffic wins freedom for her husband. With "Swifty" they begin a more peaceful life on a plantation in Jamaica.

A grim story presented in straight-from-the-shoulder manner, which has for its purpose the intent to convince that it authentically portrays the savagery of the slave traffic and the character of the men who made it their business, the film presents Warner Baxter, Wallace Beery, George Sanders and Joseph Schildkraut in letter perfect performances. Audiences may dislike the characters, but it does not seem possible that they will be unappreciative of their efforts. To Mickey Rooney, however, go honors for "stealing the show."

Seconding the importance of name values in selling a show, exploitation that informs patrons that it concerns desperate and dangerous men engaged in a desperate and dangerous calling looks to be the angle most beneficial in stimulating popular interest.

Previewed in Grauman's Chinese Theatre, Hollywood. A great many in the audience seemed to enjoy having their sensibilities pounded. For such a strong picture, there were comparatively few walkouts.—G. M.

Produced and distributed by Twentieth Century-Fox. Darryl Zanuck in charge of production. Associate producer, Nunnally Johnson. Directed by Tay Garnett. Screen play by Sam Hellman, Lamar Trotti and Gladys Lehman. Story by William Faulkner. Based on a novel by George S. King. Musical score by Alfred Newman. Photography by Ernest Palmer. Art direction by Hans Peters. Costumes by Royer. P. C. A. Certificate No. 3087. Running time, when seen in Hollywood, 95 minutes. Release date, July 2, 1937. General audience classification.

CAST

Jim Lovett	Warner Baxter
Jack Thompson	Wallace Berry
Nancy Marlowe	Elizabeth Allan
Swifty	Mickey Rooney
Lefty	George Sanders
Mrs. Marlowe	Jane Darwell
Danelo	Joseph Schildkraut
Grimes	Arthur Hohl
Mabel	Minna Gombell
Atkins	Billy Bevan
Scraps	Francis Ford
Proprietor	J. Farrell MacDonald
Drunk	Paul Hurst
Commander	Holmes Herbert
Auctioneer	Edwin Maxwell
Corey	Miles Mander
Boy	Douglas Scott
Ma Belcher	Jane Jones
Helmsman	J. P. McGowan
Snodgrass	De Witt Jennings
Blonde	Dorothy Christy

They Won't Forget

(Warner-LeRoy)

Melodrama

Anticipating "They Won't Forget" in Motion Picture Herald, May 8, when it bore the title "The Deep South," it was noted that Warner Brothers had been remarkably successful in adapting sensationalism to screen entertainment.

Sensationalism is the essence of "They Won't Forget." In story content and production technique it is that melodramatically bold kind of sensationalism that provokes controversy. As a screen adventure, considered only from the viewpoint of personalities presented, it is also sensational inasmuch as with the sole exception of Claude Rains and Otto Kruger, the principals, Gloria Dickson, Edward Norris, Allyn Joslyn, Lana Turner and Clinton Rosemond, are comparative strangers to theatregoers. Nevertheless, the manner in which they accepted and carried through difficult assignments not only justifies Mr. LeRoy's confidence in them, but also assures exhibitors that they will have new names to talk about.

Because of the nature of its theme and the honest-from-the-shoulder manner in which it is treated and further because of the vividly suggested locale, it is inevitable that the picture will incite furious arguments and debates. Viewed as a separate piece of screen merchandise, it might, on the surface, appear that Mr. LeRoy was quite courageous when he embarked upon the production of "They Won't Forget." But considered in relation to earlier pictures which became the focal points of widespread controversy, it is not to be suspected that Mr. LeRoy was entirely unaware of the great box office values which accrue to pictures about which debates and discussions rage. He has provided plenty of kindling for argumentative bonfires. He undoubtedly will be very disappointed if official and unofficial individuals and organizations do not take it upon themselves to light and fan the flames of controversy.

"They Won't Forget" is a grim and realistic picture. The fact circumstances on which it might have been premised have actually happened many times. The fictional romanticizing and dramatizing to which the seed of the idea has been subjected are merely literary and entertainment license. Both have been intelligently blended.

Somewhere in the South a school girl is murdered. Circumstancial evidence implicates her teacher. Prior to his trial a social system goes mad as it calls for vengeance. Honesty, justice and fair play are submerged in oceans of hatred and bigotry. Newspapers screech fanatically; a ruthless unscrupulous district attorney plans the climb over the body of the accused to further political preferment. The populace gives way to mob hysteria. Despite the efforts of a noted defense attorney and the pleas of a heartbroken wife, the trial is a savage mockery of justice. Reason and logic are throttled and, as the teacher is convicted, a panic-stricken judge decrees life imprisonment rather than the death sentence. But the mob will not be denied. By graphic illusion the lynch law claims another martyr.

A tempestuous thing as entertainment, the film is also a powerful social document. While it is a matter of record that few people attend moving picture shows simply for the educational value that may be derived from them, it may be expected that "They Won't Forget" will exert a powerful mental and moral influence on those who care to see it. Anyone who looks at the show cannot help but stop and think. However, the production's primary purpose is dramatic entertainment. To be that, it could be nothing but realistic and forceful as it seeks to probe the deepest human emotions.

Selling it, whether or not controversy is resorted to as an adjunct to the film's commercial success, merely requires an incisive exposition of the dramatic merits that are provided. Any showman will find unlimited ideas and suggestions, other than names and theme, upon which he may take a firm grip and develop in a manner that should stimulate great popular adult attention. Of course, the film is of the character that no thinking manager would want to offer to his juvenile patrons. But those to whom it is available should leave no stone unturned to assure maximum adult attendance.

Previewed June 8 in Warners' Hollywood Theatre. The theme, spirit and mood of the piece held the audience.—G. M.

Produced and distributed by Warner-First National. Produced and directed by Mervyn LeRoy. Screen play by Robert Rossen and Aben Kandel. From the novel, "Death in the Deep South," by Ward Greene. Photography by Arthur Edeson. Art director, Robert Haas. Music and arrangements by Adolph Deutsch. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 3150. Running time, when seen in Hollywood, 90 minutes. Release date, to be determined. Adult audience classification.

CAST

Andy Griffith	Claude Rains
Sybil Hale	Gloria Dickson
Robert Hale	Edward Norris
Gleason	Otto Kruger
Bill Brock	Allyn Joslyn
Mary Clay	Lana Turner
Joe Turner	Elisha Cook, Jr.
Detective Laneart	Cy Kendall
Tump Redwine	Clinton Rosemond
Carlisle P. Buxton	E. Allyn Warren
Mrs. Hale	Elizabeth Risdon
Jim Timberlake	Clifford Soubier
Detective Pindar	Granville Bates
Mrs. Mountford	Ann Shoemaker
Governor Mountford	Paul Everton
Harmon	Donald Briggs
Mrs. Clay	Sybil Harris
Shattuck Clay	Trevor Bardette
Luther Clay	Elliott Sullivan
Ransom Clay	Wilmer Hines
Drugstore Clerk	Eddie Acuff
Reporter	Frank Faylen
Judge Moore	Leonard Mudie

Confederate soldiers—
Harry Davenport, Harry Beresford, Edward McWade.

Knight Without Armour

(London Films - United Artists)

Romantic Melodrama

With star appeal guaranteed by the names of Marlene Dietrich and Robert Donat, this ambitious Alexander Korda production at Denham, directed by Jacques Feyder from a James Hilton novel, looks a good box-office attraction in the States. It has strong story values, suspense, and over and above all action, against a background of Russia in revolution which provides grimly realistic incident and a number of well drawn and well played types.

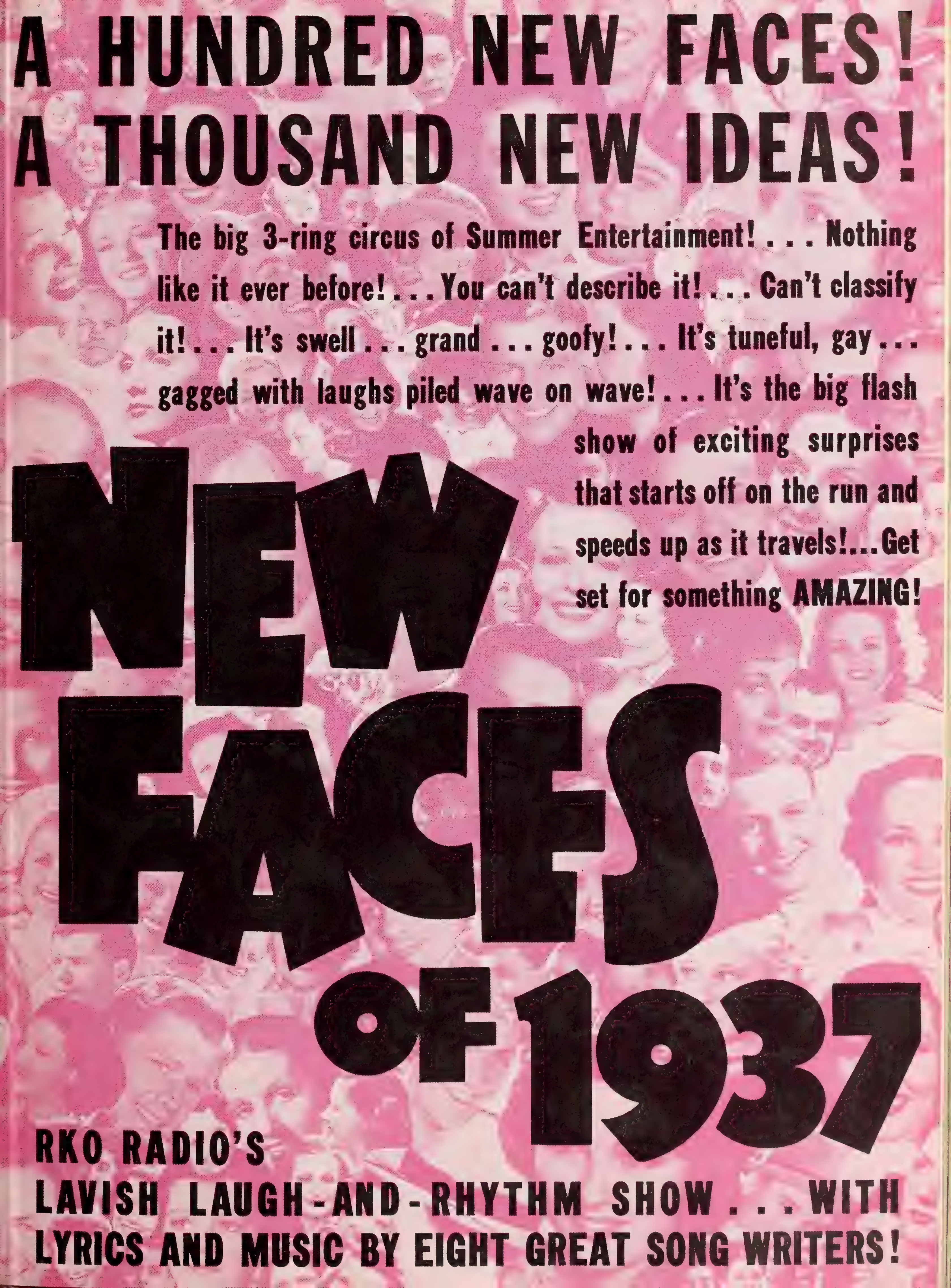
The human appeal that the leads are presented as fugitives from the Bolsheviks, hiding in the forest, escaping death by convincing hairbreadths, falling in love while death stalks them, is heightened by production which has provided a real picture of Russia in the days when towns were captured one day by the Reds, the next by the Whites, and each victor celebrated the triumph by a machine-gun holocaust. That rat-tat-tat accompaniment, not always off-scene, is a vivid feature of "Knight Without Armour." Also praiseworthy is the gallery of incidental characters, authentic Russian to our eyes at least, who provides incidental humour, and some tragedy, to the play.

Fothergill, an Englishman working in St. Petersburg as a translator, before the War, joins the British secret service in order to escape deportation for an indiscreet newspaper article. Under his Russian name he is sentenced to exile to remote Siberia for harboring a revolutionary who has bombed the carriage of Vladinoff, Czarist minister.

Vladinoff's daughter, Alexandra, makes the marriage of the season when she becomes the wife of Count Adraxine, but war breaks out and widows her.

In Siberia, Fothergill and Azelstein, a fellow prisoner, are released by the Revolution. Axelstein, famous for his achievements as a conspirator, becomes a Commissar by popular choice and protects Fothergill by making him his assistant. The two save the Countess from death at the hands of a mob which invades her chateau and Fothergill is given orders to escort her, a prisoner, to Petrograd. When he hears

(*Continued on page* 60)



A HUNDRED NEW FACES!
A THOUSAND NEW IDEAS!

The big 3-ring circus of Summer Entertainment! . . . Nothing like it ever before! . . . You can't describe it! . . . Can't classify it! . . . It's swell . . . grand . . . goofy! . . . It's tuneful, gay . . . gagged with laughs piled wave on wave! . . . It's the big flash show of exciting surprises that starts off on the run and speeds up as it travels! . . . Get set for something AMAZING!

NEW FACES OF 1937

RKO RADIO'S

LAVISH LAUGH-AND-RHYTHM SHOW . . . WITH LYRICS AND MUSIC BY EIGHT GREAT SONG WRITERS!

(*Continued from page* 58)

that the Whites have recaptured the chateau and town, he sends her back and himself takes to the forest.

The Reds again capture the town. Alexandra is put in prison. Fothergill, who has succeeded in masquerading as a Red soldier, obtains by a trick, from a drunken Commissar, authority over the prison and releases her, disguised in uniform. They again take to the forest, escape capture from a searching cordon, and board a refugee train to Kazan. There, suspect, they are sent away under arrest, in the charge of a young Commissar who has fallen in love at sight with Alexandra. He shoots himself in order that they may escape to a barge on the Volga. Alexandra, ill, is taken to a neutral hospital, but Fothergill is condemned to be shot. He escapes and boards the hospital train which is carrying Alexandra to safety.

Paying scant regard to credibility, the story is entertaining from the moment the Countess and the camouflaged Russian first meet. Their escapes are breathless affairs and their love passages, with death at their elbows, are touchingly done. Even so, the outstanding interest of the picture, for many, will be its picture of a continent in anarchy. There is, amid much grim mob stuff, a comic-tragic cameo from Hay Petrie, official in charge of a deserted railway depot, who, driven mad, announces and dispatches non-existent trains. There is a vivid picture of a crowd of refugees stopping a train by laying down in hundreds on the track. There is a brilliant comedy study by Miles Malleson of a drunken Commissar, spouting Marxian economics.

There appears to be plenty to sell here. For the Marlene Dietrich fans, who are given two bathing exhibitions by the star, one of them in a forest pool, it is ready-made. Donat, clear-spoken and restrained, is as good as ever. The verisimilitude of the scenes of White and Red struggles is a big talking point, and a fact. There is exploitation value, also, in the circumstance that pre-War and Revolutionary Russia are both shown, with a glimpse of the Czar in the first and a picture of the underworld organization which paved the way for the collapse of 1916.

The picture was warmly received at a night trade show in London at the Phoenix Theatre. —BRUCE ALLAN, London.

Producer by Alexander Korda for London Film Productions. Distributed by United Artists. Directed by Jacques Feyder. From the novel by James Hilton. Adaptation by Frances Marion. Dialogue and scenario by Lajos Biros and Arthur Wimperis. Photographed by Harry Stradling. Settings by Lazare Meerson. Supervising editor, William Hornbeck. Production manager, David B. Cunyngham. Special effects by Ned Mann. Recording director, A. W. Watkins. Technical advisor, Roman Goul. Costume designer, Georges Benda. Musical director, Muir Mathieson. Musical score, Miklos Rozsa. Assistant director, Imlay Watts. Running time, 82 minutes. General audience classification.

CAST

Countess Alexandra	Marlene Dietrich
A. J. Fothergill	Robert Donat
Duchess	Irene Vanbrugh
Bladinoff	Herbert Lomas
Colonel Adraxine	Austin Trevor
Axelstein	Basil Gill
Maronin	David Tree
Pouskoff	John Clements
Stanfield	Frederick Culley
Forrester	Lawrence Hanray
Maid	Dorice Fordred
Tomsky	Franklin Kelsey
Commissar	Lawrence Bascombe
Station master	Hay Petrie
Drunken commissar	Miles Malleson
White general	Allan Jeayes
Bargee	Lyn Harding
White officer	Raymond Huntley

Mountain Music

(Paramount-Glazer)

Comedy-Romance

Looking at this picture is like taking a vacation up in the Ozark Mountain country and associating with hillbilly folk such as at the moment making Barney Google's life exciting. "Mountain Music" probably never will win any prizes for anything, nor will it ever threaten any of the past or present great pictures as an extravagant money getter, but that it will entertain and amuse cannot be denied.

In essence "Mountain Music" is farce comedy romance with music. In lots of ways it violates the Hoyle rudiments of production technique, but all that is provided to make folk laugh is mixed acceptably, if it doesn't make much sense. The picture succeeds in doing what it was intended to do, be amusement that is quite unusual, as well as wholesome and, at times, exciting.

The yarn moves around two persons, Bob Burns and Martha Raye, and their name value undoubtedly is relied upon to make the film attractive. To end a feud, "Bob Burnside" (Burns) is supposed to marry "Lobelia" (Terry Walker), who loves his brother "Ardinger" (John Howard). He gets scared on the wedding day and, after creating a scene, leaves the mountains just ahead of a charge of buckshot. His disappearance leads people to believe that he has been killed, and "Ardinger" is arrested on a murder charge. Adventuring into a foreign land on the other side of the mountains, an accident deprives "Burnside" of his memory. Thinking he is some one else, he falls in love with "Mary Beamish," ambitious entertainer (Martha Raye), who he thinks is the most beautiful girl in the world. A lot of light dramatic and romantic complications ensue, tragic to the leads but amusing to audiences, before "Burnside" is returned to his native heath to save his brother's life and get a fire hose drenching from "Mary" that permanently restores his memory.

To the antics which the principals and support provide must be added the music content, which features Miss Raye in several solo numbers, Rufe Davis in a specialty and several hillbilly choral compositions.

Labeling the picture an all-laugh show and depending upon Burns and Miss Raye, who are rapidly advancing in popularity, looks like the most effective way to bring it to public attention. Managers who go in for stunt exploitation should find plenty of ideas in the production on which to premise bizarre campaigns.

Previewed in Paramount studio projection room.—G. M.

Produced and distributed by Paramount. Produced by Benjamin Glazer. Directed by Robert Florey. Based on a story by MacKinley Kantor. Screen play by John C. Moffitt and Duke Atteberry, Russel Crouse, Charles Lederer. Musical direction by Boris Morros. Words and music by Sam Coslow. Photographed by Karl Struss. Art direction by Hans Dreier and John Goodman. Dance direction by LeRoy Prinz. P. C. A. Certificate No. 3271. Running time, when seen in Hollywood, 75 minutes. Release date, June 18, 1937. General audience classification.

CAST

Bob Burnside	Bob Burns
Mary Beamish	Martha Raye
Ardinger	John Howard
Lobelia	Terry Walker
Ham	Rufe Davis
Grandpappy	George Hayes
Justice Sharody	Spencer Charters
Shep	Charles Timblin
Ma	Jan Duggan
Pappy	Olin Howland
Amos	Fuzzy Knight
Odette Potts	Wally Vernon
Medicine show doctor	Cliff Clark
Alice	Goodee Montgomery
Mrs. Lovelace	Rita LaRoy

Drums of Destiny

(Crescent - E. B. Derr)

Both entertainment potentialities and showmanship availability have been included in this action picture. As a further number in the little known history inspired dramas in which E. B. Derr has featured Tom Keene, the picture is sufficiently strong in character and interest to earn it a place on the programs of houses which cater to a clientele which likes to see movement in their screen entertainment.

Keene is commander of a platoon of Mississippi militia patroling the Spanish Florida border. An Indian raid on a farmhouse convinces the officer that some one is illegally supplying the redmen with guns. Capture of David Sharpe, a young lieutenant and brother of Keene, who is conveying an ammunition train to the outpost sends the colonial troops into action. As a meager thread of romance centering about Edna Lawrence is introduced, Keene is quickly in conflict with her father, Spanish Governor Carlos de Valdez, and renegade American, Robert Fiske, who dominates the official.

Determined to save Sharpe's life, who has been sentenced to death, and also break up the gun-smuggling gang, Keene invades Spanish territory in violation of orders. Saving the boy in the nick of time and as his troops wipe out the renegade's followers, Keene personally accounts for Fiske in an exciting melle. With de Valdez ridded of the menace of Fiske, peace comes to the frontier country and the hero finds romance with the girl.

Smartly, producer Derr and director Ray Taylor have permitted action to predominate over dialogue. The movement that is part of each situation logically leads into the movement of those that follow. Thus an unique suspense is achieved that has an importance in building the story to its climax. Where the Keene pictures have proved attractive previously, this one can be depended upon fully to meet all requirements. Where the pictures are a novelty, it can be anticipated that "Drums of Destiny" should satisfy.

Previewed in studio projection room, Hollywood.—G. M.

Distributed by Crescent Pictures Corporation. Produced by E. B. Derr. Associate producer, Bernard A. Moriarty. Directed by Ray Taylor. Original story by Roger Whately. Screen play by Roger Whately and John T. Neville. Photographed by Arthur Martinelli. Musical director, Abe Meyer. P. C. A. Certificate No. 3463. Running time, when seen in Hollywood, 60 minutes. Release date, June 12, 1937. General audience classification.

CAST

Tom Keene
Edna Lawrence
Budd Buster
Robert Fiske
Carlos De Valdez
David Sharpe
Raphael Bennett
John Merton
Aurora Navarro
William Hazelitt.

Mickey's Amateurs

(United Artists)

Splendid Spoofing

Making sport of the current amateur hour craze, the Disney penmen have devised some of the craziest and comic cartoon moments yet to hit the screen. With Mickey Mouse as Master of Ceremonies, the talent parade their particular specialties. Donald Duck recites "Twinkle, Twinkle, Little Star," which is a very coy act for Donald and a good laugh for his audience. The female aspirants are represented by Clara Cluck and Carabelle Cow who offer a song and piano treat. The highlight of the programme and the one who would receive this reviewer's vote is "Bandmaster Goofy and his Fifty-Piece Band." Goofy and his "Rube Goldberg" invention play "The Good Old Summertime" and, then going modern, the pace proves too much for the maestro and his machine. The subject must be seen to be appreciated and enjoyed. The fun it offers defies description. Running time, one reel.

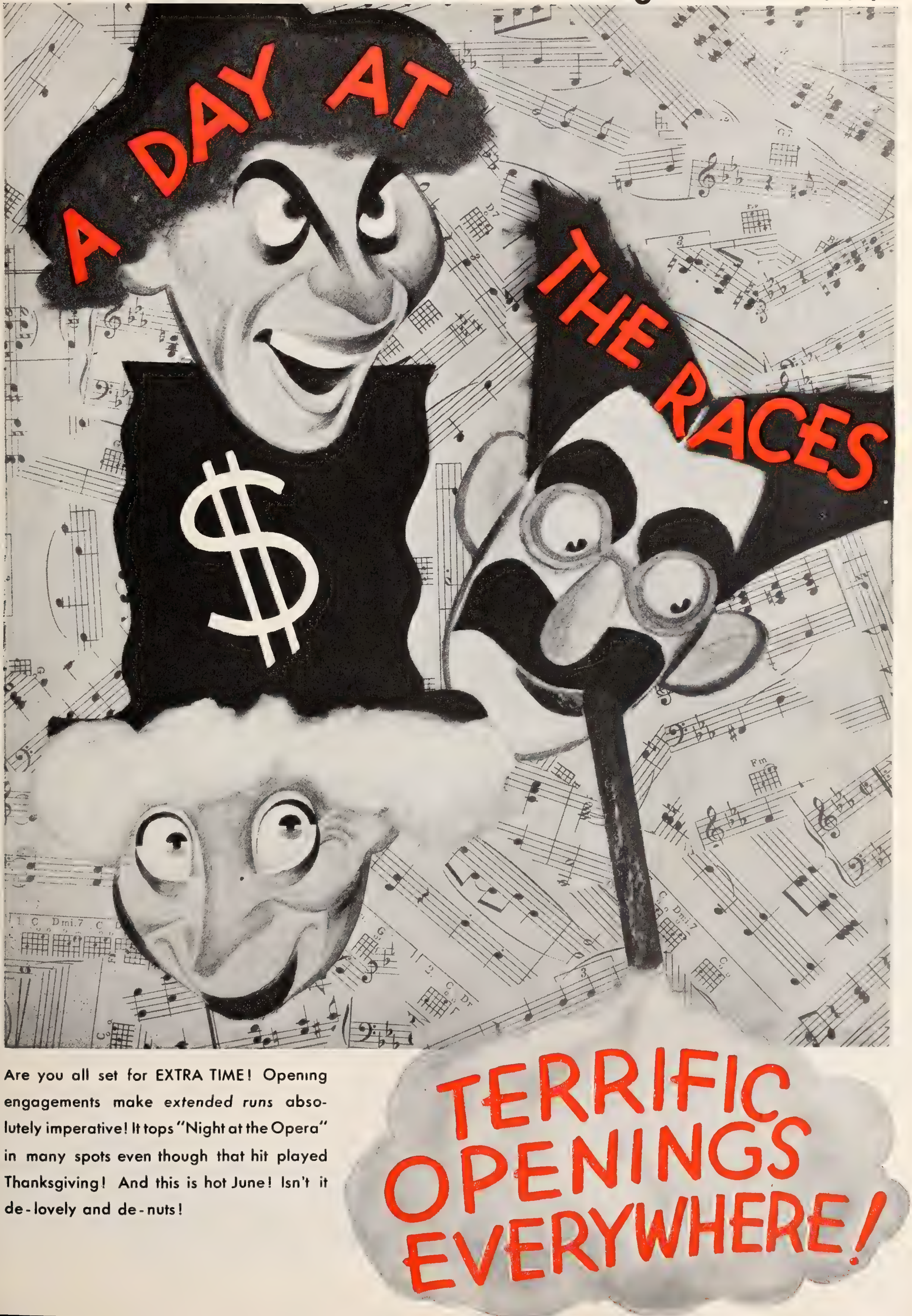
Eliseo Grenet and His Orchestra

(Vitaphone)

Band Act

Different from the usual orchestral exhibitions presented in this series is this Melody Master subject wherein the Maestro is not a suave Broadway leader directing the latest Tin Pan Alley serenade but a Cuban group of musicians rendering some tuneful Cuban native songs. Under the baton of Eliseo Grenet, the Latin American tunes are given attractive and expert treatment. There is a bit of Cuban singing and dancing, particularly a lively sextet of Rhumba dancers. The entire effect is certain to please and entertain the musically minded. Running time, 10 minutes.

"to the bank . . to the bank . . . dough-re-mi . . . ."


A DAY AT THE RACES
$
TERRIFIC OPENINGS EVERYWHERE!

Are you all set for EXTRA TIME! Opening engagements make *extended runs* absolutely imperative! It tops "Night at the Opera" in many spots even though that hit played Thanksgiving! And this is hot June! Isn't it de-lovely and de-nuts!

HOLLYWOOD BUYS 44 MORE BOOKS AND PLAYS FOR 1937-38 SCHEDULES

Month's Total Purchases Indicate Companies' Libraries Now Are Complete for 1937-'38 Season's Production Plans

Hollywood producers, in the month of April, added further to the number of story properties purchased from the fields of fiction and stage and from contract writers for the 1937-38 season. Activity was not very great, however, with only 44 acquisitions being made by 16 producing organization to set a new monthly low for the past year.

Radio Pictures led the field in April, buying six original stories and two plays.

Warners was next with two originals, two books and two plays.

Twentieth Century-Fox bought a like total, five original stories and one book.

Metro-Goldwyn-Mayer added one original story, one book and two plays to its library.

Universal acquired two originals and two novels.

Republic followed with two books and one original.

Grand National acquired two original stories.

Paramount bought a similar number of originals.

Major Productions and B. P. Schulberg each purchased one untitled original story, while Imperial bought a novel.

Harold Lloyd, for release through Paramount, got an original story for his next picture.

Richard Dix bought a play which he will produce as a picture.

Marion Gering completed the list with a novel.

Indicates Complete Libraries

The small number of purchases during April is indicative of the complete libraries now in the possession of the various producing organizations, a total of 843 properties having been acquired by the studios in the past 11 months alone.

Prominent among the purchases of April were those made by Universal of two Crime Club mystery novels, "Headed for a Hearse" and "Metropolitan Police." The company also announced the taking of options on three other Club publications, "Black Doll," "Murder in the Surgery" and "The Lady in the Morgue." The Crime Club is now in its 12th year and publishes 48 novels a year. Its circulation figures are not made public but are said to be among the most astounding in the publishing business, the number of books being read through circulating libraries alone running into hundreds of thousands, thus affording Universal a tremendous pre-arranged audience for its picture version of the books.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
May	86	74(e)	10	170
June	25	21(f)	5	51
July	20	12(g)	0	32
August	43	25(h)	5	73
September	40	32(i)	2	74
October	38	22(j)	10	70
November	34	16(k)	9	59
December	31	12(l)	3	46
January, 1937 ..	55	23(m)	15	93
February	42	17(n)	9	68
March	42	16(o)	5	63
April	25	11(p)	8	44
TOTALS FOR 12 MONTHS ..	481	281(q)	72	843

(e) Including 19 published magazine stories.
(f) Including 21 published magazine stories.
(g) Including 63 published magazine stories.
(h) Including 5 published magazine stories.
(i) Including 7 published magazine stories.
(j) Including 7 published magazine stories.
(k) Including 5 published magazine stories.
(l) Including 5 published magazine stories.
(m) Including 7 published magazine stories.
(n) Including 5 published magazine stories.
(o) Including 3 published magazine stories.
(p) Including 1 published magazine story.
(q) Including 167 published magazine stories.

A complete list of titles and of companies making the purchases, with all available production credits, for the month of April, follows:

Amstel, play by Jacques Deval, to be produced on Broadway next fall, bought by Radio. Pandro S. Berman will supervise the legitimate production as well as the picture.

Bride Wore Red, The, from the play, "The Girl from Triest," by Ferenc Molnar, bought by Metro-Goldwyn-Mayer for Joan Crawford. Dorothy Arzner will direct.

Chalked Out, play by Warden Lewis E. Lawes of Sing Sing which had a Broadway production recently, bought by Warners. Pat O'Brien, George Brent, Humphrey Bogart, Wayne Morris and Anita Louise to be featured.

Desert Intrigue, novel by Alfred Batson, bought by Walter Wanger. John Ford will direct and release will be through United Artists.

Detective Crane, by Jonathan Latimer, bought by Universal. Story is based on the Crime Club publication, "Headed for a Hearse."

Excursion, current Broadway play, bought by by Metro-Goldwyn-Mayer.

Fall Guys, original by Victor Mapes, bought by Radio to star Wheeler and Woolsey.

Female of the Species, original story by Allan Scott and Charles Norman, bought by Radio.

Radio Gets "Wonderful Time"

Having A Wonderful Time, current Broadway stage play by Arthur Kober, bought by Radio.

Hawk of the Wilderness, novel by William Chester, bought by Republic for production as a serial.

He Was Her Man, original story by Philip Dunne, bought by Twentieth Century-Fox for production in England starring Gracie Fields. A supporting cast of American players will be sent to London.

Henrietta's Big Night, magazine story by Edwin Balmer, bought by Marion Gering.

Here I Belong, play by Walter Watts, New York attorney, bought by Richard Dix for production with himself as star.

Highway To Hell, original story of the Texas oil fields by Helen Vreeland and Hilda Vincent, bought by Radio.

Illusionist, The, play by Sascha Guitry, bought by Walter Wanger to star Charles Boyer for release through United Artists.

Kangaroos, The, by Victor Mapes, bought by Radio for Wheeler and Woolsey.

Stevenson Novel Bought

Kidnapped, novel by Robert Louis Stevenson, bought by Twentieth Century-Fox.

Law For Tombstone, original story by Charles M. Martin, bought for Buck Jones by Universal.

Let's Be Candid, original story by Lawrence Pohle and Thomas Aherne, bought by Universal.

Love and Hisses, original story by Art Arthur, Brooklyn newspaper columnist, bought by Twentieth Century-Fox as the second picture starring Walter Winchell and Ben Bernie.

Love Runs Into Money, original story by Erwin Gelsey, bought by Grand National.

Lovers On Parole, original story by Adelaide Heilbron, bought by Columbia to star Madeleine Carroll and Francis Lederer.

Radio Program Purchased

Manhattan Merry-Go-Round, radio program, bought by Republic.

Married Before Breakfast, original story bought by Metro-Goldwyn-Mayer to star Florence Rice and Robert Young.

Metropolitan Police, novel by Carroll Case published by the Crime Club, bought by Universal.

Midnight, original story by Edwin Justus Mayer, bought by Paramount. Marlene Dietrich will make the picture upon completion of "Angel."

Mr. Nickelby Sits Down, original story by Alfred Powitt, Chicago newspaper man, bought by Twentieth Century-Fox.

Pigskin Parade Of 1938, original story, acquired by Twentieth Century-Fox as a sequel to the picture of the same title last year.

Professor, Beware, original story by Frances and Marian Cockrell, bought by Paramount for production by Harold Lloyd with himself in the starring role. The comedian's characterization will be that of a professor of archeology in a co-ed college.

Riddle Of The 40 Naughty Girls, original by Maxwell Shane, bought by Radio for Zasu Pitts and James Gleason.

Rolling Stones, original story by Walter O'Keefe, bought by Radio.

Fannie Hurst Novel Purchased

Sister Act, novel by Fannie Hurst which appeared in *Cosmopolitan Magazine,* bought by Warners. Errol Flynn, Olivia de Havilland, Anita Louise, Margaret Lindsay and Gloria Dickson will be featured.

So This Is Hollywood, original story by Carroll Graham, bought by Grand National.

Sophisticated Lady, novel by Robert E. Cohen, bought by Imperial Pictures.

(Continued on page 64, column 3)

THE NEW UNIVERSAL
HAS THE HONOR TO PRESENT
AN EXTRAORDINARY
MOTION PICTURE
DRAMATIZATION OF ERICH MARIA REMARQUE'S

ROAD BACK

BIG BROTHER OF "ALL QUIET on the WESTERN FRONT" AND BY THE SAME AUTHOR

• • • • • • • •

TWICE DAILY 2:45 & 8:45 P. M. AT THE AIR-CONDITIONED

GLOBE THEATRE

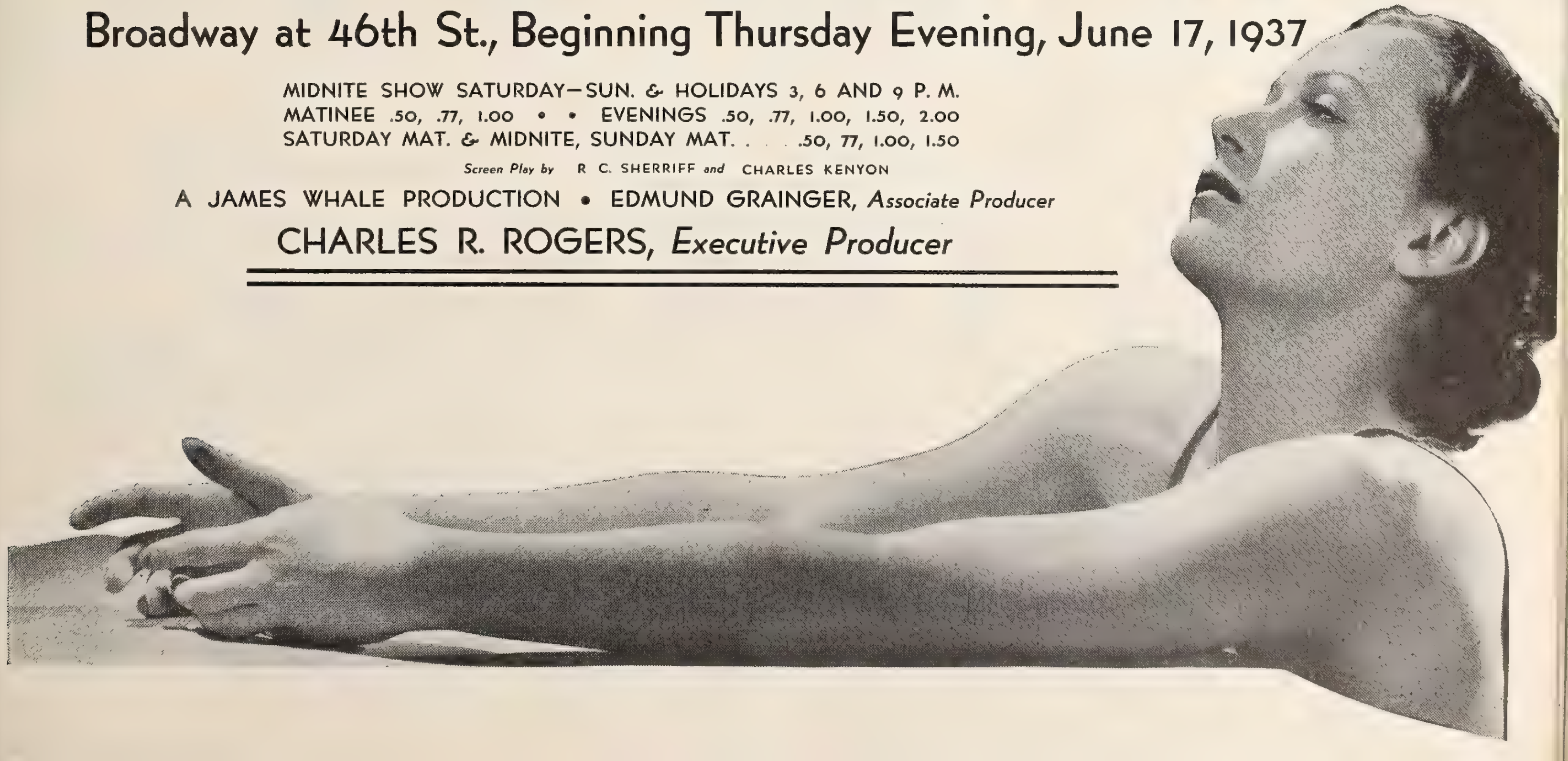
Broadway at 46th St., Beginning Thursday Evening, June 17, 1937

MIDNITE SHOW SATURDAY—SUN. & HOLIDAYS 3, 6 AND 9 P. M.
MATINEE .50, .77, 1.00 • • EVENINGS .50, .77, 1.00, 1.50, 2.00
SATURDAY MAT. & MIDNITE, SUNDAY MAT. 50, 77, 1.00, 1.50

Screen Play by R C. SHERRIFF *and* CHARLES KENYON

A JAMES WHALE PRODUCTION • EDMUND GRAINGER, *Associate Producer*

CHARLES R. ROGERS, *Executive Producer*



FOUR STATE UNITS IN ANNUAL CONVENTION

Owners Convene from Virginia, Mississippi, Kansas - Missouri, and the Southeastern Group

Ed Kuykendall, president of the National Motion Picture Theatre Owners Association, expressed disappointment over the results in negotiation of the MPTOA's 10-point program when he spoke before about 150 members and guests of the Motion Picture Theatre Owners of Virginia at a meeting in the Cavalier Hotel, Virginia Beach, Monday.

He declared he could see no reason for optimism and then appealed to exhibitors for cooperation, asserting they were their "own worst enemies." Mr. Kuykendall voiced objections to radio broadcasting by stars, to chain tax bills and to outside regulation of the industry. He spoke in favor of theatre divorce bills which have been introduced in several legislatures.

After a program of social events on Sunday, the business session was opened Monday with a talk by Roy Smith, mayor of Virginia Beach.

Abram F. Myers, general counsel for Allied States, spoke in favor of eliminating producers from operating theatres and said he was pleased with the recent Supreme Court ruling upholding the Louisiana chain tax bill. Mr. Meyers then launched into an attack upon what he termed unfair sales policies of distributors and concluded by proposing a Congressional investigation of the industry and by advocating enactment of the Neely block booking bill.

Ways of opposing unfair legislation through organization and friendship were discussed by James B. Fitzgerald of the Washington Film Board of Trade.

Ben Fitts, who operates 17 theatres, read a series of letters from Warner Brothers, to show that the company had refused to give him press books because he does not rent paper from the company.

Other speakers included Jay Emanuel, publisher of the Exhibitor regional publications, Sidney Samuelson, and Col. R. T. Barton, Jr., organization counsel.

William S. Wilder, who succeeded Morton Thalhimer as president, was ill and Charles A. Somma, vice-president, was chairman. Other officers are Samuel Berdheim, Jr., treasurer, and Harold Wood, secretary.

It was decided to hold the mid-winter convention at Richmond.

Tri-State Convention

The ten per cent amusement tax which is levied in Mississippi will head the topics of discussion when the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee holds its annual convention July 18th and 19th at Hotel Buena Vista, Biloxi, Miss. Exchange managers and salesmen from Memphis and New Orleans will attend and the session will be presided over by R. X. Williams, president.

Kansas-Missouri

The Kansas-Missouri Theatre Owners will convene in Topeka, Kan., June 22nd and 23rd for its annual convention. Labor and taxes will be discussed in addition to the problem of star broadcasts. John Stapel, president, will have charge of the meetings. Mr. Kuykendall has been invited to speak.

Southeastern Association

Mr. Kuykendall will also address the Southeastern Theatre Owner Association's annual convention at Thomas Jefferson Hotel, Birmingham, Ala., June 27th to 29th.

After registration of guests and members on Sunday, June 27th, a sightseeing trip will be taken through the city. A buffet supper will be held at 8 P.M. on the Thomas Jefferson Terrace with N. C. Moore, association president, presiding. An address of welcome will be delivered by Jimmie Jones, president of the Birmingham city commission, who will be introduced by W. Cooper Green, postmaster at Birmingham.

W. R. Griffin, convention chairman of Collman, Ala., will make general announcements. At 10 A.M. on Monday the general business session will open and after reports are read by the president, secretary and treasurer, Mr. Kuykendall will speak on: "As Theatre Owners Where Are We Headed?"

Thomas E. Orr of Albertville, Ala., will then address the members on the question: "Shall We Sponsor Any Form of Federal Regulation for the Motion Picture Industry?" At 1:30 P.M. there will be a trip through the Tennessee Coal, Iron and Railroad Company properties and at 2:30 o'clock the qualifying round for the golf tournament will be held at Hillcrest Country Club.

Monday night the Birmingham theatre owners and managers will be hosts at an entertainment at Club Rex.

The general business session will be resumed at 10:30 A.M., Tuesday, to discuss controversial subjects. Among the topics and the discussion leaders will be: "Value and Effect of Exhibitors' Organized Protest Against Unfair Practices," Nat Williams, Thomasville, Ga., and L. J. Duncan, West Point, Ga.; "Cooperation of all Members in an Effort to Break Down Unfair Sales Policies," R. E. Martin, Columbus, Ga., and Louis Bach, Atlanta, Ga.; "Value of Training Competent Young Men to Handle Theatre Business and How the Same Can Be Accomplished," R. M. Kennedy, Birmingham, Ala.

Cooperation Is Topic

Sam Borisky, Chattanooga, Tenn., will then lead a discussion on "Value of Cooperation Between Competitive Exhibitors."

Reports of the standing committees and a nominating committee and then election of officers will conclude the business.

During the hours of the golf tournament at Hillcrest Country Club there will be a ladies party in the clubhouse.

John Temple Graves, II, will speak at the annual banquet Tuesday night on the subject: "Southern Footlights." The convention will come to an end with the awarding of golf trophies.

Goetz Visiting Europe

William Goetz, vice-president and executive assistant to Darryl F. Zanuck at Twentieth Century-Fox, sailed for Europe from New York this week to supervise preparations for the production of "He Was Her Man," starring Gracie Fields, in London. Afterward, he will visit the principal production centers of Europe.

Radio Leads in Story Purchases

(Continued from page 62)

SUBMARINE 262, original story by Commander Frank Wead, U. S. N., bought by Warners to star George Brent, Pat O'Brien and Wayne Morris.

SWING YOUR LADY, Broadway play by Kenyon Nicholson and Charles Robinson, acquired by Warners for Pat O'Brien, Joan Blondell and Humphrey Bogart.

THIS WAY PLEASE, original story with a theatre background featuring a romance between an usherette and a master-of-ceremonies, bought by Paramount for production as a musical.

THIS WOMAN IS DANGEROUS, original story by Don Byrne, bought by Warners. Bette Davis and George Brent will be featured.

UNTITLED ORIGINAL, by Edward Anderson, playwright, acquired by B. P. Schulberg.

UNTITLED ORIGINAL, by Konrad Bercovici, acquired by Major Productions. The story will deal with the life of Sir Richard Burton of Arabia.

UNTITLED ORIGINAL, by Albert R. Perkins, acquired by Republic. The picture will have a newsreel background.

WILD AND WOOLY, original story acquired by Twentieth Century-Fox for Jane Withers.

WITNESS TO A MURDER, magazine story, bought by Metro-Goldwyn-Mayer. The author was anonymous.

VALLEY OF THE GIANTS, THE, novel by Peter B. Kyne, bought by Warners to star Bette Davis and George Brent. The picture will be done in Technicolor.

Madison Avenue Theatre

The Trans Lux Yorkville Corporation in New York leased property on Madison Avenue and 85th Street to erect a newsreel theatre. The house will contain approximately 600 seats and will be ready for a fall opening.

Warners Withdraw Film

Warners have withdrawn the picture, "The King and the Chorus Girl," from distribution in the United Kingdom despite approval of it by the British censor board, because of protests that its theme was too similar to the romance of the Duke of Windsor and Mrs. Wallis Warfield Simpson.

Variety Club Holds Tourney

The annual golf tournament of the Twin Cities Variety Club is being held Friday at the Oak Ridge Club, Minneapolis. Don Woods, Grand National Exchange manager, is chairman of arrangements, which include a dinner at which prizes are to be presented.

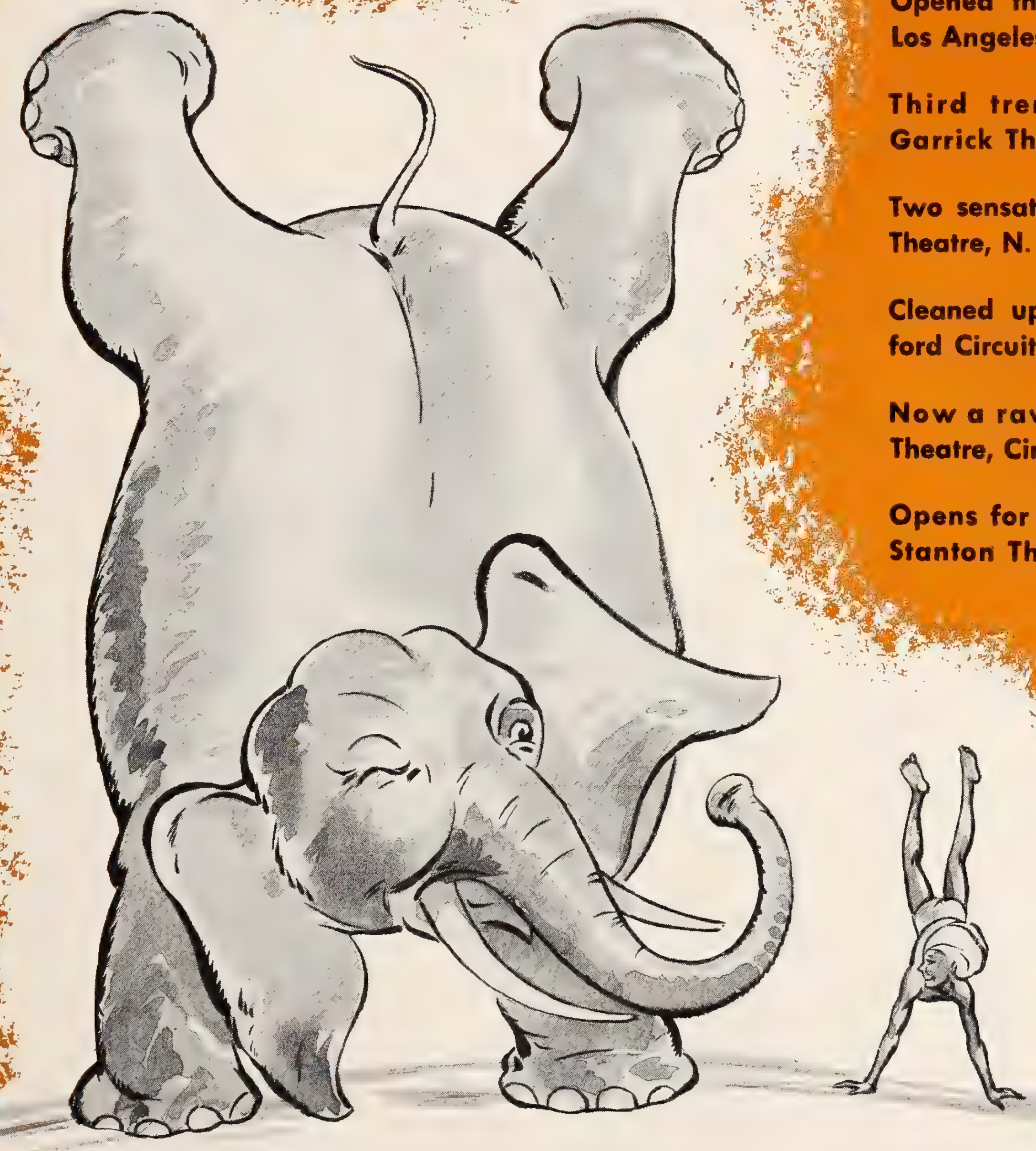
Jennings Back in Boston

John Jennings, who resigned from the Grand National office in Boston a few weeks ago when the exchange was managed by Harry Segal, returned this week to work with John Scully, present manager. He will handle the Maine territory.

To Handle Publicity

Artists Management, Inc., has appointed Irving S. Strouse to handle publicity for it and the Paul Whiteman interests. Mr. Strouse recently resigned from the publicity department of the J. P. Muller Advertising Company.

"ELEPHANT BOY" IS TURNING THE TRICK EVERYWHERE!



Opened the New Criterion Theatre Los Angeles...and stayed three weeks

•

Third tremendous week at th Garrick Theatre in Chicago's Loop

•

Two sensational weeks at the Rialt Theatre, N. Y.!

•

Cleaned up over the entire Comer ford Circuit!

•

Now a raving smash at the Lyri Theatre, Cincinnati!

•

Opens for an indefinite run at th Stanton Theatre, Phila., June 19th

ALEXANDER KORDA *presents*

ELEPHANT BOY

Based on "Toomai of the Elephants" by

RUDYARD KIPLING

Directed by ROBERT FLAHERTY *and* ZOLTAN KORDA

A LONDON FILM • RELEASED THRU UNITED ARTISTS

GRAND NATIONAL IN FIRST YEAR GROSSED $1,205,651 ON SALES

Grand National's First Balance Sheet And Profit and Loss and Deficit Account

Grand National Pictures this week issued to stockholders its first report on earnings and financial operations for its first year, ending April 3rd, 1937, as follows:

CONSOLIDATED BALANCE SHEET

ASSETS		
CURRENT AND WORKING ASSETS:		
Cash in banks and on hand		$ 824,308.73
Accounts receivable, less reserve of $3,471.04		69.179.69
Inventories (partly pledged per contra):		
Released productions, at cost, less income applied and less reserve of $5,000	$ 418,426.48	
Productions not released, at cost	26,437.68	
Productions in process, at cost	88,572.11	
Accessories and supplies, as certified by responsible officials	28,414.96	
		561,851.23
Production advances and advance royalties not recouped, less reserve of $35,000, secured by producers' share of subsequent film rentals		229,140.66
Story rights unproduced, at cost		19,958.00
Total current and working assets		$1,704,438.31
DEPOSITS ON LEASES AND SERVICE CONTRACTS		2,540.20
FIXED ASSETS:		
Studio equipment and jobs in process of construction at cost	$ 79,422.32	
Furniture, fixtures and leasehold improvements at cost, less reserves of $2,946.56 for depreciation and amortization	45,490.68	
		124,913.00
DEFERRED CHARGES TO FUTURE OPERATIONS:		
Prepaid expenses (rent, insurance, taxes, legal, etc.)		25,761.41
		$1,857,652.92
LIABILITIES		
CURRENT LIABILITIES:		
Notes payable to bank, secured by released productions carried at $354,104.34, see contra		$ 235,000.00
Participations payable		20,703.23
Accounts payable		138,465.10
Purchase contracts maturing within one year		30,979.56
Accrued liabilities		22,433.37
Advances received to finance productions		15,000.00
Total current liabilities		$ 462,581.26
ADVANCE PAYMENTS RECEIVED UNDER FOREIGN DISTRIBUTION AGREEMENTS		357,938.74
DEFERRED CREDITS		21,779.71
PURCHASE CONTRACTS MATURING AFTER ONE YEAR		4,680.00
ACCRUED FIXED COMPENSATION PAYABLE IN CAPITAL STOCK (3750 Shares)		9,375.00
CAPITAL STOCK:		
Authorized—1,000,000 shares of a par value of $1 each (see note)		
Issued and outstanding—655,000 shares	$ 655,000.00	
PAID-IN SURPLUS	982,500.00	
	$1,637,500.00	
LESS—DEFICIT, per annexed statement	636,201.79	
		1,001,298.21

NOTE—85,000 shares are reserved for issue to certain officers as part of their fixed compensation for services rendered or to be rendered between January 1, 1937, and April 30, 1941. In addition, 60,000 shares are reserved for issue under certain conditions, as possible additional percentage compensation of certain officers, up to the amount of $150,000 at the rate of $2.50 per share. The number of shares issuable in each case and the price thereof are subject to adjustment under certain conditions.

The option previously outstanding in respect of 40,000 shares of capital stock at $2.50 per share was exercised on February 1, 1937, so that, as of April 3, 1937, no options on shares of the capital stock were outstanding.

CONTINGENT LIABILITY:	
Under unused letter of credit—$1.750	
	$1,857,652.92

CONSOLIDATED PROFIT AND LOSS AND DEFICIT

Gross Film Rentals:		
On pictures distributed for other distributors	$ 495,932.38	
On pictures distributed for outside producers	258,033.43	
On owned productions	451,685.21	
		$1,205,651.02
Deduct:		
Participations of other distributors	$ 277,194.53	
Participations of outside producers	162,590.94	
Income applied to recoup costs (owned productions)	328,588.94	768,374.41
Gross profit on film rentals		$ 437,276.61
Gross profit on sales of accessories and prints		17,157.67
Other income in respect of distribution and collection for other distributors		29,800.97
Income from Theatre management		8,281.09
Miscellaneous operating income		22,251.47
Gross profit		$ 514,767.81
Deduct:		
Branch office salaries and expenses	$ 648,077.12	
Home office salaries and expenses (including Hollywood office)	293,379.04	
Advertising and exploitation salaries and expenses	67,605.78	
Corporate expenses—organization, legal, registration, listing fees, etc.	74,131.55	
Provision for Federal capital stock tax	10,600.00	
Provision for doubtful accounts receivable	3,579.96	
Provision for depreciation and amortization of fixed assets	2,946.56	
Other operating expense	10,069.59	
Interest on notes payable	580.00	
		1,110,969.60
Loss before providing for doubtful advances to producers and estimated loss on unrecouped costs		$ 596,201.79
Add:		
Provision for doubtful advances to producers	$ 35,000.00	
Provision for estimated loss on unrecouped costs	5,000.00	40,000.00
Loss and deficit for the fiscal year ending April 3, 1937, carried to consolidated balance sheet		$ 636,201.79

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*Including $46,875 representing portion of fixed compensation of certain officers payable under their employment contracts in capital stock at $2.50 per share of which $37,500 was paid by the issuance of 15,000 shares and $9,375 appears as an accrued liability on consolidated balance sheet.

Grossed $1,205,651 in Few Months of Distribution; Current Assets Now Total $1,704,438, Cash $824,308

The first full-year's report of Grand National's progress and corporate and financial procedure was made known this week, disclosing a $636,201 loss for the 12 months ended April 3rd, 1937, which, said the company, resulted principally because of overhead in connection with the setting up of the distribution system constructed out of the old First Division Pictures.

A gross revenue from film rentals of $1,205,651 was reported.

Grand National Pictures lost $638,201 in the first year of its operations, "but now that the groundwork has been laid, the corporation is in a position to look forward to a year of increased business," according to Edward L. Alperson, president, in the first annual report to stockholders.

At the board of directors' meeting, at the home office in New York where publication of the financial report was authorized, it was announced that A. Pam Blumenthal becomes associated with Grand National as a vice president, effective August 1st. Mr. Blumenthal, who has had many years in motion pictures, will become a member of the directorate on June 30th, replacing Charles L. Stillman, whose resignation as a director is to take effect as of that date.

Mr. Alperson told the stockholders at the meeting that the loss for the first year, ending on April 3rd, 1937, resulted after all charges, including organization and other corporate expenses of $74,131. Gross film rentals amounted to $1,205,651 and the gross profit thereon was $437,276, allocated as follows:

	Gross Rentals	Gross Profit
On pictures distributed for other distributors	$495,932.38	$218,737.85
On pictures distributed for outside producers	258,033.43	95,442.49
On owned productions	451,685.21	123,096.27
	$1,205,651.02	$437,276.61

Independently of the company's announcement on its financial operations, word came from Hollywood that Grand National had rescinded its contract which called for the use of the Keller-Dorian color process on two 1937-38 features. Phil Krasne, of the Hollywood executive staff, gave as the reason the fact that Grand National "does not wish to act as the subject of experimentation to establish the commercial feasibility of a color process."

Keller-Dorian assets and equipment were reputedly attached recently by Windsor Pictures in Hollywood because of alleged back payment due for two color workers.

Earnings Are Explained

In connection with Grand National's foregoing explanation of the allocation of gross income and producers' shares in rentals, it was explained by Mr. Alperson that the corporation did not distribute any pictures for outside producers until shortly after

(*Continued on page 68*)

THE ANSWER

EASTMAN'S coöperation with the industry has helped to solve many a problem of motion picture technique. Now it supplies a complete answer to the important duplicating problem. Eastman Fine-Grain Duplicating Positive and Negative Films are capable of producing duplicates actually indistinguishable from originals. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

GN ASSETS LISTED AT $1,704,438

October 1, 1936, and that the corporation's first owned picture was not released for distribution until the early part of December, 1936. With the exception of approximately $42,560, all the above rentals on pictures distributed for outside producers and the entire amount of rentals on owned productions, $451,685, were earned after the first of December, 1936, a period of approximately 17 weeks, during which time all rentals received on owned productions, with the exception of "Great Guy," have been applied to recoupment of costs.

"Since the corporation during its first fiscal year has been establishing itself on a national basis as a motion picture distributor, a loss for the period was to be expected, and while the loss also reflects the above-mentioned conservative policy adopted by the corporation in writing off the cost of pictures already released, it primarily represents the cost of building up an extensive national distributing organization, in advance of the development of a full supply of product," Mr. Alperson said.

Although the corporation had made deliveries of pictures under its foreign distribution agreements, prior to April 3, 1937, the exhibition of such pictures in foreign countries had not commenced at that date. No part of the advance payments received under such agreements prior to that date, aggregating $357,938, has been taken up into income on the statement of profit and loss, and no part of such payments will be taken up into income until after the exhibition of such pictures in the respective foreign countries has commenced.

The balance sheet shows current and working assets of $1,704,438, of which $824,308 was in cash, as against current liabilities of $462,581.

Subsidiary in Canada

The corporation commenced business on April 17, 1936, on which date it took over as liquidating agent the distribution, on a commission basis, of all pictures which First Division Exchanges, Inc. (a subsidiary of Pathe Film Corporation), was then committed to distribute. Shortly thereafter, under a similar arrangement, it took over the distribution of all pictures which Far West Exchanges, Inc., a territorial distributor operating on the Pacific coast, was then committed to distribute. In connection with these arrangements the corporation took over branch offices in 14 of the principal cities of the United States, which form the nucleus of its present national distributing organization, consisting of 29 branch offices.

Arrangements have been made for distribution of the corporation's product in Canada through a Canadian corporation known as Grand National Films, Ltd., in which the corporation has a minority interest (the majority being owned by Canadian interests), and in the United Kingdom and the Irish Free State through Associated British Film Distributors, Ltd. Arrangements for distribution in certain European, South American and other countries are in progress.

The first Grand National picture was released October 4, 1936. From that date until April 3, 1937, the end of the fiscal year, 17 pictures were released.

WRONG AIR GRILLES AS COMMON DEFECT

One of the principal sources of disappointment with the results obtained from a theatre air-conditioning system is the kind of grilles installed, declares J. T. Knight, Jr., eminent theatre engineer, in an article to appear in the June 26th issue of Better Theatres. *Although the grilles determine the efficiency of the distribution system, the wrong type is frequently selected, he says in the article, which points out the kinds that should be used to meet the various sets of conditions.*

Other features of the June 26th Better Theatres, *which will appear with next week's issue of* Motion Picture Herald, *will be "Practical Considerations in Theatre Reseating" and a discussion of construction factors in the attainment of good acoustical conditions, this being the second article in C. C. Potwin's series, "Theatre Acoustics Today". These features are in addition to descriptions of several new theatres, equipment news and regular departments.*

The corporation has leased from Educational Studios, Inc., for a period of five years from April 1, 1937, with the option to renew for an additional five year period, the studio property and equipment located at 7250 Santa Monica Boulevard, Hollywood. While the lease obtained is terminable by the lessor after the end of two years, such termination gives rise to an option in favor of the corporation to purchase the property. The studio lease is now held by the corporation's wholly-owned subsidiary, Grand National Studios, Inc. The studio has adequate facilities for the production of the corporation's program for the ensuing year, and in addition, it is contemplated that from time to time revenue will be derived from the rental of studio facilities to outside producers, according to Mr. Alperson.

The corporation has outstanding 655,000 shares of common stock. Some 640,000 of these shares were sold for an aggregate of $1,600,000, or an average price of $2.50 per share, and the corporation received payment of this amount in cash and without being required to pay any underwriting fees or commissions in connection with the issue of such stock, although, of course, it paid legal and other incidental expenses. The remaining 15,000 outstanding shares were issued to Mr. Alperson under his employment contract.

At April 3, 1937, the corporation employed approximately 350 persons and had approximately 5,500 stockholders.

Price, Waterhouse and Company, public accountants which certified Grand National's books, in a statement appended to the Alperson report to stockholders, declared that, "Owing to the short period of time the company has been releasing its own pictures, there is not sufficient experience available upon which amortization tables could be based for writing off the costs of pictures over their average earning life proportionately as the income is received week by week, on an average. The company, however, has adopted the policy of applying all income received from the distribution of its own pictures, other than the picture 'Great Guy,' to the recoupment of costs and providing reserves for any costs which appear doubtful of recoupment after the pictures have been released several months, based upon the income received, unplayed contracts on hand and estimates made by the management for expected subsequent rentals. Under this plan no profit is taken into account on owned pictures until the respective cost of each such picture has been fully recovered. In the case of the picture 'Great Guy' inasmuch as the gross income derived from the distribution of this picture to April 3, 1937 exceeded the cost thereof, the company has taken 35% of the gross rentals into income account and has applied 65% of the gross rentals to the recoupment of costs. Based upon unplayed contracts on hand, it appears that the costs of the picture 'Great Guy' carried forward at April 3, 1937 will be recouped from rentals expected after that date," it was said by Price, Waterhouse.

Part of Salaries in Stock

"As noted on the statement of profit and loss and deficit, part of the fixed compensation of certain officers is payable in capital stock at the rate of $2.50 per share. The amount of such compensation amounted to $46,875 for the fiscal year under review, of which $37,500 was paid by the issuance of 15,000 shares of capital stock of a par value of $1.00 each and $9,375 appears as an accrued liability on the attached consolidated balance sheet. The excess of the compensation paid by the issuance of 15,000 shares at $2.50 per share over the par value of $1.00 per share, is included in paid in surplus.

"In the case of advances to outside producers, provision has been made by the company for those advances which appeared doubtful of realization after the respective pictures had been released several months, based upon the producers' shares of income received, unplayed contracts on hand and estimates made by the management for expected subsequent rentals."

Directors of Grand National now include Edward L. Alperson, Timothy F. Murphy, Edward J. Peskay, Kirk Todd, and Mr. Blumenthal when he succeeds Charles Stillman on June 30th.

Officers of the company are: Edward Alperson, president; Edward J. Peskay, vice president; Timothy Murphy, secretary and treasurer; William J. Neary, assistant secretary-treasurer; Philip N. Krasne, assistant secretary-treasurer, and Ann Rosenthal, assistant secretary.

An accumulation of $3.50 on seven per cent preferred stock, payable June 30th to holders of record on June 19th, has been voted by Marcus Loew's Ltd., of Canada.

DOYLE RETIREMENT PART OF TANGLE IN AUSTRALIA OVER CIRCUIT FIGHT

Munro, in New York on Hoyt's and Greater Union Split, Sees Doyle's Resignation as Result of Strife in Union

Retirement of Stuart F. Doyle from participation in the affairs of Greater Union Theatres, major Australian circuit of which he is head, resulted solely from friction within that company and had no connection with present uncertainty over the continuation of the association of Greater Union with the Hoyt's circuit in General Theatres which, through its two members, dominates the exhibition field on the Continent, according to Charles E. Munro, managing director of Hoyt's.

Mr. Doyle, however, is known to be in active opposition to a continuation of the General Theatres merger, which was brought about by financial interests five years ago, and the extension of which Mr. Munro has been discussing with Sidney R. Kent, Twentieth Century-Fox president, in New York for the last several weeks.

When negotiations began last month between Mr. Munro and officials of Twentieth Century-Fox, which owns a controlling interest in Hoyt's, it was reported that a proposal had been made to continue the General Theatres Association under a 20 year contract. Since that time the Australian circuit manager and home office officials have refused to comment on the discussions.

"My association with Mr. Doyle has always been happy," Mr. Munro said in an interview this week. He pointed out that association of the two circuits has stabilized exhibition in Australia and has been of great advantage to both of them and to distributors because of the facility with which booking schedules and clearances could be arranged. Under the merger, he said, better distribution could be obtained because pictures could be booked into the theatres for which they were best suited. Greater Union operates houses chiefly in the key cities, he explained, while Hoyt's controls houses in both the cities and the smaller, country towns.

Mr. Munro, who during his stay in New York occupied an office in the Twentieth Century-Fox building on West 56th Street, emphasized the point that Australia, as a market for American pictures, pays more per capita to American distributors than does any other country.

The tastes of Australian audiences correspond almost exactly to those of American theatregoers, he said, citing the fact that pictures which are box office hits in this country in general are certain to be popular there. This similarity extends, he added, even to British pictures which, in the main, must depend on merit alone rather than on empire loyalty.

Condemns "Quickies"

In this connection Mr. Munro condemned "quickies," whether American or British made, but chiefly those made in England under quota regulations, as injurious to the industry as a whole as well as useless at the box office. One advantage of the quota laws in operation in New South Wales and Victoria, the only two Australian states which have passed such legislation, he said, is the provision for a commission to review domestic pictures and approve or reject them for exhibition as quota pictures.

QUANTITY DEMANDED BY AUSTRALIANS

Censorship does not constitute a problem in Australia since the Production Code has improved the quality of Hollywood productions, minimum admissions are enforced through distributor-exhibitor agreement, a sincere and partly successful campaign is being waged against giveaways and chance games, but "double bills have been a fixture on the continent for a donkey's years and will continue to be," according to Charles E. Munro, managing director of Hoyt's Theatres.

"Audiences demand a show of at least three hours' duration," Mr. Munro said, "and single features are possible only when an exceptional picture or one too long to be run with a second film is shown. In New Zealand, however, the people like to be home in bed earlier and are partial to single feature shows."

The federal government and the state legislatures realize, Mr. Munro said, that it is impossible to move Hollywood to Australia and ask only that the American companies cooperate with their intention of building up a native industry. It is important, he added, that all the companies offer such cooperation because the pursuit of a selfish policy by one or two would only antagonize the governments and bring about stricter regulations. He intends to discuss the quota situation with the foreign managers of major distributors before he sails for home.

The importance of Australia as a market for American pictures is even more remarkable, Mr. Munro pointed out, because Sunday shows are not allowed any place on the continent. Theatres in the larger cities operate continuous shows six days a week while the neighborhood houses and those in the smaller towns have six evening performances and one matinee a week.

Free Rein to Managers

Showmanship and exploitation are at a high level, the circuit executive said, adding that the theatre managers are given a free rein in their operation of the houses.

"We have no 'lighthouse keepers'" he said proudly, referring to managers "who confine their activities to seeing whether the lights are lit."

Although Mr. Munro refused to comment on the status of his discussions with Mr. Kent on the General Theatres deal, he said that appointment of a successor to Mr. Doyle on the General board has not been decided and in any case "would be for only six months." The present arrangement terminates December 31st.

The situation, uncertain for several months and further complicated last week by the announcement of Mr. Doyle's retirement to engage in production in England, is expected to be untangled before Mr. Munro sails for home next week.

Leaving with him on the Mariposa next Wednesday will be several executives actively interested in the outcome, among them being Kenneth Asprey, counsel for Mr. Doyle's company, Greater Union; Charles Cheval of Expeditionary Pictures, Australian producing company, and Stanley Crick, Australian manager for Twentieth Century-Fox. Also on board the Mariposa bound for Australia after attending sales conventions and home office conferences will be H. C. McIntyre, Universal manager; Douglas Lotherington of RKO, and Cecil Mason of Columbia.

Mr. Munro's resignation as joint managing director of General Theatres, announced last month, is only a temporary arrangement pending his return to Australia, he said. Maurice Sloman is occupying the post for the time being.

Final Details of Olympia Transfer Are Disclosed

Final details of the sale of the Paramount theatre properties in Connecticut by the receivers of the defunct Olympia Theatre circuit to New England Theatres, Inc., a Paramount subsidiary, at an estimated cost of $378,000 have been reported in a receiver's deed filed in the office of the New Haven, Conn., town clerk.

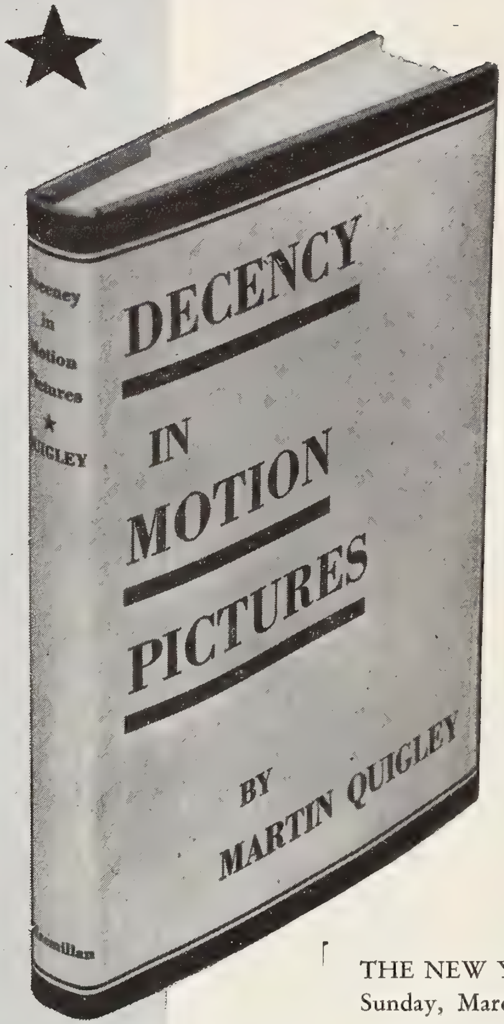
The sale of two parcels of property owned by Paramount there consummates a five-year receivership during which the old Olympia Theatres, to which Paramount belonged, was sold to New England Theatres at a reported price of $4,000,000. The New Haven deal winds up this reorganization.

New England Theatres, Inc., now becomes the principal holding and operating company for Paramount in Maine, Vermont, New Hampshire, Massachusetts and Connecticut. It also assumes a $65,000 mortgage at New Haven from the old Olympia Theatre to the New Haven Savings Bank as part of the deal. Authority to sell the entire chain of some 40 theatres in New England was given to Harry L. Sampson and Samuel Pinanski, the receivers, by a decree entered in the courts on May 4. In addition to the theatrical properties in the chain, which has been dissolved, the Olympia Company's assets included a 50 per cent stock interest in Maine and New Hampshire Theatres, Inc., which is operated by J. J. Ford.

CEA Delegates Entertained

Edwin M. Hartley, head of RCA Photophone Division and Van Ness Philip, photophone export manager, were hosts Tuesday night at a farewell party held for a group of British theatre exhibitors who visited the United States as delegates of the Cinematograph Exhibitors Association. The party was held at the Downtown Athletic Club. The delegates sailed for England Wednesday.

The National Theatre Supply Dealers Association opened its annual convention at the Medinah Club in Chicago this week with about 75 dealers present. All available exhibition space has been taken by 40 manufacturers.


DECENCY IN MOTION PICTURES
BY MARTIN QUIGLEY
Decency in Motion Pictures ★ QUIGLEY
Macmillan

Comment on DECENCY IN MOTION PICTURES

by

MARTIN QUIGLEY

THE NEW YORK TIMES
Sunday, March 14, 1937

Here, briefly, is the story of the motion pictures' "reform from within," as modestly told by the man who had most to do with giving that reform its effective instrument.

This little book contains much clear information on a subject of wide interest.

KINEMATOGRAPH WEEKLY
(London) March 25, 1937

Mr. Quigley has throughout the book told his story, explained the Industry's developments, and recorded the tendencies both downward and upward with a creditable dispassionateness, endeavoring to record fairly, and succeeding.

DAILY CINEMA
(London) April 7, 1937

During the week-end I had an opportunity of which I availed myself to run through Martin Quigley's "Decency in Motion Pictures" to which I referred when I received it. It is a very finely written and decent little work, very sincere and indeed constructive.

LA CINEMATOGRAPHIE FRANCAISE
(Paris) March 26, 1937

It would be to the advantage of many French producers to read the book just published in America and written by Mr. Martin Quigley, Editor-in-Chief and Publisher of the Motion Picture Herald and Motion Picture Daily, "Decency in Motion Pictures."

MR. JACK WARNER Vice-President
Warner Bros. Pictures, Inc.

Am sure a book of this kind will do a great deal to enlighten the theatre-going public on the sincere efforts being made by the motion picture industry to make good entertainment.

L'OSSERVATORE ROMANO
(Vatican City) April 11, 1937

The name of Martin Quigley is too well known in the international cine editorial world to be described in connection with his latest publication, "Decency in Motion Pictures."

He deserves instead a word of congratulation for his well-known activity, developed

The MACMILLAN COMPANY

with the intelligent and tenacious work of learned men on behalf of various problems connected with motion pictures and specially those interested in the moral side of the motion picture production.

Already his firm activity was appreciated favorably at the time that the code of ethics was compiled and accepted by all producers of the United States of America. Today in this new publication he tells the precedents that caused the formation of the Legion of Decency of America, and therefore, we can say that he has made an historical document in the field of the cinema across the sea.

MR. W. G. VAN SCHMUS

Managing Director

Radio City Music Hall, New York

Please accept my thanks, which I expressed to you orally the other day, for your very interesting, stimulating book. It is a fair statement of facts, readable and convincing.

I hope you will make further contributions of this sort so that people may have a clearer understanding of the better side of the motion picture industry.

UNIVERSE (London) April 9, 1937

Mr. Quigley surveys conditions that obtained in the cinema before the adoption of the now famous code, discusses the work of the Legion of Decency and finally prints the code in full. It is not a large book but a very important one, remarkable, incidentally, for the modesty of the author, who has effaced himself throughout.

MRS. JAMES LOORAM

National Legion of Decency

New York City

We have read "Decency in Motion Pictures" very carefully with great interest and hasten to congratulate you upon this most informative and impartial treatise on one of the most important accomplishments of history.

For a long time we have felt the need of such a book so that those within and without the industry might have a better understanding of the entire problem of the screen's responsibility. Besides its value to the industry and to all groups sincerely interested in the advancement of the screen, your book furnishes a complete answer to those thousands of students who have selected the topic of Motion Pictures for their Masters Thesis and have desired a well informed and intelligent opinion concerning the morals of the screen. We have already recommended this fine document to many who have written to us for such information and we will be happy to continue to do so.

WORLD FILM NEWS

(London) May, 1937

The author of this book is Martin Quigley, controller of the most powerful section of the American film press, and artificer of many of the great changes which have come over the motion picture industry during the past ten years. In 1925 when still editor of the Exhibitors Herald in Chicago, he was unique among trade journalists and film men in preaching the social responsibility of the cinema.

The book describes the "obligations, functions, standards and responsibilities," and rates the "tardiness of social leadership" in the world of cinema. There is an analysis of why a number of pictures represent wrong ethical standards and there is a publication in detail of the Production Code.

The best thing about this useful book is its indication of the fact that the most progressive forces in cinema have invariably come from within the industry. It is a necessary corrective to the many gratuitous busy bodies who have only recently discovered cinema, to be told that there have been reformers in the industry since 1900.

THE SIGN April, 1937

This book is not merely a case history, neither is it a hysterical condemnation nor a stupid attempt to whitewash blunders and devious schemings. It is a clear narration of cold facts marshalled in splendid form and proving that the motion pictures can perform a social service and provide a cultural uplift "mighty in proportion and far-reaching in effects." It is not a book for popular consumption but rather one for those interested from a professional, historical or ethical standpoint. Mr. Quigley's ability and right to speak authoritatively are apparent from his years spent in official capacity and especially by virtue of his great work in framing the Code of 1930.

THE HON. RICHARD NORTON

Pinewood Studios, Limited

Bucks, England

You know I feel that we in this country owe you a debt of thanks for all your sane work in this direction and all long-sighted people should appreciate it.

SIGHT AND SOUND

(London) May, 1937

The Production Code under which the American film industry has operated since 1930 and to which, therefore, most of the films seen in this country are subject, was accepted by the industry—but not effectively until after the Decency Campaign of Spring 1934—as a means of preventing externally imposed systems of censorship. The Code has been conspicuously successful in obtaining reasonable adjustment of films to right moral standards, we are told, and the screen's "successes have latterly amounted to the outstanding moral accomplishment of the modern world." But agitation for "unworkable and unpractical proposals" still apparently continues and it is in order to counter these and to see that the Code receives the support of public opinion which its success deserves that Mr. Quigley, who was partly responsible for the Code, has written these notes on it and the philosophy which underlies it.

MR. M. NEVILLE KEARNEY

Federation of British Industries, London

The American Film Industry and public are indeed lucky to have so able, unbiased and clear-minded an advocate as yourself in dealing with a matter that is of very high social importance.

FREDERIC M. THRASHER

Associate Professor of Education

New York University

I have read it with interest and shall be pleased to recommend it to my students.

THE TALENT REPORTER

(London) April, 1937

The editors of "The Talent Reporter" whole-heartedly recommend to all those interested in U. S. A. motion picture production codes, a book written by Martin Quigley, entitled "Decency in Motion Pictures." It is a book to read and refer to constantly.

THE BROOKLYN TABLET

March 20, 1937

In "Decency in Motion Pictures" written by Mr. Quigley and published by the Macmillan Company, the reading public is given one of the most complete, lucid, intelligent and altogether unbiased treatises that has been written to date on the subject. Its value to all interested in the subject of motion pictures from either a trade or an audience viewpoint cannot be overestimated. As one of the ablest and most far-sighted executives in the industry the author for many years, in his editorial columns, has warned the industry of the gathering storm clouds and as one who had much to do with the formation and adoption of the Production Code, Mr. Quigley's book bears the stamp of authenticity and of the integrity of the man who is better informed on the subject than perhaps any other man in the industry.

AT ALL BOOKSTORES - $1.00

The MACMILLAN COMPANY, New York

BRITISH GOVERNMENT PROPOSES QUOTA TO START AT 20 PER CENT

First Reactions Favorable to Board of Trade Proposal for Ratio to Increase to 30 Per Cent Within 10 Years

by BRUCE ALLAN

in London

General reaction in London to the provisions submitted by Oliver Stanley, president of the Board of Trade, as the British Government's proposal for quota stipulations in the new Films Act was favorable. The proposal, under which the quota ratio would be 20 per cent for distributors and 15 per cent for exhibitors, rising gradually over a ten-year period to a high of 30 per cent for distributors and 25 per cent for exhibitors, was seen as especially beneficial to the Kinematograph Renters' Society.

The Film Group of the Federation of British Industries met this week to discuss whether the cost clause of the new Act should operate from the passage of the bill or later and was expected to urge that a reciprocity clause be included as an optional feature.

It is believed that American companies will make big pictures for the world market here as a result of the new Act which will replace the present legislation expiring next year. The present quota is 20 per cent for both distributors and exhibitors.

Mr. Stanley disclosed the long-awaited Government proposals to the joint trade deputation to the Board of Trade last Friday. The deputation represented the Cinematograph Exhibitors' Association, the Kinematograph Renters' Society (distribuors) and the Film Group of the FBI (producers).

The Government also proposed a minimum cost of £15,000 or £2, 10 shillings per foot, with a film costing £7, 10 shillings per foot, or a total of £45,000, counting double on the quota.

A separate shorts quota is proposed at 10 per cent for distributors and five per cent for exhibitors, rising to 20 per cent and 15 per cent. There is to be no cost basis for shorts, but the Board of Trade would be invested with power to impose such a stipulation.

There will be no quality test as requested originally by the CEA. A reciprocity scheme is being considered, Mr. Stanley said, and may become an optional feature of the act.

A significant feature of the proposals is the fact that the Board of Trade will retain administration of the Films Act, with flexible powers to modify the quota and other details as desirable. The retention of power in the Board of Trade is indicative of the fact there will be no Government film commission or Government arbitration board named with specific jurisdiction over films. An advisory committee will assist in administration.

An extension of the classes of film available for quota purposes will include all but advertising films and newsreels and probably will admit documentary short subjects.

Sections Not Agreed

The confused situation in regard to trade policy towards the new Act became further confused before Mr. Stanley's announcement when the three trade sections of exhibitors, distributors and producers presented to the Board of Trade suggestions for legislation showing fundamental differences of attitude on the key problem of quota. This was after prolonged conferences inspired by an official threat that, failing trade agreement, the Government would take its own course. On June 2, a deputation to the board of Trade from the Film Group of the FBI informally placed before the permanent officials a reciprocity scheme which, it was suggested, would be acceptable to American interests.

QUOTA DISCUSSIONS HELD IN WASHINGTON

Frederick Herron, in charge of the foreign department of the Motion Picture Producers and Distributors of America, was in Washington this week discussing the British quota provisions with officials of the State Department.

Government officials have been in sympathy with the position of American producers, it was said, and are prepared to begin conversations with the British embassy along the lines of the administration's previous policies of reciprocal trade.

The reciprocity proposal placed before the Board of Trade officials by John Maxwell, C. M. Woolf, Basil Dean and M. Neville Kearney was, in principle, on the lines of the "optional reciprocity" plan described in MOTION PICTURE HERALD of May 8th. Essentially, it offers film importers the option of acquiring British films either for internal quota coverage or for export to America. A film bought for America would cancel that footage of quota obligation in England.

No Reciprocity

As a detailed scheme is said to have been submitted, it may be assumed that informal steps have been taken to ascertain, and possibly to meet, the objections of American interests to this scheme as it was originally drafted. These centered on two points: the percentage of negative costs of "expert quota" films to be borne by the Americans and the amount of footage relief granted in England. Nevertheless, it is unsafe to assume that reciprocity, even on an optional basis, has been accepted by the Americans. This is suggested plainly enough by the fact that the same informal deputation is said to have given the Board of Trade details of an alternative form of reciprocity under which U. S. companies would be required to buy British footage for America in a strict ratio to their American footage released in England. This is the old "pistol to the head" plan, certain to be rejected by American companies and, it seems, capable of affecting Anglo-American trade relations in a much wider field than the film. It appears that it is still being used as a threat.

This development left the situation in regard to Films Act revision as follows:

Disagreement on fundamental points between exhibitors, distributors and producers was admitted to the Board of Trade.

Exhibitors, whose deputation was reduced from 11 to 4 by General Council insistence on a quality clause for British films, were to be present on this occasion again as a united body, the circuits having again linked up—probably because they were confident the Board of Trade would not have the quality clause at any price.

Divided on this point, exhibitors were solidly against import restriction. So were distributors.

Reciprocity was tabled as a last minute producer policy because of the fact just stated, and the belief that the BOT also is against import restriction.

The CEA insistence on the quality clause was based entirely on a desire to maintain an adequate supply of films. The circuit dissent from this policy was not due to exhibition considerations; It was caused entirely by the fact that circuits are allied to distribution and production interests. Though the absence of circuit representatives from the recent trade deputation to Dr. Leslie Burgin was commented on by the latter, the independents' anxiety about product, including "B" or even "C" product, must have been officially recognized as a valid criticism of the cost clause and still more of the import restriction scheme.

The General Council meeting of the CEA, after the Burgin reception, was described by many of those present as a "dog fight." Nevertheless, in face of the fact that branch meetings have shown very divided views about the quality clause, several of them expressing a desire for cooperation with the KRS on a cost basis, the Council, however heated it may have become, did not reverse its previous policy. What it did do was to adjourn until after the Board of Trade conference.

In all of these references to the kaleidoscopic British trade situation it is important to remember that for purpose of Films Act controversy the term exhibitor means the independent non-circuit theatre owner, that distributor means American distributor, plus some circuits, and that by producer is indicated, as well as the straight studio-owning concern, those British distributors ordinarily grouped with the KRS, and also some circuit interests.

To Revise Another Act

The second main Act of Parliament governing the film industry, the Cinematograph Act of 1909, is also due for revision. In the House of Commons on June 3rd it was announced that a revision committee would be appointed immediately, composed of three representatives of the London County Council, four each of the County Councils Association, Municipal Corporations, and Scottish Local Government bodies, two of local Justices, one each of the Home Office and Scottish Office and two or three representatives of the general public.

The variety of public bodies by which the licensing of cinema theatres is controlled in the British Isles is illustrated in this list. There is occasionally as much variety in the interpretation of the Act, the first ever passed to control British cinemas and designed in the first instance to bring them under the law entirely from the point of view of public safety.

Since 1909 it has been legally decided that the Act also confers the powers of censorship, and, quite recently, that licensing authorities have the right to forbid new buildings on the ground of redundancy. The Act was, in fact, so loosely drawn, that it has been used as a means of control in directions certainly not contemplated when it was passed. Revision is likely to extend its scope rather than to restrict it. Probably, there will be a determined attempt to extend control to exhibitions of non-inflammable films, which are at present outside the law; this exemption has been used to secure, among other things, the exhibition of "Red" films which would certainly not have passed the censor. From the point of view of the exhibitor the exact form of a new "1909" Act is of even more importance than that of the new Films

(Continued on page 74)

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***

in London

Bringing "Victoria"

Herbert Wilcox has finished "Victoria the Great" at Denham, for Imperator, and RKO-Radio release throughout the world, and soon will personally bring a finished print to New York for presentation there, probably at the Radio City Music Hall.

Essentially a study of the earlier years of the Queen's reign, and emphasizing her love story, "Victoria the Great" will also be found an interesting portrait gallery of the celebrities of the sixty-year era bridged by the royal lady's lifetime. Melbourne, Peel, Wellington, Lincoln, Palmerston, Gladstone, Disraeli, Rhodes, Joseph Chamberlain are among the world statesmen introduced.

Besides Anton Walbrook as the Prince Consort, the cast includes H. B. Warner (Melbourne), Walter Rilla (the Consort's brother), Mary Morris (Duchess of Kent), Greta Wegener (Baroness Lehzen), James Dale (Wellington), Charles Carson (Peel), Felix Aylmer (Palmerston), Hugh Miller (Disraeli), Arthur Young (Gladstone), and Percy Parsons (Lincoln).

As a direct sequel, it is said, to the quality of the Technicolor sequence which concludes the Victoria picture by a pageant of the reign, Mr. Wilcox has signed with Mr. Kay Harrison for an all-Technicolor feature as his next production. Anna Neagle will be the star and the title will be "Nippy,"—which is the term used to indicate a London teashop girl. Also starred will be Ralph Reader, as a dance-producer with a chorus of sixty-four "Nippies" in waitress' cap and apron. Ralph Reader, a stage producer by profession, made his first screen appearance in "The Gang Show," which he is putting over in the States. The scenario of "Nippy" is being written by Marjorie Gaffney, who did "Evergreen" and "Head over Heels" for Jessie Matthews.

Hitchcock at Pinewood

Alfred Hitchcock already has done a week's work on the adaptation of the Josephine Tey book, "A Shilling for Candles," at Pinewood. The picture, still to be titled, is one of the four major productions to be made by Gaumont-British for GFD release. Its star is Nova Pilbeam and opposite her is Derrick de Marney. J. H. Roberts figured with the leads in opening sequences. Many exterior sequences are scheduled, including sea scenes at the Cornish coast, a number of village backgrounds and a series of shots of real English country roads of the type which the arterial motor road regrettably is displacing.

"Gangway" (Jessie Matthews) at Pinewood and "Dr. Syn" at Gainsborough studios complete the tale of G-B activity, but "Oh, Mr. Porter" is scheduled for production at Gainsborough and three pictures are waiting London presentation.

Victor Saville starts his fourth production, "South Riding", for London Films at Denham by rehearsing Edna Best, cast as a Yorkshire school teacher in a scene with Joan Ellum, a newcomer rated as a juvenile discovery after her screen tests for the picture.

Buddy Baer for Warner

Buddy Baer, brother of Max, and now being "tipped" by the British experts for early world championship distinction, will have his first screen part in "Transatlantic Trouble," the Max Miller vehicle already on the floor at Teddington. He starts as a champion vanquished by a fluke blow from a novice, but winds up as the victor in a world's championship.

Ross Landon, one of the Warner-British contract players, who comes from repertory in Canada, started in at Teddington this week in a specially written part in "From a Dark Stairway," in which Chili Bouchier and Hugh Williams are starred. It is a murder mystery, with hospital backgrounds.

BIP Season Ends

Walter Mycroft, director of production of Associated British Pictures, is putting on the floor immediately the last three pictures of the current programme of twelve. "Over She Goes," a musical with Stanley Lupino and Laddie Cliff of the original stage cast and Claire Luce, Gina Malo, Sally Grey and Judy Kelly in the leading feminine roles, has already started. From the American angle one of the most interesting features of this film is the appearance of Max Baer. His official description as "the man who didn't know his own strength" indicates the type of robust comedy scheduled for him.

Second feature to go on the floor will be "The Terror," from the Edgar Wallace melodrama. It is the first director's assignment of Richard Bird, who has played a number of screen roles successfully and recently produced the London stage plays "George and Margaret" and "The Constant Wife," with Ruth Chatterton.

Third and last of the ABP list is a specially written vehicle by Douglas Furber for Albert Burdon, which Albert de Courville will direct.

Musicals at Denham

With the Marcel Hellman production for Excelsior-London, a series of musicals will be inaugurated at Denham. Apart from Excelsior's picture, which will be called "The Playboy," and feature Jack Hulbert and Rex Harrison, there will be "Good Bye Honey," "Lovelies of London" and "Coronets," from the R. C. Sheriff story, all produced by Guenther Stapenhorst directly for London Films.

Marcel Hellman also plans to make at last the picture of the Scottish border scheduled by Criterion in the Spring and postponed for weather and other reasons. The shooting date is now, provisionally, August.

OPERATOR ARRANGEMENT IS HINTED

(Continued from page 72)

Act; the one severely controls him in his daily activities and the influence of the other is solely commercial.

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Studios in Pool

A desire on the part of British producers to maintain rental figures for first class floor space in English studios is understood to be one of the important motivating factors behind the agreements closed and in work for a pooling of facilities on the part of large studios in the country.

Although nothing conclusive has been signed as yet, there is considerable talk of a working arrangement among the operators of the Denham, Pinewood and Amalgamated studios, and official confirmation came recently of the consolidation of production facilities by Alexander Korda and Basil Dean, operating the Denham and Ealing studios, respectively. Herbert Wilcox, who is producing at Korda's Denham plant, is also a participant in the arrangement.

According to reports of the original three-studio deal, the studios would be operated as a service unit from a central office in London. Space would be rented at a uniform rate and in whichever studio happened to have the required space available when requested. The staffs and equipment would be interchangeable.

In addition to the considerable economies which are seen as resulting from such an arrangement, the important fact is that price maintenance could be guaranteed.

The possibility has been voiced in London film circles of the general extension of this type of cooperation. Also seen as important factors in the situation were the hint of Dr. Leslie Burgin, Parliamentary Secretary of the Board of Trade, that the industry should reorganize, and the fact that, due to the slump in production, there appeared a real danger that first class studio space would shortly be available at cut rates to any American company which wanted it.

It was thought likely in some quarters that Sound City, the Warner plant at Teddington, and possibly other plants, might be interested in a larger plan of a similar purpose, the basis of which would be the interchange of faciilties but the object really to standardize service charges.

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At the fourth annual meeting of the Association of Cine-Technicians, resolutions were passed asking that the new Films Act should include a cost condition of £2 a foot in British films registered for quota, a "fair wages" clause and prohibition of more than one foreign technician on any British film.

Ralph Bond, chairman, declared that the present crisis in British production was due to mismanagement and incompetence for which technicians had no responsibility and that thorough reorganization is necessary.

In the report there was criticism of the fact that technicians had been asked to take salary cuts in certain studios, whereas "more real and lasting economies could have been made by studios calling conferences of their leading technicians and asking for cooperation in finding economics in working." It was said that 44 permits to foreign technicians had been refused in the year, a greater number than ever before, and that the association's policy was that foreigners should not be allowed if competent British technicians were available. The association claims 100 per cent union membership in many studios and a strong representation in all the 26 British plants.

Anthony Asquith was elected president for 1937, the vice-presidents being S. R. Cole, Ivor Montagu, Thoold Dickinson and Kenneth Gordon.

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Film Financing Inquiry

W. C. Crockner, insurance solicitor prominent in the Leopold Harris fire-raising case, is conducting an investigation into British production finance for a group of Lloyds underwriters.

It is believed his report will cover all future insurance advances.

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GB Board Acts

The Gaumont British board has sent a circular letter to shareholders replying to the appeal recently made by the Nordon committee of dissentient holders for support for an application to the Board of Trade for an official investigation of the company's affairs.

Disputing the statement that the consolidated balance sheet shows a deficit of £507,742, the official letter claims "a surplus consisting of reserves and profits and loss account balances of £1,130,599."

It comments on the fact that the interests behind the demand for an investigation were concerned in an unsuccessful attempt to upset the G. B. deal with General Theatres Corp. and, referring to the request to shareholders to contribute to a fund for the expenses of the campaign against the board, says: "In the circumstances the directors do not suppose that shareholders will be so willing."

Italians Ban Four American Pictures

The Italian Government's motion picture bureau in Rome Monday ordered four American-made films withdrawn from exhibition in Italy, on the ground that they were British propaganda. They were "The Charge of the Light Brigade," Warners; "Lives of a Bengal Lancer," Paramount; "Lloyds of London," Twentieth Century-Fox, and "Clive of India," United Artists.

Ritter Starts Tour

Heading a company of entertainers, Tex Ritter, singing western star with Grand National, has left on a personal appearance tour which will start in Columbus, O., June 26. With Mr. Ritter are Snub Pollard, comedian; Augie Gomez, trick roper, and Princess White Cloud, Indian entertainer.

Warners to Show 2 Plays in Ohio

Two plays, now showing on Broadway, will be staged in several Warner Brothers theatres in Ohio during the Fall, Nat Wolf, division manager of Cleveland, announced at a regional meeting in Mansfield, O.

Upon completion of the stage runs, the plays, "Tovarich" and "Yes, My Darling Daughter," will be made into pictures with Claudette Colbert and Charles Boyer in "Toravich" and Olivia DeHavilland in the other production.

In addition to Mr. Wolf, those from Cleveland who attended the meeting were Dick Wright, district manager; Syd Dannenberg, publicity director; Sol Bragin, chief in charge of the booking department, and Charles Salbert, his assistant; Lou Weinz, accounting department, and Miss Evelyn Friedel, secretary.

Exhibitors at the session included Frank Harpster, William Dworski, and Wayne Williams, all of Mansfield; Harvey Bodie, Coshocton; I. Soloman, Massillon; Wallace Elliott, Canton, and Harvey Cocks, Akron.

Play Bureau Lists Potential Judges

Judges for the second play contest of the Bureau of New Plays will be selected from a list announced by Theresa Helburn, director. The list follows:

Richard Aldrich, Winthrop Ames, Delos Chappell, Alfred de Liagre, Jr., Max Gordon, Lawrence Langner, Gilbert Miller, Brock Pemberton, Rowland Stebbins, producers.

Ina Claire, Gorge M. Cohan, Lynn Fontaine, Walter Hampden, Helen Hayes, Eva Le Gallienne, Alfred Lunt, actors.

John Gassner, John Hanrahan, Joseph Wood Krutch, Burns Mantle, Ruth Pickering, critics and editors.

Edward Goodman, Harry Wagstaff Gribble, Worthington Miner, Philip Moeller, Antoinette Perry, Lee Strasberg, directors.

A. M. Drummond, of Cornell, Samuel A. Eliot, Jr., of Smith, Sawyer Falk, of Syracuse, Garrett H. Leverton, of Northwestern, E. C. Mable, of the University of Iowa, Allardyce Nicoll, of Yale, Frank Hurburt O'Hara, of the University of Chicago, Arthur Mobson Quinn, of the University of Pennsylvania, Randolph Somerville, of New York University.

Walker Refuses Coal Post

Frank C. Walker, vice-president and general manager of Comerford Theatres, Inc., has no desire to become "czar" of the anthracite industry. Proposed by the Scranton Tribune as the man for leading the hard coal industry out of its difficulties, Mr. Walker, former chairman of the President's Emergency Council, said that under no circumstances could he see his way clear "to assume leadership of so difficult a task."

WHAT THE PICTURE DID FOR ME

First National

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—A racketeering story well acted by E. G. Robinson and Joan Blondell. Running time, 81 minutes. Played March 12-13.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Marion Davies and Dick Powell are tops with our audience. Good story, acting and filming that pleased 100 per cent. Running time, 70 minutes. Played April 23-24.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

SINGING KID, THE: Al Jolson, Beverly Roberts—Our first Al Jolson picture. A good musical show that pleased. Running time, 84 minutes. Played April 9-10.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

TRAILIN' WEST: Dick Foran, Paula Stone—Just another good western from this star. Dick Foran is a favorite with our audience in western pictures. Running time, 56 minutes. Played March 26-27.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

Gaumont British

LIVING DANGEROUSLY: Otto Kruger, Leonora Corbett—This picture took well and I received as many comments in its favor as I did on the American picture dualed with it. Running time, 65 minutes. Played May 22-23.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Grand National

GREAT GUY: James Cagney, Mae Clarke—What this picture did for me was one grand and glorious flop. Haven't got over the shock yet as to why the terrible drop in receipts at box office. The picture itself was grand entertainment, but poor sound. Running time, 70 minutes. Played May 28-29.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

TROUBLE IN TEXAS: Tex Ritter—This is Ritter's best picture, putting all his previous pictures way back in the background. By all means play this one. Running time, 60 minutes. Played April 18.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Metro-Goldwyn-Mayer

LAST OF MRS. CHEYNEY, THE: Joan Crawford, William Powell, Robert Montgomery, Frank Morgan, Jessie Ralph—An excellent picture, interesting story and a fine cast with Frank Morgan and Jessie Ralph furnishing enough comedy to keep them laughing. Struck two rainy nights out of three so the box office took a nose dive but this was no fault of the picture as it is the type that will please. Running time, 98 minutes. Played May 28-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

THREE WISE GUYS: Robert Young, Betty Furness—Here is a swell show and we did not take in enough to pay the express. This one night showing is the berries on a title of this kind. We think the title kept them away. Running time, eight reels. Played May 29.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—Very good. Did above average midweek business. Above average program picture from Metro.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BIG BROADCAST OF 1937, THE: Jack Benny, George Burns and Gracie Allen—Most of our patrons liked this but we fell down flat at the box office. Played May 26-27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BULLDOG DRUMMOND ESCAPES: Ray Milland, Heather Angel—Poor. Failed to please the few who took a chance and tried to watch it.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

DOCTOR'S DIARY, A: John Trent—Good subject. Fair business. Some comments. This new star should go places.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

HILLS OF OLD WYOMING: William Boyd, George Hayes, Gail Sheridan, Clara Kimball Young—Better than average Hopalong from Mulford's story. All of these have pleased. Played June 2-3.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

LET'S MAKE A MILLION: Edward Everett Horton—Opinion divided on this; some thought Horton not quite as good as usual. Business normal. Played May 29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

OUTCAST: Warren William, Karen Morley, Lewis Stone—Pleasing program picture of the discredited doctor who makes good in new surroundings. Lewis Stone, as the old attorney, nearly takes the acting honors from the leads. Played May 26-27.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ROSE BOWL: Eleanore Whitney, Tom Brown—Weak subject. Fair business. No comments.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Bob Burns, Martha Raye—An enjoyable comedy drama with Hawaiian Island locale. Bing ably supported by Bob Burns, Martha Raye, Shirley Ross. Good music and good fun with the different locale adding a pleasing touch. Played June 6-7.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—Crosby is tops with us. Radio, I believe, did much for him, not forgetting the popular team, Bob Burns and Martha Raye. A small town natural.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

WINTERSET: Burgess Meredith, Margo—Opinions were widely divergent among our patrons as to the entertainment value of this one, but all agreed that Meredith gave a performance long to be remembered. Pulled well, but would say that on the whole, it was an artistic flop for small town situations. Running time, 87 minutes. Played May 19-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Twentieth Century-Fox

CHARLIE CHAN AT THE CIRCUS: Warner Oland, Keye Luke—Another good Chan picture from Fox. Lots of good, clean comedy in this one. Running time, 71 minutes. Played April 2-3.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

DOCTOR BULL (Reissue): Will Rogers, Marian Nixon—Like all Will Rogers, this was highly enjoyed. A success except at the box office. Played May 2-3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FARMER TAKES A WIFE, THE: Henry Fonda, Janet Gaynor—A clever little comedy story well liked by our patrons. Played March 19-20.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

FIFTY ROADS TO TOWN: Don Ameche, Ann Sothern—A light comedy, not much sense or reason but people liked it. We'd run it on Bank Night if we were to run it again. It's a good Bank Night picture or a little better. Running time, 81 minutes. Played June 6-7.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

FIRST BABY, THE: Shirley Deane, Johnny Downs—A clever little comedy that pleased 100 per cent. Running time, 74 minutes. Played April 30-May 1.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

GENTLE JULIA: Jane Withers, Tom Brown—Another good picture from this star. Pleased 100 per cent. Running time, 63 minutes. Played April 16-17.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin, Anita Louise—A real musical show. Good for any day in the week. Well liked by all who attended. Bad roads and weather, so was rather light at the box office. Played March 5-6.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

LOVE IS NEWS: Loretta Young, Tyrone Power, Don Ameche—"Very good comedy drama" the verdict of patrons. Played May 30-31.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

NANCY STEELE IS MISSING: June Lang, Victor McLaglen, Peter Lorre—Well produced and well acted drama with McLaglen as the repentant kidnaper. Peter Lorre delivers a perfect performance as the villain. June Lang charming as usual. No particular draw. Played June 4-5.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

REUNION: Dionne Quintuplets, Jean Hersholt—A fair show but you expect to see more of the 5 kiddies really, but they just show up for the opening and the finish and the rest of the show is just built in by a good cast, so all is O. K. Running time, eight reels. Played May 30-31.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

REUNION: Dionne Quintuplets, Jean Hersholt—This picture is exceptionally good but failed to break any house records. Not sorry we played it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—A good Will Rogers picture that pleased 100 per cent. Played May 14-15.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

STOWAWAY: Shirley Temple, Robert Young, Alice Faye—Her best so far and enjoyed real good business. After "Dimples," questioned her ability but she's still a real star.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—Jane Withers is a favorite with our audience and this picture proved no exception. Owing to bad roads and weather we did not do so well at the box office. This, of course, was no fault of the picture. Running time, 65 minutes. Played February 19-20.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

TIME OUT FOR ROMANCE: Claire Trevor, Michael Whalen—Clever program picture that pleased our patrons as much as some of the A's they tell us about and charge us accordingly. Played May 28-29.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WILD BRIAN KENT: Ralph Bellamy, Mae Clarke—It seems to me that they did not use much but the title of the book in this one, but it seemed to please the cash customers. Lots of action and that is what they like. Running time, 57 minutes. Played May 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

(Reports continued on following page)

(Continued from preceding page)

WINGS OF THE MORNING: Annabella, Henry Fonda—A nice little picture that didn't draw. People who did come out for it thought it very good and that it was beautiful color. The sound wasn't so good but nothing noticeable. We liked it. Running time, 87 minutes. Played June 1.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

United Artists

THESE THREE: Miriam Hopkins, Merle Oberon, Joel McCrea—A good program picture that pleased our audience. Running time, 93 minutes. Played February 12-13.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

Universal

FLYING HOSTESS: Judith Barrett, William Hall—Normal business to a satisfied audience. Played May 22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MAN I MARRY, THE: Doris Nolan, Michael Whalen—This is what I call a grand picture. Doris Nolan put it over in a grand way. Running time, 75 minutes. Played May 30.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

NOBODY'S FOOL: Edward Everett Horton, Glenda Farrell—A dandy comedy feature and Edward puts it over O. K. Make 'em laugh, Eddy, and you'll be getting the crowds. Running time, seven reels. Played June 2.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March, Olivia de Havilland—This picture had everything the producer claimed for it. Exhibitors everywhere, anytime can step on this one. A colossal production that pleased 100 per cent. Running time, 136 minutes. Played May 7-8.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

CHARGE OF THE LIGHT BRIGADE, THE: Errol Flynn, Olivia de Havilland—Another great picture from Warner Bros. that pleased 100 per cent. Running time, 113 minutes. Played May 21-22.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

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COLLEEN: Dick Powell, Ruby Keeler—A great dancing and musical show with extraordinary scenery and performance by the two leading stars. Running time, 99 minutes. Played May 21-22.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

Shorts

Educational

ALPINE RENDEZVOUS: Song and Comedy Hits—Very well received.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

AMUSE YOURSELF: Two-Reel Comedies—A good comedy of the laughing kind. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

FARMER AL FALFA IN THE HEALTH FARM: Terry-Toons—Good cartoon.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

FEMININE FORM: Treasure Chest—Interesting. Educational.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

GOING NATIVE: Song and Comedy Hits—Very good single reel with some good dancing. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MELODY GIRL: Two-Reel Comedies—17 minutes of singing and playing that would have made a good 10 minute short. Too much fooling around. Nothing done. Wasn't well taken. Running time, 17 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

PUDDY'S CORONATION: Terry-Toons—Cute but don't quite think that the artist did as much as could have with the subject. Running time, seven minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

SAILOR'S HOME, THE: Terry-Toons—Fairly good short.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

Metro-Goldwyn-Mayer

FOOL PROOF: Crime Doesn't Pay Series—Another "Crime Doesn't Pay" series that has commendable merits in discouraging crimes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPOOKY HOOKY: Our Gang—Very good Our Gang short. These kids get the laughs. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TWO LITTLE PUPS: Harman-Ising—A good filler for any program and the color adds to the beauty on the screen. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TWO TOO YOUNG: Our Gang—Another home run for Our Gang. These new series are the answer.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VIOLETS IN SPRING: Musical Comedies—A very pleasing musical that brought us many comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

SWING, HUTTON, SWING: Ina Ray Hutton and Her Orchestra—Good music but Hutton distracted from music by too much exposure of one back. Cover her back and your patrons will enjoy the short. Running time, eight minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

SWING STARS: Grantland Rice Sportlights—Very interesting and timely. Our golfers got quite a bit out of it and people not interested in golf enjoyed it, too. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

TWISKER PITCHER, THE: Popeye the Sailor—One good cartoon. The adults go more out of this than the kids. It's good. The trouble with Popeye here is that the kids will sit through every show just to see him a couple of times. Running time, seven minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

RKO Radio

BAD MEDICINE: Headliner Series—A very clever musical comedy worth playing. This boy, Gene Austin, has a very pleasing voice.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME, NO. 10: Same as all the rest but interesting just to a few that read the news. Rest of the folks just don't seem to care for it. Anyhow, they don't come to see it. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

PLUTO'S JUDGMENT DAY: Mickey Mouse Series—Very clever Disney that was enjoyed by everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

GOPHER TROUBLE: Oswald Cartoons—Very good cartoon. Running time, seven minutes.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

HOUSE OF MAGIC: Meany-Miny-Moe Cartoons—This is a good one and is one of the best Meany-Miny-Moe cartoons we have shown. Running time, seven minutes.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

TEDDY BERGMAN'S INTERNATIONAL REVUE: Mentone Musical Comedies—This comedy is very good with lots of music and dancing. Recording wonderful. High Fidelity process. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

UNDER SOUTHERN STARS: Broadway Brevities—Booked this especially for Memorial Day, but it is the tops for any day. Built around the life of the hero of the Lost Cause, Stonewall Jackson, it has history, thrills, romance and comedy enough to please everyone. I consider this the best series filmed and this is one of the best. Beautiful color. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Serial

Mascot

ADVENTURES OF REX AND RINTY: Rex, King of Wild Horses, Rin Tin Tin, Jr.—Played the third episode. Find the lads giving it a big hand.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MGM To Release Four Roadshows

In addition to "Captains Courageous," Metro-Goldwyn-Mayer will release four roadshow productions during the summer season. They are "Parnell"; "A Day at the Races"; "The Emperor's Candlesticks"; and "Broadway Melody of 1938." Other summer releases will include "Married Before Breakfast"; "Umbrella Man"; "General Hospital"; and "Topper."

Columbian Club Holds Annual Summer Outing

Dinner, a floor show and dancing climaxed the annual summer outing held at the Berkshire Country Club Saturday by the Columbian Club of Columbia Pictures Corporation. Prizes were awarded the winners of the various golf tournaments which included putting and driving and an 18-hole, low gross and low net tourney.

"Souls" Opening Set

"Souls at Sea" will be shown on a roadshow basis and will open at the Astor theatre on Broadway on June 30, Paramount announced in New York Tuesday. The picture is nearly completion in Hollywood.

Ralph McClellan, formerly in charge of the contract division at the Universal studios, has been appointed sales manager for the Telco Corporation. Mr. McClellan is now in New York contacting producers in regard to Telco color prints.

Samuel Klein and Jack Zamsky have formed Preferred Pictures, Inc., to operate as an independent film exchange in Los Angeles.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 12, 1937, from 103 theatres in 18 major cities of the country was $1,014,958, a decrease of $54,303 from the total for the preceding week ended June 5, 1937, when 106 theatres in 18 large cities aggregated $1,069,261.

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Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston							
Boston	3,246	35c-65c	$17,700	"23½ Hours Leave" (G.N.) and "Night Key" (Univ.)	7,500	"Cafe Metropole" (20th Cent.-Fox) and "You Can't Buy Luck" (Radio)	8,000
Colonial	1,643	55c-$1.65	9,600	"Captains Courageous" (MGM) (4th week)	6,500	"Captains Courageous" (MGM) (3rd week)	8,000
Fenway	1,382	30c-50c	5,300	"The Woman Alone" (GB) and "Angel's Holiday" (20th Cent.-Fox)	4,000	"Step Lively, Jeeves" (20th Cent.. Fox) and "Make Way for Tomorrow" (Para.)	5,000
RKO Memorial	2,907	25c-65c	13,600	"This Is My Affair" (20th Cent.-Fox) and "Oh, Doctor" (Univ.) (2nd week)	12,000	"This Is My Affair" (20th Cent.-Fox) and "Oh, Doctor" (Univ.) (1st week)	18,000
Loew's Orpheum	2,970	35c-65c	14,500	"Parnell" (MGM) and "Let's Get Married" (Col.)	16,200	"Woman Chases Man" (U.A.) and "I Promise to Pay" (Col.)	13,000
Loew's State	3,537	35c-65c	13,100	"Parnell" (MGM) and "Let's Get Married" (Col.)	15,000	"Woman Chases Man" (U.A.) and "I Promise to Pay" (Col.)	11,000
Metropolitan	4,332	35c-75c	26,200	"Kid Galahad" (W.B.) (stage: Senator Murphy)	19,000	"I Met Him in Paris" (Para.) (stage: Senator Murphy)	21,000
Paramount	1,793	30c-50c	8,000	"The Woman Alone" (GB) and "Angel's Holiday" (20th Cent.-Fox)	6,500	"Step Lively, Jeeves" (20th Cent.-Fox) and "Make Way for Tomorrow" (Para.)	7,000
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Parnell" (MGM)	12,800	"I Met Him in Paris" (Para.)	12,400
Century	3,000	25c	7,000	"Mountain Justice" (F.N.) and "Song of the City" (MGM)	6,200	"Angel's Holiday" (20th Cent.-Fox) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	7,300
Great Lakes	3,000	25c-40c	10,100	"Kid Galahad" (W.B.)	10,500	"They Gave Him a Gun" (MGM)	7,600
Hippodrome	2,500	25c-40c	9,000	"A Star Is Born" (U.A.)	6,000	"Internes Can't Take Money" (Para.) and "Step Lively, Jeeves" (20th Cent.-Fox)	5,600
Lafayette	3,300	25c	8,300	"When Love Is Young" (Univ.) and "Let Them Live" (Univ.)	6,000	"Thunder in the City" (Col.) and "Counterfeit Lady" (Col.)	6,300
Chicago							
Apollo	1,400	35c-75c	7,100	"I Met Him in Paris" (Para.)	8,200	"The Prince and the Pauper" (F.N.)	7,500
Chicago	4,000	35c-75c	35,500	"This Is My Affair" (20th Cent.-Fox) (plus stage show)	34,600	"I Met Him in Paris" (Para.) (stage: Gene Autry and revue)	28,000
Garrick	900	35c-75c	6,800	"Elephant Boy" (U.A.)	9,000	"Good Old Soak" (MGM) (6 days)	5,000
Oriental	3,490	35c-55c	17,500	"Hotel Haywire" (Para.) (stage: Major Bowes' Unit	13,000	"Night Must Fall" (MGM) (plus stage show)	15,400
Palace	2,509	35c-75c	19,900	"As Good As Married" (Univ.) (stage: Paul Whiteman and Orch.)	16,500	"The Hit Parade" (Republic) (stage: Bill Robinson and revue)	20,500
Roosevelt	1,591	35c-75c	13,000	"Kid Galahad" (W.B.)	17,500	"Make Way for Tomorrow" (Para.)	7,500
State-Lake	2,776	20c-40c	14,800	"Isle of Fury" (W.B.) (plus stage show)	12,800	"Nobody's Baby" (MGM) (plus stage show)	13,000
United Artists	1,700	35c-75c	17,500	"They Gave Him a Gun" (MGM)	15,000	"A Star Is Born" (U.A.) (4th week)	12,000
Cleveland							
Allen	3,300	30c-42c	5,700	"Charlie Chan at the Olympics" (20th Cent.-Fox)	6,000	"Shall We Dance" (Radio)	6,500
Hippodrome	3,800	30c-42c	12,700	"Kid Galahad" (W.B.) (2nd week)	8,500	"Kid Galahad" (W.B.) (1st week)	14,000
RKO Palace	3,100	30c-60c	17,800	"There Goes My Girl" (Radio) (stage: Bill Robinson and vaudeville)	17,000	"The Go Getter" (W.B.) (stage: Ethel Shutta and vaudeville)	17,000
State	3,400	30c-42c	17,200	"Parnell" (MGM)	14,000	"I Met Him in Paris" (Para.)	16,500
Stillman	1,900	30c-42c	5,200	"I Met Him in Paris" (Para.)	5,000	"Good Old Soak" (MGM)	4,500
Denver							
Aladdin	1,500	25c-50c	3,400	"This Is My Affair" (20th Cent.-Fox)	4,000	"Cafe Metropole" (20th Cent.-Fox)	4,000
Broadway	1,500	25c-40c	2,300	"Cafe Metropole" (20th Cent.-Fox)	3,000	"Elephant Boy" (U.A.)	3,000
Denham	1,500	25c-40c	6,700	"Hotel Haywire" (Para.) and "Hills of Old Wyoming" (Para.)	4,200	"Turn Off the Moon" (Para.)	7,000
Denver	2,500	25c-50c	9,600	"Woman Chases Man" (U.A.) (plus stage band)	9,500	"This Is My Affair" (20th Cent.-Fox) (plus stage band)	10,500
Orpheum	2,500	25c-40c	7,300	"Pick a Star" (MGM) and "There Goes My Girl" (Radio)	7,200	"Romeo and Juliet" (MGM) and "Nobody's Baby" (MGM)	7,000
Paramount	2,000	25c-40c	3,400	"Mountain Justice" (F.N.) and "Oh, Doctor" (Univ.)	3,500	"Let's Get Married" (Col.) and "Trouble in Morocco" (Col.)	3,000

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
Hollywood	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Chinese	2,500	30c-55c	11,600	"This Is My Affair" (20th Cent.-Fox) and "Pick a Star" (MGM)	10,656	"Cafe Metropole" (20th Cent.-Fox) and "Angel's Holiday" (20th Cent.-Fox)	14,994
Pantages	3,000	30c-65c	8,100	"Wings Over Honolulu" (Univ.) and "Oh, Doctor" (Univ.)	6,500	"As Good As Married" (Univ.) and "Let Them Live" (Univ.)	7,100
W. B. Hollywood	3,000	30c-65c	10,400	"Kid Galahad" (W.B.) and "That Man's Here Again" (F.N.)	14,000	"The Go Getter" (W. B.) and "Michael O'Halloran" (Republic)	8,500
Indianapolis							
Apollo	1,100	25c-40c	4,400	"This Is My Affair" (20th Cent.-Fox)	5,400	"Kid Galahad" (W.B.)	3,600
Circle	2,800	25c-40c	6,300	"I Met Him in Paris" (Para.) (2nd week)	3,700	"I Met Him in Paris" (Para.)	6,600
Loew's	2,800	25c-40c	8,200	"The Hit Parade" (Republic) and "Thunder Over the City" (Col.)	7,000	"They Gave Him a Gun" (MGM) and "Way Out West" (MGM)	5,500
Lyric	2,000	25c-40c	9,300	"The Go-Getter" (W.B.) (plus stage show)	8,200	"Charlie Chan at the Olympics" (20th Cent.-Fox) (plus stage show)	6,700
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"Kid Galahad" (W.B.)	8,700	"I Met Him in Paris" (Para.) (8 days)	11,200
Midland	4,000	25c-40c	12,000	"Parnell" (MGM)	13,200	"They Gave Him a Gun" (MGM) and "Way Out West" (MGM)	10,500
Newman	1,900	25c-40c	7,300	"I Met Him in Paris" (Para.)	5,500	"The Go Getter" (W.B.) and "Buried Alive" (W.B.)	4,700
Tower	2,000	25c-40c	7,400	"This Is My Affair" (20th Cent.-Fox) (plus stage show)	10,500	"As Good as Married" (Univ.) (plus stage show)	7,500
Uptown	2,000	25c-40c	4,500	"This Is My Affair" (20th Cent.-Fox)	4,000	"Night Key" (Univ.) and "Oh, Doctor" (Univ.) (6 days)	2,600
Los Angeles							
Carthay Circle	1,518	50c-$1.50	11,800	"Captains Courageous" (MGM) (4th week)	6,650	"Captains Courageous" (MGM) (3rd week)	10,200
Four Star	900	50c-$1.50	4,000	"Lost Horizon" (Col.) (13th week)	7,000	"Lost Horizon" (Col.) (12th week)	8,600
Hillstreet	2,700	30c-65c	8,000	"Wings Over Honolulu" (Univ.) and "Oh, Doctor" (Univ.)	6,600	"As Good As Married" (Univ.) and "Let Them Live" (Univ.)	6,800
Loew's State	2,500	30c-55c	14,700	"This Is My Affair" (20th Cent.-Fox) and "Pick a Star" (MGM)	12,327	"Cafe Metropole" (20th Cent.-Fox) and "Angel's Holiday" (20th Cent.-Fox)	17,967
Paramount	3,595	30c-55c	18,400	"I Met Him in Paris" (Para.) (plus stage show) (3rd week)	21,000	"Turn Off the Moon" (Para.) (stage: Pinky Tomlin) (2nd week)	15,750
W. B. Downtown	3,400	30c-65c	10,700	"Kid Galahad" (W.B.) and "That Man's Here Again" (F.N.)	14,200	"The Go Getter" (W.B.) and "Michael O'Halloran" (Republic)	8,000
Minneapolis							
Century	1,600	25c-40c	5,200	"Night Must Fall" (MGM)	3,000	"A Star Is Born" (U.A.)	5,500
Minnesota	4,000	25c-55c	12,200	"This Is My Affair" (20th Cent.-Fox)	11,000	"I Met Him in Paris" (Para.)	10,500
RKO Orpheum	2,900	25c-40c	7,200	"There Goes My Girl" (Radio) (stage: Cab Calloway and Orch.)	7,000	"Turn Off the Moon" (Para.)	4,000
State	2,400	25c-40c	5,600	"When Love Is Young" (Univ.) and "The Girl from Scotland Yard" (Para.) (6 days)	4,500	"Outcasts of Poker Flat" (Radio) and "Murder Goes to College" (Para.)	3,500
World	400	25c-35c	2,700	"Les Miserables" (U.A.)	2,500	"Men Are Not Gods" (U.A.) (5 days)	1,800
Montreal							
Capitol	2,547	25c-60c	9,300	"They Gave Him a Gun" (MGM) and "Oh, Doctor" (Univ.)	8,000	"I Met Him in Paris" (Para.) and "Motor Madness" (Col.)	8,000
Loew's	3,115	25c-60c	11,000	"A Night of Mystery" (Para.) and "As Good As Married" (Univ.) (plus vaudeville)	8,000	"You're in the Army Now" (GB) and "I Promise to Pay" (Col.) (plus stage show)	10,000
Palace	2,600	25c-65c	10,500	"Romeo and Juliet" (MGM)	7,500	"Shall We Dance" (Radio)	9,500
Princess	2,272	25c-65c	7,600	"Woman Chases Man" (U.A.) and "Let Them Live" (Univ.)	6,000	"Make Way for Tomorrow" (Para.) and "Turn Off the Moon" (Para.)	5,500
New York							
Astor	1,142	55c-$2.20	15,600	"Captains Courageous" (MGM) (5th week)	9,975	"Captains Courageous" (MGM) (4th week)	11,600
Capitol	4,700	25c-85c	33,400	"Parnell" (MGM)	23,100	"Pick a Star" (MGM)	13,000
Criterion	1,700	25c-$1.10	12,000	"The Go-Getter" (W.B.)	6,500	"Make Way for Tomorrow" (Para.) (4th week)	7,000
Globe	1,274	55c-$2.20	17,800	"Lost Horizon" (Col.) (15th week)	4,000	"Lost Horizon" (Col.) (14th week)	5,000
Paramount	3,700	25c-99c	36,100	"I Met Him in Paris" (Para.) (stage: Ozzie Nelson and Orch.)	55,000	"Turn Off the Moon" (Para.) (stage: Ina Ray Hutton and Orch.) (2nd week)	25,000
Rialto	594	25c-55c	7,700	"Border Cafe" (Radio)	6,500	"Behind the Headlines" (Radio)	6,500
Rivoli	2,200	25c-99c	23,100	"The Hit Parade" (Republic) (8 days-2nd week)	5,200	"The Hit Parade" (Republic) (1st week)	13,000
RKO Music Hall	5,954	40c-$1.65	79,000	"This Is My Affair" (20th Cent.-Fox) (plus stage show) (2nd week)	50,000	"This My Affair" (20th Cent.-Fox) (plus stage show) (1st week)	80,000
Roxy	6,200	25c-75c	35,400	"Fifty Roads to Town" (20th Cent.-Fox) (plus stage show)	20,500	"Wings Over Honolulu" (Univ.) (plus stage show)	31,000
Strand	3,000	40c-99c	20,800	"Kid Galahad" (W.B.) (2nd week)	23,000	"Kid Galahad" (W.B.) (1st week)	41,000

[THEATRE RECEIPTS--CONT'D]

(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Oklahoma City							
Criterion	1,700	10c-55c	5,300	"Kid Galahad" (W.B.)	4,500	"This Is My Affair" (20th Cent.-Fox)	5,500
Liberty	1,500	10c-35c	2,900	"Turn Off the Moon" (Para.) and "Murder Goes to College" (Para.)	2,500	"Hollywood Cowboy" (Radio) and "That Man's Here Again" (F.N.) (6 days)	1,800
Midwest	1,500	10c-55c	4,300	"The Hit Parade" (Republic) (6 days)	3,000	"The Prince and the Pauper" (F.N.)	5,000
Omaha							
Brandeis	1,200	25c-40c	4,900	"Thunder in the City" (Col.) and "I Promise to Pay" (Col.)	4,200	"The Hit Parade" (Republic) and "Outcasts of Poker Flat" (Radio)	4,400
Omaha	2,200	25c-40c	6,900	"I Met Him in Paris" (Col.) and "Midnight Taxi" (20th Cent.-Fox)	9,200	"Romeo and Juliet" (MGM) "Melody for Two" (W.B.) (4 days) "Born to Dance" (MGM) (1 dav) "After the Thin Man" (MGM) (1 day) and "San Francisco" (MGM) (1 day)	5,400
Orpheum	3,000	25c-40c	9,200	"Woman Chases Man" (U.A.) and "The Thirteenth Chair" (MGM)	8,700	"Turn Off the Moon" (Para.) (stage: Mills Brothers) (35c-55c)	18,700
Philadelphia							
Aldine	1,400	40c-65c	9,200	"Dreaming Lips" (U.A.) (8 days)	8,000	"A Star Is Born" (U.A.) (5th week)	7,000
Boyd	2,400	40c-55c	14,800	"Turn Off the Moon" (Para.)	10,500	"I Met Him in Paris" (Para.) (10 days)	21,000
Earle	2,000	25c-55c	14,400	"Swing Time" (Radio) (stage: Ina Ray Hutton's Orch.) (6 days)	12,000	"Pick a Star" (MGM) (stage: Benny Meroff and band)	14,000
Fox	3,000	40c-65c	17,000	"Kid Galahad" (W.B.) (6 days-2nd week)	11,000	"Kid Galahad" (W.B.) (1st week)	17,000
Karlton	1,000	25c-40c	2,700	"Let Them Live" (Univ.) (5 days)	1,400	"Angel's Holiday" (20th Cent.-Fox)	2,000
Keith's	2,000	30c-50c	2,800	"A Star Is Born" (U.A.)	3,400	"The Prince and the Pauper" (F.N.)	3,100
Stanley	3,700	40c-55c	15,700	"Parnell" (MGM)	17,000	"This Is My Affair" (20th Cent.-Fox) (2nd week)	12,000
Stanton	1,700	30c-50c	6,400	"Good Old Soak" (MGM)	6,200	"Charlie Chan at the Olympics" (20th Cent.-Fox)	6,000
Portland							
Blue Mouse	1,700	30c-40c	2,100	"Cafe Metropole" (20th Cent.-Fox) and "Girl Loves Boy" (G.N.)	2,000	"Wake Up and Live" (20th Cent.-Fox) and "I Promise to Pay" (Col.)	2,000
Broadway	1,912	30c-40c	6,400	"The Hit Parade" (Republic) and "Oh, Doctor" (Univ.)	6,900	"Rembrandt" (U.A.) and "The Thirteenth Chair" (MGM)	6,000
Orpheum	1,700	30c-40c	6,900	"Turn Off the Moon" (Para.) and "This Is My Affair" (20th Cent.-Fox)	7,500	"Kid Galahad" (W. B.) and "Hotel Haywire" (Para.)	8,500
Paramount	3,008	30c-40c	7,700	"I Met Him in Paris" (Para.) and "King of Gamblers" (Para.)	9,000	"Cafe Metropole" (20th Cent.-Fox) and "Girl Loves Boy" (G.N.)	8,700
Rivoli	1,060	25c-35c	....	"Everybody Dance" (G.B.) (stage: Major Bowes' Unit)	8,400	"Silent Barriers" (G.B.) (plus vaudeville)	8,900
United Artists	945	30c-40c	6,900	"A Star Is Born" (U.A.) (3rd week)	6,300	"A Star Is Born" (U.A.) (2nd week)	9,500
San Francisco							
Fox	5,651	15c-75c	11,000	"I Met Him in Paris" (Para.) and "Draegerman Courage" (F.N.) (2nd week)	16,200	"I Met Him in Paris" (Para.) and "Draegerman Courage" (F.N.) (1st week)	17,000
Golden Gate	2,850	15c-55c	16,600	"Behind the Headlines" (Radio) (plus vaudeville)	18,200	"There Goes My Girl" (Radio) (plus vaudeville)	17,500
Orpheum	2,440	15c-55c	8,200	"Wings Over Honolulu" (Univ.) and "Venus Makes Trouble" (Col.) (2nd week)	5,300	"Wings Over Honolulu" (Univ.) and "Venus Makes Trouble" (Col.) (1st week)	6,700
Paramount	2,670	15c-75c	13,300	"Parnell" (MGM) and "She Had to Eat" (20th Cent.-Fox)	14,300	"Kid Galahad" (W.B.) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	12,000
St. Francis	1,470	15c-55c	6,900	"Trader Horn" (MGM) and "Navy Blues" (Republic)	5,400	"They Gave Him a Gun" (MGM) and "Melody for Two" (W.B.)	6,200
United Artists	1,200	15c-75c	6,900	"A Star Is Born" (U.A.) (6th week)	5,800	"A Star Is Born" (U.A.) (5th week)	6,100
Warfield	2,680	15c-75c	15,300	"This Is My Affair" (20th Cent.-Fox and "Hotel Haywire" (Para.) (8 days-2nd week)	12,800	"This Is My Affair" (20th Cent.-Fox) and "Hotel Haywire" (Para.) (1st week)	14,500
Seattle							
Blue Mouse	950	30c-55c	3,700	"Make Way for Tomorrow" (Para.)	3,250	"Cafe Metropole" (20th Cent.-Fox) "Midnight Taxi" (20th Cent.-Fox) (2nd week)	3,250
Fifth Avenue	2,500	30c-55c	7,700	"I Met Him in Paris" (Para.) and "Her Husband Lies" (Para.) (2nd week)	6,600	"I Met Him in Paris" (Para.) and "Her Husband Lies" (Para.) (1st week)	8,200
Liberty	1,800	25c-55c	7,700	"A Star Is Born" (U.A.) (5th week)	4,400	"A Star Is Born" (U.A.) (4th week)	6,400
Music Box	950	30c-55c	3,500	"Romeo and Juliet" (MGM) (40c-65c)	3,100	"They Gave Him a Gun" (MGM) and "Nobody's Baby" (MGM)	3,000
Orpheum	2,450	30c-55c	6,000	"Kid Galahad" (W.B.) and "Oh, Doctor" (Univ.) (2nd week)	5,200	"Kid Galahad" (W.B.) and "Oh, Doctor" (Univ.) (1st week)	6,200
Palomar	1,500	15c-35c	4,700	"Fair Warning" (20th Cent.-Fox) (plus vaudeville)	3,700	"Men in Exile" (F.N.) (plus vaudeville)	3,300
Paramount	3,050	30c-55c	5,200	"This Is My Affair" (20th Cent.-Fox) and "Hotel Haywire" (Para.)	5,900	"The Go Getter" (W.B.) and "Angel's Holiday" (20th Cent.-Fox)	4,900

ACADEMY REEL TO TEST SOUND IN U.S. THEATRES

Sample Section of Dialogue And Music from Each Studio To Be Sent to Exhibitors

Producers in Hollywood and the sound equipment manufacturers in New York moved this week to bring further advances in theatre sound quality, in the belief that it will eventually bring better box office returns.

William Koenig, chairman of the Research Council of the Academy of Motion Picture Arts and Sciences announced that the Council within the next few days will make available to the industry a second test reel for use in checking and maintaining the adjustment of the sound projection systems in theatres.

This test reel, which will contain a sample section of dialogue and music recording from each of the eight large studios, will be similar in make-up to the reel used by the Academy's Theatre Standardization Committee in their tests which are leading to the adoption of the new "Standard Electrical Characteristic," revised specifications for which were also announced this week.

A number of prints of the reel are now being prepared for the sound equipment service companies, studios and theatre circuits. Other exhibitor organizations and individuals concerned with the maintenance of sound quality in the theatre may submit requests for prints of the reel to Gordon S. Mitchell, manager of the Academy Research Council, at 1217 Taft Building, Hollywood.

As a matter of policy in order that copies of the test reel do not reach the hands of unauthorized individuals or organizations, each of these requests must be approved by the Research Council before prints of the reel will be delivered.

This test reel is the first sound recording test reel ever made available to the theatre, and, according to the Academy, "should be of assistance to sound service men in adjusting the equipment to obtain optimum results from current studio recordings."

Coincident with the announcement of the new test reel, the Research Council announced revision in the "Standard Electrical Characteristic for Two-way Reproducing Systems in Theatres." As a result of tests of new equipment made available to the industry at approximately the time of the issuance of the specifications for the former "Standard Electrical Characteristic," on March 31st, as well as of additional tests and further consideration of existing theatre horn systems equipped with bakelite diaphragms, the Council has revised the standard covering the high frequency end of the characteristic for these bakelite diaphragm equipped systems.

Membership of the Theatre Standardization Committee, which is in charge of this program for the Research Council, under the chairmanship of John Hilliard of Metro-Goldwyn-Mayer, consists of: John Aalberg, RKO-Radio; Lawrence Aicholtz, Universal; E. A. McClintock, Warner Brothers-First National; Gordon Sawyer, United Artists; William Thayer, Paramount; Ralph Townsend, 20th Century-Fox; S. J. Twining, Columbia; K. F. Morgan, Electrical Research Products, Inc.; Barton Kreuzer, the RCA Manufacturing Company, and Gordon S. Mitchell, manager of the Research Council.

The actual revision is in only the high-frequency end of the characteristic for the non-metallic equipped systems, the characteristic for metal diaphragms remaining unchanged from the specifications of March 31st.

Minskys Obtain Writ in Action To Reopen House

An order directing License Commissioner Paul Moss to show cause why he should not issue a license for the reopening of the Oriental Theatre, 1662 Broadway, New York City, as a motion picture and vaudeville house has been obtained by the Minsky brothers. The theatre, along with other burlesque houses, has been closed since May 1 when an extension of licenses was denied because of alleged "strip teasing."

F. H. LaGuardia, mayor, informed burlesque operators at a conference Monday that he does not wish to put them out of business permanently but that they must clean up their shows if they expect to survive. The possibility of drafting a code of self regulation under which the houses might reopen was discussed at the meeting.

In obtaining the writ from Supreme Court Justice Louis A. Valente, the brothers, Herbert and Morton Minsky, charged Mr. Moss's refusal to grant their application was arbitrary and capricious.

After the order was signed the brothers issued a statement, declaring they had definitely abandoned the burlesque field. Should they obtain the license, they said, they have arranged to show pictures and a Negro revue.

An investment of about $40,000 will be endangered and more than 100 persons will lose jobs, they stated, unless the license is granted. The statement also attacked Mr. Moss for declaring the Minsky brothers had broken previous promises when he refused to license the house as a motion picture theatre June 4th.

"King and Chorus Girl" Withdrawn

Although approved by the British censor board, the film, "The King and the Chorus Girl," has been withdrawn by Warner Brothers from distribution in the United Kingdom. Protests had been made that the theme of the picture was too much like the romance of the Duke of Windsor and Mrs. Wallis Warfield.

IN THE NEWSREELS

MOVIETONE NEWS—No. 78, Vol. 19.—The Duke of Windsor weds Mrs. Warfield in French exile.... New streamlined train on first run from Chicago to Los Angeles....WCTU elects Ella Boole president for third time....Fashions....Aviation....Lew Lehr ....Joseph M. Schenck gets French Legion of Honor decoration....Loretta Young and Tyrone Power enter film hall of fame....Gracie Fields finds glory in home town....Sports.

MOVIETONE NEWS—No. 79, Vol. 19.—Riots in Michigan as labor crisis nears climax....West Point graduates 298 into commissioned ranks....Lee veterans in Dixie reunion....Bronco-busting in California....Fashions....Lew Lehr....Sports.

NEWS OF THE DAY—No. 276, Vol. 8.—Wedding bells ring for ex-king Edward and Wallis Warfield ....Great Aquatic show dazzles Clevelanders.... Royalty attends Coronation Derby....Women drys line up for new battle....Inventors display startling gadgets....Army blimp makes last flight.

NEWS OF THE DAY—No. 277, Vol. 8.—Duke and Duchess go honeymooning....Steel war brings new labor crisis....Sports....New crop of future generals. ...Lady Astor champions democracy....Mussolini is host to Von Blomberg....Hunt increases in Parsons' abduction....Rome hails little prince of Naples....Choosing "Miss California."

PARAMOUNT NEWS—No. 89.—Wedding of Duke of Windsor and Wallis Warfield....King George attends Derby and sees outsider win....Army sky vet down as U. S. quit blimps....Children refugees from Spain arrive in Mexico....World's rarest flower blooms.... Keys celebrate 22nd birthday after college graduation....Find airliner after search of six months.... Cup yachts at top form in first test.

PARAMOUNT NEWS—No. 90.—Society sees jump stars in hunt classic....Co-ed style previewed at Northwestern....Italy defeats U. S. boxers before 55,000....Lady Astor arrives--Crown Prince Humbert's son christened....Ralph Guldahl wins U. S. Open Golf....200 veterans of Confederate army hold reunion....States seek peace in big steel strike.... Uncle Sam gets 295 new army officers.

PATHE NEWS—No. 93, Vol. 8.—Summer's swimming symphony....Spanish envoy speaks....Find missing airliner that vanished six months ago....Army airship dismantled....Sun's eclipse....Phantom ray traps kidnapper....The English Derby.

PATHE NEWS—No. 94, Vol. 8.—Windsor wedding pictures....Latest strike news....Ralph Guldahl wins National Golf Open....Pan American Exposition opens in Dallas, Texas....Bronco-busters bite the dust in rodeo....Future generals.

UNIVERSAL NEWSPAPER NEWSREEL—No. 570, Vol. 9.—Find wreckage of transport lost in December accident....Bronx has gas-mask flower....Canary goes 100 per cent American....Kids on strange zoo rides....Royalty watches outsider romp to victory in Derby....Those inventors are back....Miles of forest set ablaze....Rhododendrons in gay bloom.

UNIVERSAL NEWSPAPER NEWSREEL—No. 571, Vol. 9.—Steel strike battles rage....298 cadets given diplomas....Meter measures gals curves....Windsor weds "Woman I Love"....Suburban heiress kidnapped....Boys in grey march again....Cowboys try a "beef-shake"....Throngs cheer floral fete....Americas united for fair.

Cohns Increase Columbia Holdings

Harry Cohn, Columbia president in charge of production in Hollywood, and Jack Cohn, vice-president, have increased their security holdings in the company, according to reports filed with the New York Stock Exchange. Harry Cohn held 64,763 common voting trust certificates and 1,266 common shares as of October 31, 1936 while on March 30, 1935 he held 47,362 certificates and 785 common shares. As president on October 31, 1936 he also was beneficial owner of 5,828 certificates and 336 common shares. Jack Cohn increased his certificate holdings from 25,078 to 26,578 and his common stock from 314 to 505 shares.

Joins General Business Films

William Lester Connor, formerly with Fox Films, has joined General Business Films, Inc., makers of sponsored pictures, New York, in an executive capacity.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ENHANCED READABILITY

To the majority of our readers, weekly study of the Round Table pages ranks as highly as any other important function of operation. No matter how busily they are occupied in doing a day's work, members tell us that a regular perusal of the Club section is a "must" that cannot be neglected any more than the conduct of the theatre, promotion of profitable tieins and furthering of invaluable goodwill contacts.

However, keeping up with everything that requires doing takes a lot of the day's hours and thus any time-saving device that can be employed to ease the strain under which the manager is forced to operate is of course to be welcomed.

The new layout of your Round Table which follows in this issue is an endeavor on our part to give the pages enhanced readability so that the contents may be absorbed and nothing missed even by those who must "read as they run".

▽ ▽ ▽

SHALL WE SHOWMANIZE?

There should be a more closely related term to describe showmanship, opines Round Tabler Matt Saunders, in offering the word "showmanize" which he has copyrighted and refers to the membership for further comment. For instance, writes the Bridgeport (Connecticut) Loew-man, by saying, "The campaign was showmanized by——" one would immediately identify the term as applying peculiarly to the putting over of the advertising and exploitation of a picture or whatever the project happened to be.

Saunders' suggestion brings up an interesting bit of history as concerns the usage of the word "exploitation" long adopted by the fraternity to describe what Matt has in mind. From what the dictionary tells us, "to exploit" has an entirely different meaning than that given the term by theatremen, a definition that has little if anything to do with sound showmanship, but through long usage has become a widely used trade term.

Saunders displays high courage in his endeavor to toss the firmly established "exploit" out the window in favor of "showmanize", but whether the membership is willing to discard the old love for the new remains to be seen.

VOTES FOR THE BOXOFFICE

Whatever the occasion, your open-eyed showman sooner or later can be depended upon to get aboard any local movement that may bring patron-attention to his theatre. And this is confirmed again by recent doings in the West Bronx section of New York where Manager Ed Siegal, of Consolidated Circuit's Jerome Theatre, was elected to the honorary post of local "Mayor".

These sectional elections have for long been a colorful part of the New York scene. Local residents get together to ballot for "the people's choice"; the voting is spirited, excitement runs high, newspapers make quite a to-do about it. In Siegal's case, he accepted his honors on the stage of his theatre before a capacity house and in the presence of important borough notables.

The splendid breaks in the metropolitan dailies on Siegal's election of course brought the Jerome Theatre a lot of good publicity in that highly competitive neighborhood. That the manager was chosen for the job by votes of his local businessmen means also that he has built up a mountain of goodwill, now being translated into effective merchant and other profitable cooperations at the boxoffice.

▽ ▽ ▽

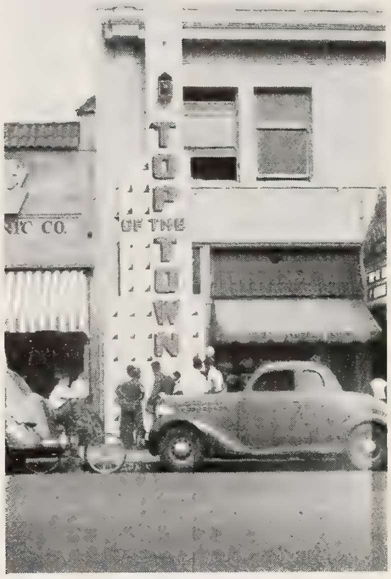
BINSTOCK BOWS IN

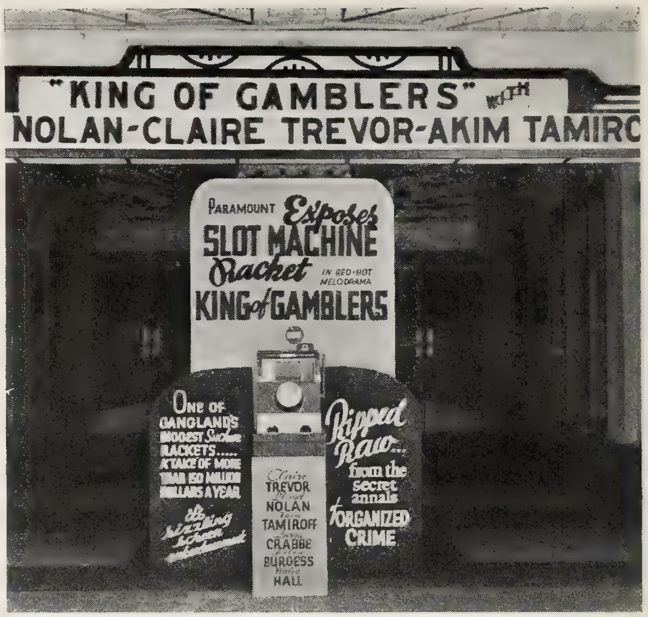
It was only in last week's Round Table that your Chairman had the pleasure of praising Ed McBride for his tenacity in going after a Quigley Plaque. And here, glory be, comes Paul Binstock, another long-time striver, who lands up at the top in winning the May Bronze on MGM's "Romeo and Juliet" at the subsequent-run Republic Theatre, in Brooklyn, N. Y. Paul incidentally is the first Randforce Circuit manager to win a Plaque, which of course is gratifying to Sam Rinzler, Louis Frisch and Erwin Gold, his pleased superiors.

What this department had to say about McBride goes as well for Binstock. It goes as well for any other showman who, win-lose-or-draw, keeps boring in and won't stop until he gets to where he is going. A lad who fights as hard as all that for a Quigley Award is the kind of a bird to have around any man's boxoffice.

A-Mike Vogel

Round Table in Pictures


TOP OF THE TOWN


"KING OF GAMBLERS" WITH
NOLAN-CLAIRE TREVOR-AKIM TAMIRO
PARAMOUNT Exposes SLOT MACHINE Racket IN RED-HOT MELODRAMA KING of GAMBLERS
One of Gangland's Biggest Sucker Rackets..... A Take of More Than 150 Million Dollars a Year
Ripped Raw... from the secret annals of ORGANIZED CRIME
Claire TREVOR
NOLAN
TAMIROFF
CRABBE
BURGESS
HALL

TELE FILMS
The PLAINSMAN
Paramount Pictures

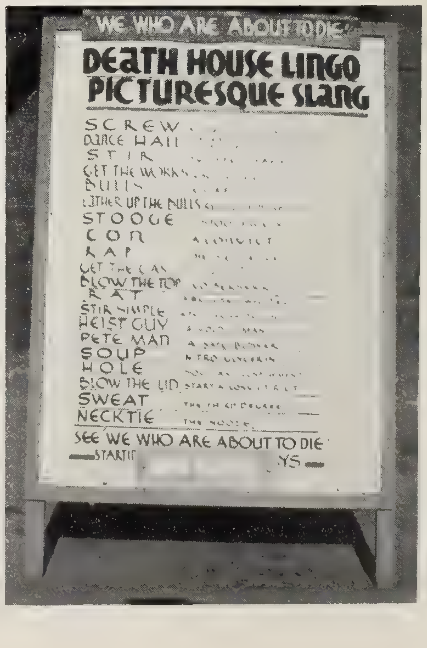
TOP OF THE TOWN skyscraper (above, left) created by Howard Ralston at the Ritz, San Bernardino, Cal., is described on a following page. . . . The low-down on the slot machine racket as illustrated above by Austin Moon's front at the Colony, Miami, Florida, on "King of the Gamblers".

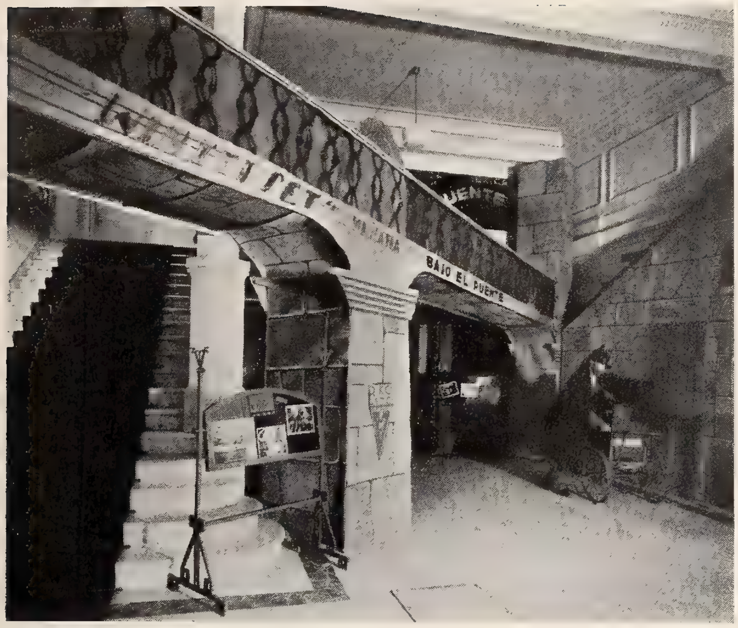
Telefilm stunt for London dates on "Plainsman" at the Plaza and Carlton Theatres at Selfridge's store shows patrons listening to actual dialogue from picture on wire from theatre. J. S. Upfold and H. Taylor are credited for the tiein.

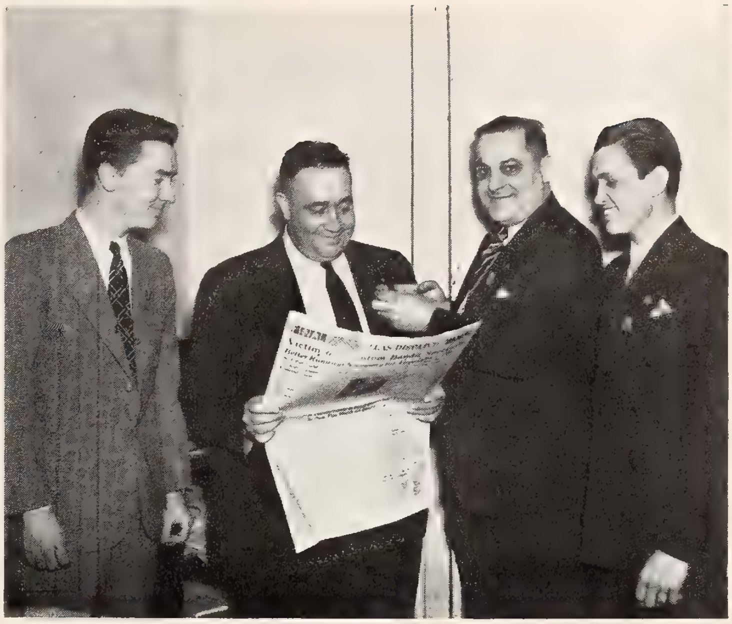
Warner's Hudson softball team, in Kearney, N. J., sponsored by R. W. Hill, district chief, and Manager W. D. Waldron, on the right in back row. In the group are also shown F. Hyland, Wm. Knowles, C. McNicol, A. Harrison, W. Toft, J. Branwood, J. MacGeehand, C. Jacoby, W. Cole, J. DeTrolio and J. Heron.

Lobby easel in Al Swett's campaign on "We Who Are About to Die", at the Empire, Salem, Mass., explaining some of the prison slang used in the picture as noted below.

SOFT BALL LEAGUE
G. O. P. 1st WARD
HUDSON THEATRE


"WE WHO ARE ABOUT TO DIE"
DEATH HOUSE LINGO
PICTURESQUE SLANG
SCREW
DANCE HALL
STIR
GET THE WORKS
BULLS
LATHER UP THE BULLS
STOOGE
CON
A CONVICT
RAP
GET THE CAN
BLOW THE TOP
RAT
STIR SIMPLE
HEIST GUY
PETE MAN
A SAFE BLOWER
SOUP
NITRO GLYCERIN
HOLE
BLOW THE LID
SWEAT
NECKTIE
THE NOOSE
SEE WE WHO ARE ABOUT TO DIE
STARTI
YS

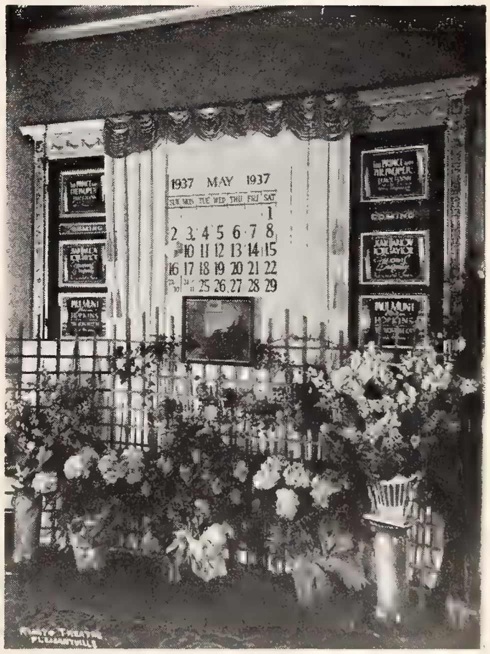

MAÑANA
BAJO EL PUENTE
PUENTE

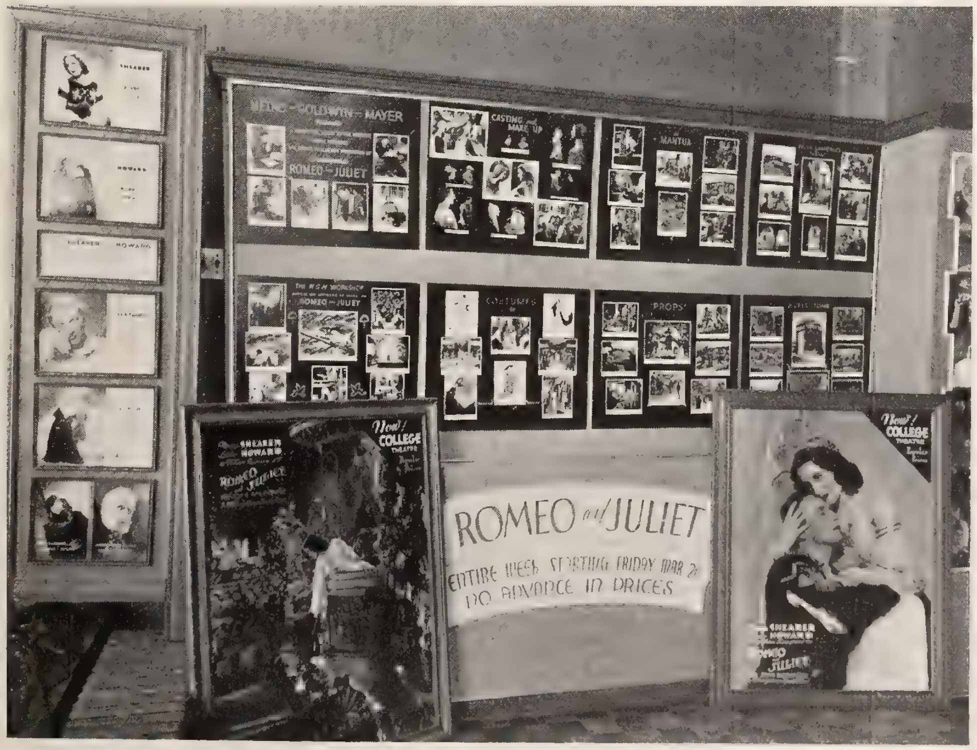


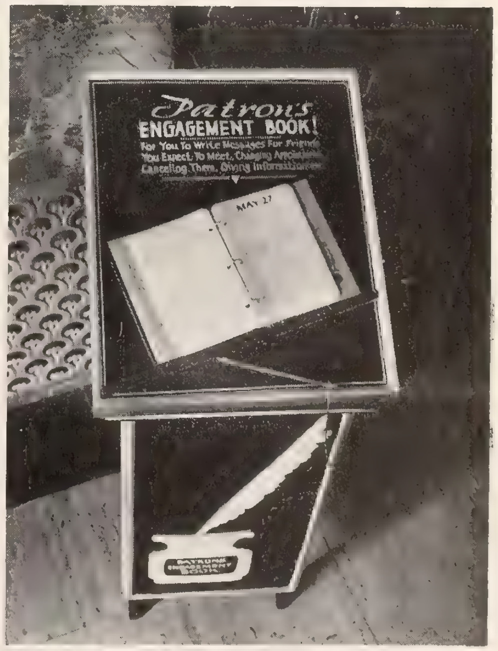
MASONRY bridge was built across lobby at the Victoria, Santiago, Chile, by Ricardo Schulse for atmosphere on "Winterset". Hand-organ bally, as shown, was also used. . . . Louis Charninsky pins Dick Tracy membership badge on police inspector on newspaper tiein for opening of Tracy serial and inauguration of Club at the Capitol, Dallas, Texas. ↗

Artistic Mother's Day lobby decorations credited to Howard Baker, Rialto, Pleasantville, N. J. Manager promoted floral display. . . . Patrons' engagement book set up in the lobby of Loew's, Rochester, the idea suggested by H. M. Addison, district chieftain, to Manager Les Pollock. ↘

Part of the photographic exhibit of research and production arranged for in advance at leading local store on "Romeo and Juliet" by Manager Lester Stallman, of the College, Bethlehem, Pa.


1937 MAY 1937
COMING
RIALTO THEATRE PLEASANTVILLE


METRO-GOLDWYN-MAYER
ROMEO and JULIET
CASTING and MAKE-UP
MANTUA
COSTUMES
PROPS
Now! COLLEGE THEATRE
SHEARER HOWARD
ROMEO and JULIET
ENTIRE WEEK STARTING FRIDAY MAR 2?
NO ADVANCE IN PRICES


Patrons
ENGAGEMENT BOOK!
For You To Write Messages For Friends You Expect To Meet, Changing Appointments, Cancelling Them, Giving Information
MAY 27
PATRONS ENGAGEMENT BOOK

QUICK REPORTS FROM THE FIELD

The Marines

To sell "Join the Marines," J. Wallerstein, Homan Theatre, Gary, Ind., tied in with Ninth Battalion of the U. S. Marine Corps by setting up a recruiting station in his lobby with pup tent, guns, flags, bayonets, etc. Local marines were on duty in full uniforms during run and ahead, pictures of Corps in action were displayed around the tent and board with standard marine poster planted out front.

Cards were distributed in heart of city by marines in uniform and in addition to regular screen trailer, special trailer was made up stating the requirements for enlistment in the corps. Wallerstein reports tiein of aid to his date and a number of enlistments obtained by the Marines as a direct result.

Second-Run

Tying in leading merchants on the block on which his theatre is situated to impress the importance of his second-run date of "3 Smart Girls," Russ McKibbon, Strand Theatre, Hamilton, Ont., Canada, was able to secure sufficient ads for a smart co-op page. Prominence of the street as a shopping center was emphasized by special copy in center of page calling attention to the attractiveness of the merchandise and all ads carried reference to the picture.

McKibbon also arranged to salvage a number of one sheets and standees from the local first run date on the picture and placed these in leading music stores and other prominent spots.

Coverage

Highlight of Joe Di Pesa's "Maytime" campaign at Loew's State, Boston, Mass., was newspaper coverage landed with three full pages in the Boston Evening American, roto layout in the Sunday Globe, plugs in radio sections of all papers and co-op ads were also planted.

Joe further tied in with the national broadcast of Hollywood Hotel featuring Jeannette MacDonald and scenes from Maytime." Immediately following the program station plugged the local date.

Parachute Passes

To publicize as widely as possible tiein to drop theatre passes and gift certificates contributed by merchants in Athens, Ohio, on "Star Is Born," at the Athena Theatre, Wally Allen arranged a co-op page that also carried the details of the stunt. The gift certificates were attached to small parachutes and dropped from a plane at designated time; center of spread was given over to the attraction, theatre and date.

Regularly featured by Allen is a tie-in with local dairy called "milkagrams" in which readers are invited to unscramble words which when corrected make up sentences plugging the milk company's products. Merchant takes large ad to play up the tieup and theatre in exchange for designated number of passes.

TELL WHAT THEY DID BRIEFLY, CONCISELY

On these two pages are presented the highlights of campaigns contributed recently and set down in the form presented for the information of theatremen who would like to know how the other chap did it but does not have much time to read about it. It should take the average reader no more than about 10 minutes to acquaint himself with the contents of the two-page spread.

Safety First

The traffic problem in Bombay, India, is reported as acute as on this side, which situation allowed effective tieup arranged by Frank V. Kennebeck under the auspices of the India Safety First Association for "And Sudden Death." Featured was a four page section of the Bombay Sunday Standard, front page carrying safety traffic message from His Royal Highness the Duke of York, rest of section carrying co-op ads from auto and accessory dealers, publicity on the picture, articles on safe driving. One hundred thousand copies of the supplement were used and an additional number were printed up for distribution to all exhibitors playing the date throughout India.

Mr. Anonymous

Top stunt in Jack Farr's "On the Avenue" campaign at the Strand, Yorktown, Texas, was typed message on telegraph blank with following copy: "Mr. and Mrs. Yorktown: We will meet you on the avenue in front of the Strand Theatre Sunday and Monday. Bring the family. Don't forget, on the avenue in front of the Strand Theatre Sunday and Monday. If we are not standing in front go inside and you will find us sitting next to you." Signed, "Anonymous."

Beauty Matinee

In conjunction with a morning matinee showing of "Cafe Metropole" at regular admission prices, women patrons of the Capitol Theatre, Salt Lake City, Utah, were treated to a cosmetic demonstration from the stage by Manager Charlie Pincus on a tieup with Hollywood cosmetician and department store. Latter sponsored the stunt which included lecture by Ola Carroll, Twentieth Century-Fox make-up expert, who illustrated her talk with live model and drawings. Store contributed two 15-minute broadcasts and distributed booklets with theatre ad on front cover.

Cosmetician held daily afternoon conferences in lobby giving make-up charts to interested patrons, store also devoted main window to the tiein and publicized the engagement further with a series of newspaper ads carrying theatre credits.

Coronation

Coronation Week in Kingston, Ontario was distinguished by Thomas McCoy at the Tivoli by a marquee display which took a prize in the civic display contest. Decorations included empire flags hung from the marquee topped by an artistic poster reading "Long may they reign" and a large medallion of Their Majesties. From the roof were also hung flags with thousand-watt spotlights on the roof of the building across the street illuminating the display at night.

On Coronation Day in conjunction with the picture "The Man Who Could Work Miracles," an English production, McCoy distributed elaborate 48-page programs in honor of the occasion. Programs were secured from local Canadian Regent Club and cost was covered by ads of local merchants.

Gaynor Double

Local Muncie, Ind., newspaper was sold the idea of selecting a girl to represent Janet Gaynor in connection with Vic Sicilia's "Star Is Born" opening at the Rivoli Theatre. Prominent industrial leaders acted as judges in the contest, considering charm and personality as well as beauty. Winner, given a week's salary, interviewed patrons to determine whether they preferred the actress in her former roles to her part in the current picture.

Sicilia also staged a "Hollywood Premiere" with aerial bombs, etc., and airplane trailing banner covered the town.

TOP STUNTS OF LATE CAMPAIGNS

Space for Sally

Among the effective tieins accomplished by Arthur Cohn, Queen, Wilmington, Del., to publicize his date of the Sally Rand stage show, outstanding were co-op pages and other ads obtained on personal appearance of Miss Rand in local stores. As guest speaker at weekly Lions Club lunch, the star obtained further publicity and also sponsored a salad contest in local Shopping Guide for additional buildup.

Radio interviews contributed to the unusual amount of space Cohn was able to promote.

The Royal Arms

Date on "Prince and the Pauper" at the Palace, Calgary, Canada, was turned into a special coronation week show coincidental with the ceremonies crowning the new king and queen in London. Pete Egan decorated his theatre front with the royal arms and put out a special program carrying names of popular and patriotic numbers which were included in a community sing program. Photos of their majesties were distributed to the patrons in conjunction.

"Dance" Ballyhoo

The skating sequence in "Shall We Dance" was played up by Arthur Krolick at the Regent Theatre, Rochester, N. Y., in a number of ingenious ways by merchant tieups and street stunts. Store devoted large window to exhibit of skates backed by cutout of the stars in the number from the picture. For street bally Krolick had couple in full evening clothes on skates making the main street of the town carrying back banners.

Playing "A Day with the Quints" on the same program, Art utilized a number of pictures of the famous Dionnes taken from *Life* magazine and planted these out front on a 40 by 60 poster.

Stuffs Photos

Tieins with McFadden Publications to publicize various attractions are found effective by Bill Brown at the RKO Albee, Providence, R. I., one of the latest reported on "Shall We Dance" being distribution of imprinted Ginger Rogers photos in all local copies of *Liberty* magazine. In addition Brown arranged for house to house delivery of these photos by some 400 boy carriers.

Brown also planted promoted announcements on the local Packard agency broadcast on the coast to coast program featuring Fred Astaire, and also made use of the skate sequence by putting on contest. Local cycle company placed thousands of skates in window, with prizes going to those guessing nearest to correct number of skates shown.

"ROMEO AND JULIET" NOT FOR SISSIES

Arthur Pekelner manages the Roosevelt Theatre in the heart of the colored section of New York's Harlem and, figuring that his regular patrons would not go for "Romeo and Juliet" if he sold the attraction as a Shakespeare classic, advertised the date as a picture "not for highbrows and sissies" by stressing the many hand-to-hand fights, sword and dagger battles and such like.

Schools Cooperate

For the two a day date of "Lost Horizon" at the Granada, San Bernardino. Dave Martin and Victor Rosen report various slants outstanding being special boxoffice in the foyer for reservations and special operators phoning a preferred list of local big names. To these also were mailed reservation applications and inserts. Announcements were made over pa. system at local college and high school with students permitted to cut classes to attend matinees. Unusual in the regular theatre advertising was posting of 24-sheet in foyer.

Bill Wires Bill

From Milwaukee way to preview "Star Is Born," Bill Exton, Kenosha, Kenosha, wired himself a telegram to the theatre going into a rave about the picture. Copy was run as a three-column display ad on a regular telegraph blank. To explain the idea ad was headed "It got me—got me so hard I sent myself a telegram." Bill claims though the gag certainly sounds screwy it aided in obtaining a tremendous opening.

The house being burglarized during run of "Met Him in Paris," Exton broke out with an ad the day after, copy reading "They knew when to strike after seeing turnaway crowds all day yesterday—they broke into the safe." Title of picture was included.

Milk Tiein

Jonas Perlberg, who excites folks in Miami on behalf of the local Paramount Theatre circuit tied in with chain stores and milk dealers' association to publicize the Lowell Thomas short "Milk Parade." Milk dealers used imprinted grocery bags and marked milk bottle pluggers.

Working with Al Weiss at the Paramount, Perlberg had local paper run shots of elaborate lobby art work and for date on "Prince and the Pauper" at the Olympia arranged high school essay contest with newspapers acting as judges.

Unique Front

Made of beaver board on a wooden frame was the 30-foot high skyscraper cutout used out front on "Top of the Town," by Howard Ralston at the Ritz in San Bernardino, Cal. Frame contained pulley arrangement carrying miniature elevator supported on two guy wires. Extending for eight feet at the top were a line of pegs and at bottom of elevator was a flipper that rubbed on the pegs which were in turn connected by contacts with a large electric bell.

Copy invited passersby to "pull the elevator of happiness at the top of the town and win a free ticket." A pull on the rope brought the elevator down on the line of the pegs and if it stopped on the contacts would ring the bell rewarding the rope puller with a guest ticket. (See photo in Round Table picture section.)

Building Banner

Sears, Roebuck cooperated with Bert Leighton, Grand, Lancaster, Pa., for his "Top of the Town" date, hanging giant banner on the side of the store building carrying picture title. Sears also devoted special window to radio tieups. Bert also arranged a "Top of the Town" revue at largest night club plugging film's song hits.

Float Wins

With the inauguration of baseball season in Henderson, Ky., city declared a holiday with parade put on to celebrate the occasion. Manager Leon Pickle at the Kraver Theatre was invited to take part in the celebration and he claims that while the theatre float he entered was entered so that the house would be represented, the display was considered good enough to take down one of the prizes.

Burhorn, Binstock Win Quigley Plaques for May

Two new names are added to the list of Quigley Award plaque winners as the judges for May vote the Silver to John Burhorn, Gayety Theatre, Chicago, and the Bronze to Paul Binstock, Republic, Brooklyn, N. Y. Burhorn is the latest of the Indiana-Illinois circuit theatremen to enter the charmed circle, winning on "You Only Live Once"; and Binstock's campaign on "Romeo and Juliet" makes him the first Randforce circuit manager to win plaque honors; and their success is further distinguished by the fact that these are both subsequent-run houses. Both winners have been mentioned before in the Honorable listings. For May, two First Mentions and eighteen Honorables were given, as detailed below.

First Mentions

HERMANN E. FLYNN, Adv. Mgr., and MEL LAWTON, Prince Edward, Sydney, Australia. "Champagne Waltz"

GEORGE LIMERICK, Manager, Yale, Cleburne, Tex. "Romeo and Juliet"

Honorable Mentions

HOWARD BURKHARDT, Manager, Loew's State, Providence, R. I. "A Star Is Born"

LEW CHATHAM, Manager, Sooner, Norman, Okla. "Romeo and Juliet"

ERNEST E. CRABTREE, City Manager, Fischer, Danville, Ill. "Maytime"

SID DANNENBERG, Adv. Mgr., and ED MILLER, Manager, Hippodrome, Cleveland, Ohio. "Prince and Pauper"

GEORGE A. DOWDLE, Manager, Luna, Deming, N. M. "Plainsman"

TANO FAMA, Manager, State, Dunedin, N. Z. "Champagne Waltz"

LOUIS FISHKIN, Manager, Commodore, Brooklyn, N. Y. "Seventh Heaven"

CHARLES GIBSON, Manager, Gibson, Greenville, Mich. "Wake Up and Live"

LEN GROTTE, Manager, Loew's Prospect, Flushing, L. I., N. Y. "Romeo and Juliet"

LLOYD A. HELDMAN, Manager, Burns, Newport, Va. "Shall We Dance?"

JACK NELSON, Manager, Capitol, North Bay, Canada. "Silent Barriers"

LES POLLOCK, Manager, Loew's Rochester, Rochester, N. Y. "A Star Is Born"

JACK PURVES, Manager, Tivoli, Hamilton, Canada. "Top of Town"

MORRIS ROSENTHAL, Manager, Majestic, Bridgeport, Conn. "Hit Parade"

CHARLES SCHLAIFER, Publicist, United Artists, San Francisco, Cal. "A Star Is Born"

W. CLYDE SMITH, Manager, Paramount, Hot Springs, Ark. "Shall We Dance?"

JOE STRIBLING, Manager, Kiowa, Hobart, Okla. "Waikiki Wedding"

E. ALLAN TONG, Manager, Regent, Hastings, N. Z. "General Died at Dawn"

Newcomers are again in the majority among the First and Honorable Mentions, and the month was marked by a new record in the number of entries received in May during the life of the Quigley Awards competitions.

Correction

In the ad layout issue of June 5, the "I give up—A Star is Born" ad was erroneously credited to Russ Bovim instead of Ed Levine of Bill Hollander's B & K ad department. Bovim was represented by the display on the same picture at Loew's Ohio, Columbus, his ad taking the form of a mortised halftone showing the crowds in front of the theatre.

Lebreton Sells "Waltz"

Manager Rene Lebreton and Andre Agramon, advertising manager of the Paramount Theatre, Paris, France, tied their "Champagne Waltz" engagement into the Zukor Jubilee. Special jubilee programs with photo of Adolph Zukor were distributed, entire front of the theatre was outlined in neon lights and lobby setpiece carried large scene stills from the picture.

Botwick Reports Two Ace Contests

Obtaining his usual fine cooperation from the local papers, Harry Botwick reports a raft of publicity on two contests with "King and Chorus Girl" and "Waikiki Wedding." On the Warner picture, Botwick tied in on the current puzzle craze to aid his date and also the paper's want ad page, the idea worked as follows:

The daily's artist made sketches of five scene stills from the picture, the sketches being run one a day on the classified page in a special box under which was placed a coupon and the rules. Dialogue was included in "balloons" to aid entrants in solving the puzzles and the answers of course had to do with the picture. The paper cooperated further with other publicity calling attention to the contest which in all ran 11 days.

For "Waikiki Wedding," Harry arranged a "Tall Tales" contest based on the Bob Burns syndicated feature running locally in the cooperating sheet with prizes for the best yarns in the Burns manner. Botwick also hooked in the date with tiein ads across the bottom of the Burns column and obtained further publicity and photo with a theatre party to the paper's boy carriers where the guests were also given bazookas.

"Tell Us What You Did"

Educator Groups Invited To "Tomorrow" Screenings

For the opening of "Make Way for Tomorrow" at the New York Criterion, publicist Phil Lauffer mailed special invitation card to selected list of teachers, business men, ministers, etc. Recipient's card carried their names on the back so that they could be addressed later for comment on the picture.

Preview screenings were held for Women's Clubs and educator groups, Postal Telegraph delivered single sheet dodgers with wires two days ahead of opening and dodgers were also handed out at theatre and mailed to selected lists.

"Tell Us What You Did"

Local Girl Named Juliet For Opening of That Date

J. E. Alford, State Theatre, New Orleans, with MGM exploiteer Walt Dunn for "Romeo and Juliet" selected a local girl who bore a close resemblance to Norma Shearer and publicized the stunt in the McComb *Daily Enterprise* and was the honored guest at the theatre in a pre-release showing of the picture.

Another of this team's stunts was the rechristening of a local street to "Romeo and Juliet" with a follow-up newspaper publicity article offering tickets to the first 20 couples meeting on that renamed thoroughfare.

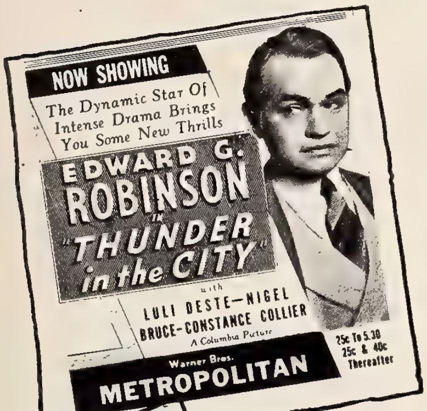
"Tell Us What You Did"

Blake's "Waltz" Lobby

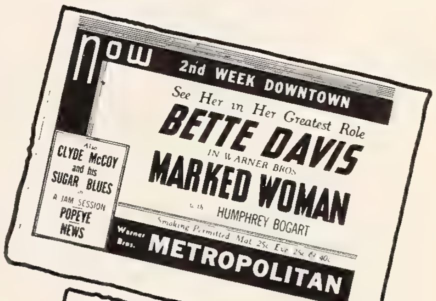
Ed Blake, Metro Theatre, Brooklyn, N. Y. constructed an attractive lobby display for "Champagne Waltz." Shadowbox effect was used with cutout figures of Fred MacMurray, Gladys Swarthout and Yolanda and Valez in dancing position. Motor driven from behind, the cutout figures moved.

WARNER WASHINGTON ZONE ADS

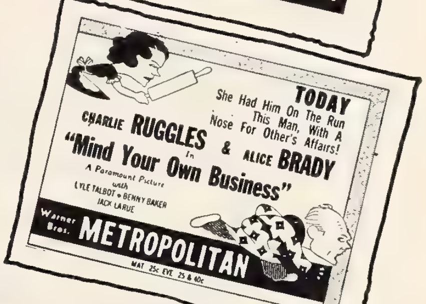
The newspaper displays reproduced on this page are credited to Frank LaFalce, advertising and publicity director for the Warner Washington zone theatres, another in the series of Round Table pages confined to the work of individual admen. To be noted in LaFalce's work is the general absence of heavy reverses and discreet use of light bendays in backgrounds and borders. Attention is also called to the theatre slugs below with inclusion of ingenious cool copy.



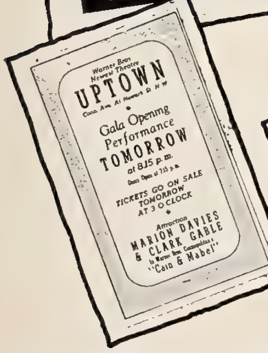
NOW SHOWING
The Dynamic Star Of Intense Drama Brings You Some New Thrills
EDWARD G. ROBINSON in "THUNDER in the CITY"
with LULI DESTE—NIGEL BRUCE—CONSTANCE COLLIER
A Columbia Picture
25c To 5.30 25c & 40c Thereafter
Warner Bros. METROPOLITAN



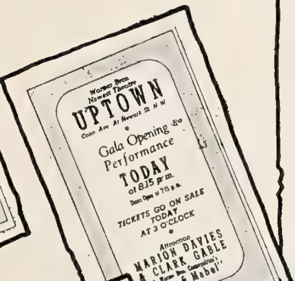
now 2nd WEEK DOWNTOWN
See Her in Her Greatest Role
BETTE DAVIS IN WARNER BROS MARKED WOMAN with HUMPHREY BOGART
Also CLYDE McCOY and his SUGAR BLUES in A JAM SESSION POPEYE NEWS
Smoking Permitted Mat 25c Eve 25c & 40c
Warner Bros. METROPOLITAN



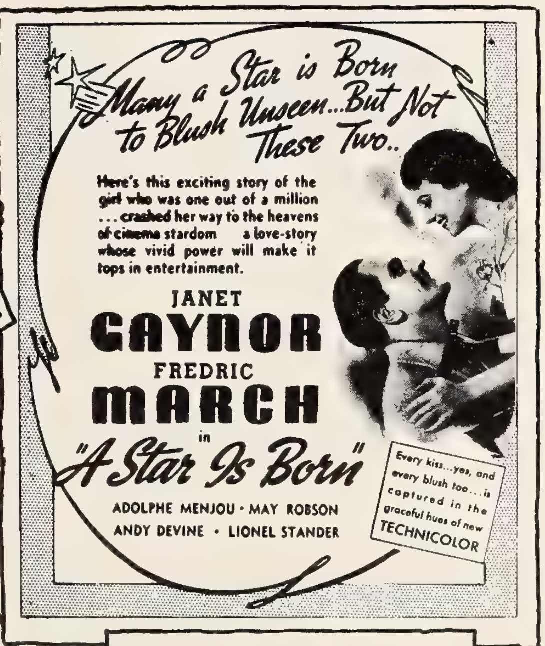
TODAY
She Had Him On The Run This Man, With A Nose For Other's Affairs!
CHARLIE RUGGLES & ALICE BRADY In "Mind Your Own Business"
A Paramount Picture with LYLE TALBOT • BENNY BAKER JACK LARUE
Warner Bros. METROPOLITAN
MAT 25c EVE 25 & 40c



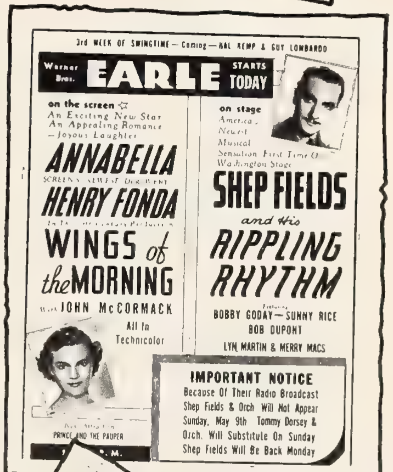
Warner Bros Newest Theatre
UPTOWN
Conn Ave At Newark St N W
Gala Opening Performance TOMORROW at 8.15 p. m.
Doors Open at 7.15 p.m.
TICKETS GO ON SALE TOMORROW AT 3 O'CLOCK
Attraction MARION DAVIES & CLARK GABLE In Warner Bros Cosmopolitan's "Cain & Mabel"



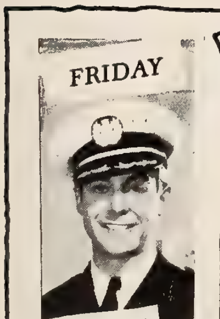
Warner Bros Newest Theatre
UPTOWN
Conn Ave At Newark St N W
Gala Opening Performance TODAY at 8.15 p.m.
Doors Open at 7.15 p.m.
TICKETS GO ON SALE TODAY AT 3 O'CLOCK
Attraction MARION DAVIES & CLARK GABLE In Warner Bros Cosmopolitan's "Cain & Mabel"



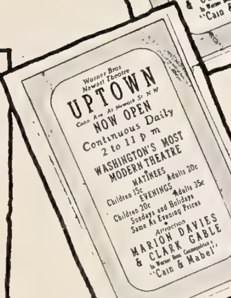
Many a Star is Born to Blush Unseen... But Not These Two..
Here's this exciting story of the girl who was one out of a million ... crashed her way to the heavens of cinema stardom a love-story whose vivid power will make it tops in entertainment.
JANET GAYNOR FREDRIC MARCH in "A Star Is Born"
ADOLPHE MENJOU • MAY ROBSON ANDY DEVINE • LIONEL STANDER
Every kiss... yes, and every blush too... is captured in the graceful hues of new TECHNICOLOR



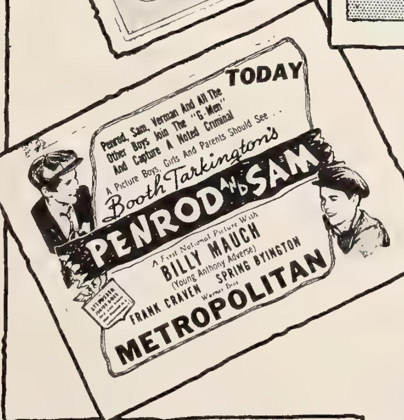
3rd WEEK OF SWINGTIME — Coming — HAL KEMP & GUY LOMBARDO
Warner Bros. EARLE STARTS TODAY
on the screen ☆ An Exciting New Star An Appealing Romance —Joyous Laughter
ANNABELLA SCREEN'S NEWEST DISCOVERY HENRY FONDA In Th... Century Production WINGS of the MORNING with JOHN McCORMACK All In Technicolor
on stage America's Newest Musical Sensation First Time On Washington Stage
SHEP FIELDS and His RIPPLING RHYTHM
Featuring BOBBY GODAY—SUNNY RICE BOB DUPONT LYN MARTIN & MERRY MACS
IMPORTANT NOTICE
Because Of Their Radio Broadcast Shep Fields & Orch Will Not Appear Sunday, May 9th Tommy Dorsey & Orch. Will Substitute On Sunday Shep Fields Will Be Back Monday
Next Attraction PRINCE AND THE PAUPER
P.M.



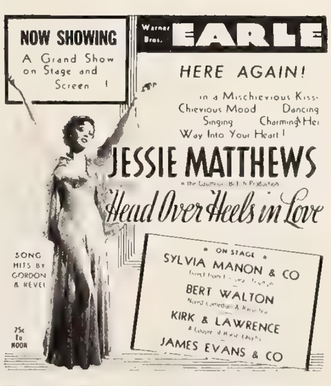
FRIDAY
you'll meet FERNAND GRAVET screen's newest star in "KING & CHORUS GIRL"
Warner Bros. EARLE



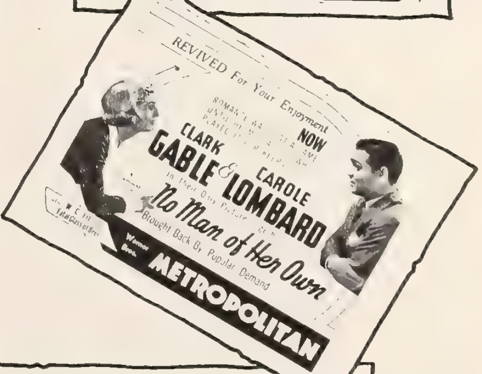
Warner Bros Newest Theatre
UPTOWN
Conn Ave At Newark St N W
NOW OPEN Continuous Daily 2 to 11 p m
WASHINGTON'S MOST MODERN THEATRE
MATINEES Children 15c Adults 20c
EVENINGS Children 20c Adults 35c
Sundays and Holidays Same As Evening Prices
Attraction MARION DAVIES & CLARK GABLE In Warner Bros Cosmopolitan's "Cain & Mabel"



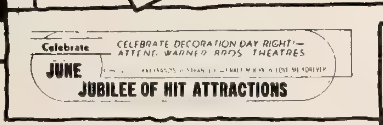
TODAY
Penrod, Sam, Verman And All The Other Boys Join The "G-Men" And Capture A Noted Criminal
A Picture Boys, Girls And Parents Should See...
Booth Tarkington's PENROD AND SAM
A First National Picture With BILLY MAUCH (Young Anthony Adverse) FRANK CRAVEN SPRING BYINGTON
Warner Bros METROPOLITAN



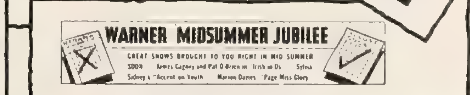
NOW SHOWING
A Grand Show on Stage and Screen !
Warner Bros. EARLE
HERE AGAIN!
in a Mischievious Kiss-Chievious Mood Dancing Singing Charming Her Way Into Your Heart !
JESSIE MATTHEWS in the Gaumont British Production "Head Over Heels in Love"
SONG HITS BY GORDON & REVEL
25c To NOON
• ON STAGE •
SYLVIA MANON & CO
BERT WALTON
KIRK & LAWRENCE
JAMES EVANS & CO



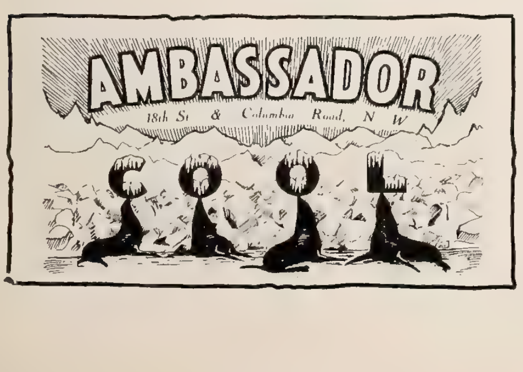
REVIVED For Your Enjoyment
NOW
CLARK GABLE & CAROLE LOMBARD In Their Only Picture ... "No Man of Her Own"
Brought Back By Popular Demand
W. C. Fields ... "Fatal Glass of Beer"
Warner Bros. METROPOLITAN



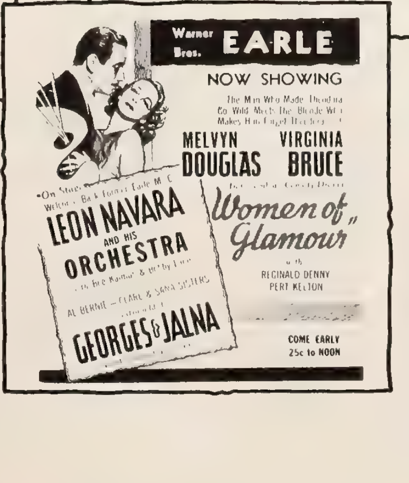
Celebrate JUNE JUBILEE OF HIT ATTRACTIONS
CELEBRATE DECORATION DAY RIGHT!— ATTEND WARNER BROS THEATRES



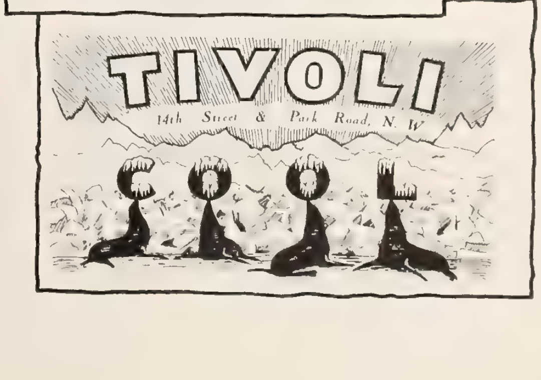
WARNER MIDSUMMER JUBILEE
GREAT SHOWS BROUGHT TO YOU RIGHT IN MID SUMMER
SOON James Cagney and Pat O'Brien in "Irish in Us" Sylvia Sidney in "Accent on Youth" Marion Davies "Page Miss Glory"



AMBASSADOR
18th St & Columbia Road, N W
COOL



Warner Bros. EARLE
NOW SHOWING
The Man Who Made Theodora Go Wild Meets The Blonde Who Makes Him Forget Theodora
MELVYN DOUGLAS VIRGINIA BRUCE
"Women of Glamour"
with REGINALD DENNY PERT KELTON
On Stage Welcome Back Former Earle M C LEON NAVARA AND HIS ORCHESTRA
AL BERNIE — CLARE & SANA SISTERS
GEORGES & JALNA
COME EARLY 25c to NOON



TIVOLI
14th Street & Park Road, N W
COOL

personalities

WALTER MORRIS

formerly at the Nile Theatre, Bakersfield, Cal., is now managing the Superba in San Diego.

▽

C. F. DEANE

is now at the Best Theatre, Charleston, West Va.

▽

GENE PARRISH

manager of the Riviera Theatre, Knoxville, Tenn., has resigned to accept a position in Charlotte, N. C. MILTON NEWSOME replaced Parrish.

▽

JACK HAZLETT

of Ohio has been named manager of the Dickinson Theatre at Junction City, Kan., and NOEL WEAVER, formerly assistant at Manhattan, has been promoted to manager of the Dickinson at Herington, Kan.

▽

JOHN J. FALLON

has been promoted to assistant to John Goring, Fulton Theatre, Pittsburgh, Pa.

▽

WALTER SHUTTEE

has been appointed city manager of the Lincoln Theatres Corp., Lincoln, Neb., replacing JERRY ZIGMOND.

▽

KEN HOEL

manager of the Harris Family in East Liberty, Pa., will handle the publicity for the Harris Circuit this summer while GEORGE TYSON, regular exploitation head, is in Atlantic City handling the annual Showmen's Jubilee.

▽

EARLE HOLDEN

manager of the Capitol Theatre, Atlanta, Ga., with his charming wife, paid Club headquarters their first visit.

▽

JOSEPH ABERCROMBIE

has been appointed manager of the Rex Theatre, Miami, Fla.

▽

C. H. MOTT

former manager of the Hialeah Theatre, Miami, has been promoted to manager of the Flagler there, with DAVE O. GOYEN, formerly assistant, replacing Mott.

▽

M. B. SMITH

has been shifted from the Cozy, at Norton, Kan., to the State, Garden City, to succeed HOMER ELLISON. RAY HOLMES, assisted at the Dreamland, Herington, Kan., has gone to the Cozy to manage.

▽

J. A. McKEVITT

is managing the newly reopened Oceanlake, Oceanlake, Ore.

▽

JOHN JENKINS

has purchased the La Habra Theatre, La Habra, Cal.

▽

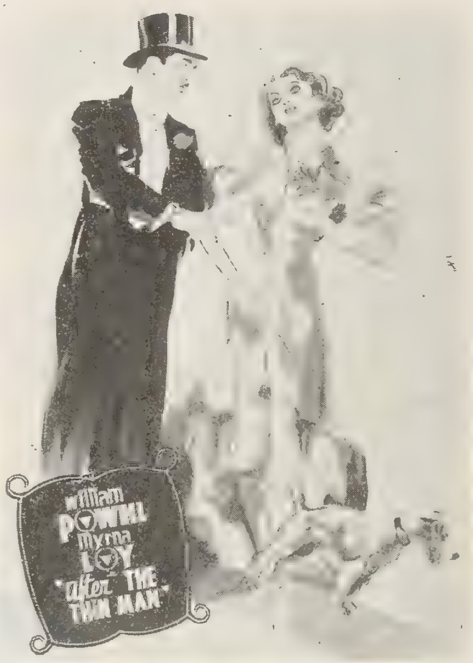
WILLIAM BOTHMAN

formerly at the Uptown, San Francisco, Cal., has been made assistant of the Alameda, Cal.

▽

HOMER B. MASON

has been named supervising director of Shea's Park, Bridgeport, Conn.



Above poster for "After the Thin Man" was created by Bill Venable, staff artist for Clyde Smith at the Malco Paramount in Hot Springs, Ark. Display was done in pastels on velour background.

H. L. DAVIDSON

manager of Schine's Ben Ali, Lexington, Ky., has been promoted to district manager of Schine interests in Kentucky, succeeding EUGENE R. CUSTER, who has been transferred to the Schine home office.

THE BUREAU OF OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

J. Harold Mattingly
Sidney G. Mattison
Charles M. Maxfield
Felix Mayer
Art Mayor
John Meara
Millard C. Mears
John J. Medford
William T. Weeks
A. J. Meininger
F. J. Menneilley
Fred Mercy, Jr.
D. Merritt
Diehl Mers
Martin Messinger
Albert Metcalfe
Bruce Meyers
Marcus Meyers
Ray Meyersick
William Michalson
Charles S. Michelson
Frank S. Mickley
Bob Miller
Carl H. Miller
David A. Miller
F. J. Miller
George A. Miller
Howard E. Miller
John L. Miller
L. M. Miller
Nat L. Miller
O. H. Miller
E. R. Millican
J. Edwin Milstein
W. Gillespie Milwain
George H. Miner
W. G. Mitchell
J. Moore
Jack Moore
James J. Moore
Marsline K. Moore
Willard Moore
Loring Mooth
Fred E. Moree
Floyd D. Morrow
I. L. Morton, Jr.
B. H. Moseley
Alfred J. Motter
Rafael Munoz
E. T. Murphy
Jack Moore Murphy
Lloyd F. Murphy
William P. Murphy
Bob Murray

J. B. ROSHONG

who operates the St. Francis Theatre at St. Francis, Kan., has taken over the Bird City Theatre, at Bird City, Kansas.

▽

JERRY GREENBAUM

of Los Angeles has been appointed manager of the Cass Theatre.

▽

LOUIS HELLBORN

former Denver theatre manager, is now operating a dance spot, Hiawatha Gardens, in Manitou, Colorado.

▽

LAWRENCE LEHMAN

manager of the Mainstreet, Kansas City, Mo., has been shifted to the Newman, succeeding RALPH LAWLER, who goes to Toledo to manage the Paramount and Princess Theatres there. Lawler succeeds HENRY STICKMAIER, who was promoted from Toledo to the B & K offices at Chicago in an executive position.

▽

N. R. HAMBLIN

formerly manager of the Royal Theatre, Versailles, Mo., has resigned and is now at the Chief, Marceline, Mo.

▽

D. F. LUCKIE

has sold the Strand in Bastrop, Tex, to J. S. MOZELA of Smithville, Tex., with S. L. P. PIGOTT continuing as manager of the house.

▽

JOHN B. CLIPLEF

manager of the Roxy, Langdon, N. D., has been transferred to the new Hollywood Theatre at Montevido, Minn., with assistant HAROLD BARTLETT succeeding Cliplef as manager of the house. LYLE NASH replaces Bartlett as assistant.

▽

STEVE PANORAS

has reopened the Twentieth Century Theatre, New Milford, Conn.

▽

F. C. BOWERS

is building a new house at Warrior, Ala., to be known as the New Warrior.

▽

I. C. HOLLOWAY

manager of the Strand, Anderson, S. C., has been transferred to Lexington, N. C., with JAMES CARTLEDGE, recently of Greenwood, S. D., succeeding him at the Strand.

▽

JOE EDMONDS

formerly of Durham, N. C., is at the Criterion, Anderson, S. C., succeeding JAMES CARR, who has been transferred to Gastonia, S. C.

▽

JACK SCOTT

is now managing the Dickinson Theatre, Hiawatha, Kan., replacing WENDELL SMITH, who has gone to Lawrence, Kan., and from there will supervise Hiawatha, Lawrence and Osage City. H. R. HAMBLIN, formerly at the Royal, Versailles, Mo., goes to the Chief in Marceline, Mo.

▽

HERMAN ADDISON

is now managing the Northport Theatre, Northport, L. I.

IN COURTS

Harmon-Ising Sued On Shorts by Metro

MGM Distributing Corporation filed suit last Thursday in Los Angeles for declaratory relief against Harmon-Ising Pictures, Inc., asking the court to interpret the cartoon production contract under which the distributor alleges that Harmon-Ising owes 10 more cartoons up until the end of this season. MGM also asks abrogation of the contract.

The supreme court action alleges that Hugh Harmon, Gordon Wilson and Rudolph Ising, also defendants, discharged a bookkeeper, who, under the terms of the contract, must be approved by MGM. It is also asserted that the cost of the cartoons, which MGM paid in addition to the $200 weekly each to Harmon, Wilson and Ising, have run as high as $20,000 despite the contract stipulation that the maximum cost per short should be $12,500. The suit declares that the contract calls for from 13 to 18 short subjects yearly and that MGM asked for 18 yearly for the last two years, but did not receive them.

Right to Sue Warners Over "Chain Gang" Upheld

The Georgia Court of Appeals at Atlanta this week upheld the right of Prison Commissioner Vivien Stanley to sue Warners and others for $100,000 libel damages arising from "I Am a Fugitive from a Chain Gang." The court ruled the picture advertised as based on "I Am a Fugitive from a Georgia Chain Gang," and hence is linked with the book. Mr. Stanley is thought to have a libel case in the statement made in the book wherein the author claims the commission transferred him from one prison camp to another for refusing to pay a bribe.

Messner Must Testify

Federal Judge Murray Hulbert in New York Monday ordered Julian Messner, president of the Ray Long and R. R. Smith Corporation, to answer some questions before trial in connection with a suit against Twentieth Century-Fox and Irvin S. Cobb for alleged infringement of copyright on two Cobb stories published by the plaintiff, "Down Yonder with Judge Priest and Irvin S. Cobb" and "Bre'er Rabbit" in the picture "Judge Priest."

Columbia Case Postponed

The case of United Theatres against Columbia Pictures in which the circuit sought to restrain the distributor from releasing "Theodora Goes Wild" to other than United houses has been postponed until June 24 at New Orleans. The postponement was at Columbia's request, allowing additional time for disposition.

Delay Moskowitz Quiz

Examination of Charles C. Moskowitz, Loew executive, by attorneys for the Independent Theatre Owners Association in New York in connection with a suit on the circuit's split week policy, scheduled for this week, has been postponed until July 15. The request for the delay was made by the counsel for the plaintiffs.

No Changes in Poli Theatres

No changes in the management or operation of the Poli circuit in New England are expected following the death of S. Z. Poli, founder of the circuit. Mr. Poli died at his home near New Haven recently.

Loew's has been operating the theatres for the past two years. The circuit owns a 50 per cent interest in the houses with N. L. Nathanson, president of Famous Players Canadian, holding a 25 per cent interest, and Alfred C. Bluementhal also owning a 25 per cent.

At the time of his death, Mr. Poli held a large block of five per cent bonds in the circuit bearing his name. When the circuit was reorganized Loew's loaned $600,000 to pay for the expenses for rehabilitation. This money has not been paid back, but the circuit draws interest when due. In addition, Loew's spent about $300,000 for alterations.

Since the management changed to Loew's hands, every unit is reported showing a profit. In two instances houses had been in the red side of the ledger for 15 years.

Mr. Poli had not been active in the operation of the circuit since he sold to Fox New England Theatres several years ago.

Columbia Asks Dismissal

Columbia Pictures Corporation of California, *Screen Classics* and Columbia Pictures petitioned the United States district court in New York this week to dismiss the complaint filed against them by *Plain Talk,* a magazine, on the ground that it fails to state a cause of action. The complaint charges infringement of the plaintiff's copyrighted story, "Norton the First, Emperor of America," which it claims was made into a picture of the same name. A permanent injunction, accounting of profits and $50 damages for each exhibition of the film are asked.

Dancers' Suit Settled

The suit of Maria Louisa Henrick Reachi of the dance team of Ramon and Rosita against Warner Brothers Pictures was settled out of court, a stipulation filed with the United States district court at New York this week showed. The plaintiff charged that the team of Ramon and Rosita were billed in "Golddiggers of 1935," but another dance team appeared. A permanent injunction and an accounting of profits had been asked.

Defers Play Suit Ruling

Federal Judge Samuel Mandelbaum this week referred the motion made by RKO Radio Pictures to dismiss the suit of Samuel Shipman and Clara Lipman to Federal Judge John M. Woolsey for a hearing on June 26. The complaint charges infringement of the plaintiff's play, "Depend on the Woman," in the Radio picture, "I Dream Too Much." An injunction and an accounting of profits is asked.

Jacob Mack

Jacob Mack, 72, father of Irving Mack, Chicago film man, died Sunday after a prolonged illness. Funeral services were held Tuesday.

OBITUARIES

Harry M. Dodd, Manager For Lucas-Jenkins, Passes

Captain Harry Melville Dodd, vice-president and manager of the Lucas-Jenkins houses in Savannah, Ga., a city alderman and a former sports editor on the *Morning News* there, died Sunday morning in a local hospital after a critical illness of some weeks. He was born in Washington, D. C., April 24, 1889.

Mr. Dodd has been vice-president for several years of Savannah Theatres, Inc., coming back to Savannah in 1933. Prior to that he had lived a number of years in Tampa, Fla., where he was interested in a large automobile business in which Arthur Lucas also had an interest.

He is survived by his widow, Mrs. Mary Smith Dodd, and five children, four daughters, Patricia, Muriel, Cornelia and Sally Dodd, and one son, Harry M. Dodd, Jr.

Malcolm Williams

Funeral services were held in New York last Friday for Malcolm Williams, character actor, who died the day before of heart disease in the Windsor Hotel. Mr. Williams, husband of Florence Reed, last appeared on the New York stage in 1930, when he played in "Purity." In motion pictures, he supported Gary Cooper and Fay Wray in "The First Kiss."

Al Reddick

Al Reddick, 55, superintendent of the RKO Grand theatre at Cincinnati, died Monday of a heart attack. His mother and three sisters and one brother survive.

William H. Thompson

Former United States Senator William H. Thompson, 83, owner of the Empress theatre at Grand Isle, Neb., was buried there last Friday following services attended by hundreds. The Empress is now under lease to William Youngclaus.

Joseph P. Cook

Joseph P. Cook, 60, former operator at the old Broadway theatre at Shelbyville, Ind., died this week at a sanitarium at Whitehaven, Pa. He had made his home at Athens, Pa., since leaving Shelbyville. His widow, one son and one daughter survive.

Mrs. Florence Couthoui

Mrs. Florence Couthoui, theatre ticket broker in Chicago for 35 years, died there last Thursday at the age of 65. She entered the ticket selling business after the death of her husband, and at one time operated 23 agencies. In 1920 she was acquitted of scalping charges. She always insisted that her real business was cigar stands and that ticket selling was merely an accommodation for her customers.

Elmer Kaliebe

Elmer W. Kaliebe, 32, for the past eight years technical engineer in charge of RCA Photophone installations in the Milwaukee, died there Monday. His widow and one son survive.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

Bluebook School Question No. 72 was: (A) Why is the phenomenon of voltage drop useful in studying the wiring of amplifiers? (B) What represents good maintenance practice with respect to selecting parts and supplies? (C) Does a magnetic speaker have a field coil? (D) Name four methods of controlling motor speed.

The following made acceptable replies: C. Rau and S. Evans; D. Danielson; H. Edwards; C. Oldham; W. C. Brown; L. Cimikoski; W. Limmroth; J. R. Prater; T. F. Bochert; C. L. Loft; L. F. Hayes; W. H. Edmonds; C. Lonie; C. Champney; J. A. Zachritz; O. H. Schmidt; H. B. Smith; A. L. Cooper; M. and J. Devoy; D. Smith; T. W. Redhouse; P. and L. Felt; D. and W. Porter; H. Bunker; J. H. Morton: T. N. Kent and B. L. Cooper; J. K. Robinson and R. E. Bullard; H. Lathrope and M. Dey; D. Morgan; S. H. Billings; G. T. Jones and A. Lenoard; E. F. and M. Wentworth; S. R. Hewitt; F. H., S and P. Dalbey; B. B. Hornstein and R. R. Jacobs; L. A. Beachwood and M. F. Robinson; A. H. Bradley; G. L. Goss; W. R. and L. Matthews; T. L. Srobey; F. E. Dorp, H. A. Ames and R. Dennis; D. Davis and E. M. Brown; F. L. and L. Savlor; L. M. Roberts and W. C. Bant; A. W. Baxter; L. B. Knox; A. D. Lonby; F. D. Scanlon; W. A. Kendal; T. and W. Turk; W. Winkler and R. R. Robbins; A. C. Greene; C. H. Lowrie; E. Exline; H. T. Plum, D. A. Shea and M. Oconnell; R. D. Hicks and P. F. Maxwell; L. F. and G. Brown; R. H. Carter; L. E. Dodson and H. T. Todd; B. L. Sanderson; .W. V. Henderson and T. B. Brown; C. Caldwell; B. and M. Walker; H. T. Randolph; K. N. Alberts; O. L. Goldstein and M. Samuels; E. L. Sanford; T. R. Davidson and W. R. Matthews; M. L. Grahame; W. L. Morehouse; R. S. Welch; S. N. Lockard.

H. Edwards answers Section A concisely—very much so, though in my judgment, rather accurately—as follows:

"Because of the fact that voltage drop is an absolutely accurate indication of current flow as measured in amperes, and with this basic information in hand almost anything may be calculated."

O. H. Schmidt says, "It is useful for the reason that voltage drop values indicate whether or not a particular part, a stage, or for that matter, a complete amplifier is functioning normally or abnormally. It is the way one interprets these values that determines his ability to quickly diagnose the condition of an amplifier and its various parts. If the projectionist has thorough understanding of what these values indicate, then in almost all cases he can quickly trace the path leading to the root of whatever trouble may exist."

BLUEBOOK SCHOOL QUESTION NO. 78

(A) What is the best evidence that a commutator is in good condition?

(B) If scale measurements show that brush pull varies, what condition is indicated and how can it be corrected?

(C) How may brush pressure be measured by means of a rubber band?

—

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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(B) F. H. S. and P. Dalbey answer, "It always is wise to follow the recommendations of manufacturer of any equipment in the selection and purchase of repair parts for that equipment. As 'Dad' has so often told us, while manufacturers of parts for equipments other than the manufacturer of the equipment involved have no interest in the performance of the equipment as a whole, the manufacturer of the equipment itself has much interest and, knowing that one imperfect repair part may operate to reduce the performance of the entire machine, naturally he has a vital interest in supplying only perfect replacement parts. It is not good practice to reduce, or even to take a chance of reducing, the performance of a whole equipment just to secure a single part a little cheaper—or is it 'cheaper' when the story is all told?"

D. Danielson presents another viewpoint, as follows, "A careful record should be kept as to the life, quality or performance, price and dependability of various equipment parts, and of equipments as a whole. New manufacturers' products should be carefully studied and, as opportunity affords the chance, be given a fair test for comparison. The one giving the best service, everything considered, should of course be used until something else superior appears."

(C) C. Oldham says, "Magnetic type speakers as now used consist of a cone that is connected to a small lever at the end of a small armature located between the ends of, but not in contact with a permanent magnet of the horseshoe type. This armature is pivoted at its opposite end so that it can move freely. There is a voice coil but no field coil, and the magnetic field produced by the speech current flowing through these coils aids or opposes the steady field produced by the permanent magnet.

"In operation, when a. c. speech current flows through the coils in such direction as will produce magnetic poles similiar to those of the permanent magnet, it tends to strengthen the field of the permanent magnet, thus supplying added power to move the aforesaid cone in one direction. But when the current reverses, the magnetic field also reverses and tends to oppose the magnetic field of the permanent magnet, with result that, the field being weakened, the cone moves in the opposite direction, thus creating sound waves in the air."

(D) W. C. Brown says, "Four methods of controlling motor speed are (a) by using a synchronous motor, (b) by using a vacuum tube circuit type control, (c) by using a centrifugal governor, (d) by using a tubeless circuit by means of which field current in a shunt motor is varied to increase or decrease speed."

Develops New Timing Device

The AGFA (I. G. Farben concern) has developed a new photographic method for use in judging sporting contests, according to a report from Assistant Commercial Attaches R. M. Stephenson, in Berlin, to the United States Department of Commerce.

Two slow motion cameras are combined to make stereoscopic shots of the events at the goal at the rate of 100 pairs a second. The time is also indicated on the film. By this method, it is possible to fix time differences up to one-thousandth of a second. By a special process, the films can be developed within 10 minutes after taking.

Dubbing Experiment Results Heard

Results of a dubbing test, designed to give sound directors information on the equipment and technique of other studios, were heard in Hollywood the other night. The test was conducted during the last two months by the Research Council of the Academy of Motion Picture Arts and Sciences. One reel of a completed production was dubbed on the equipment in each of the studios.

Studio Under Construction

Construction of a new studio for Industrial Pictures, Inc., has been started at 4925 Cadieux Road, Detroit. The architect is Harry Stanton.

A house warming at the new offices of Mercury Film Laboratory on the 11th floor of 723 7th Avenue, New York City, was held Saturday afternoon.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ADVANCE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37		

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†	66	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harlene Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Don't Fall in Love	Pinky Tomlin	July 12,'37†		
Fighting Texan, The	K. Maynard-Elaine Shepard	June 22,'37†		
Young Dynamite	Frankie Darro	July 3,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†	60	
Law of the Ranger	Bob Allen-E. Shephard	Feb. 26,'37†	57	
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†	65	
(See "In the Cutting Room," Mar. 20,'37.)				
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	May 29,'37
Man Who Lived Twice, The(G)	Marian Marsh-Ralph Bellamy	Sept. 25†	73	Oct. 24
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 26
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37†	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†	54	
(See "In the Cutting Room," Nov. 7.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†	59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†	58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
Black Torrent	Jack Holt-Mae Clarke			
Dangerous Adventure, A	Don Terry-Rosalind Keith			
Devil Is Driving, The	Richard Dix-Joan Perry	June 25,'37†	68	
(See "In the Cutting Room," Feb. 27,'37.)				
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37†		
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Flashing Skates	Chas. Quigley-Rita Hayworth			
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37†		
It Can't Last Forever	Betty Furness-Ralph Bellamy	July 15,'37†		
It's All Yours	Francis Lederer—M. Carroll			
Life Begins with Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92.)				
Man Behind the Law, The	Otto Kruger-Jacqueline Wells			
(See "In the Cutting Room," June 12,'37.)				
Once a Hero	Richard Dix-Fay Wray			
(See "In the Cutting Room," Apr. 17,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37†		
Park Avenue Dame	Fay Wray-Richard Arlen			
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37†		
Sound of Your Voice	Grace Moore-M. Douglas			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Drums of Destiny	Tom Keene-Edna Lawrence	June 12,'37†		
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17
Right to Kill, The	Tom Keene-Lorraine Hayes	May 12,'37†		
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Raw Timber	Tom Keene-Peggy Keys	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perzceil	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzceil	Oct. 10†	90	
Dreams of Love (English titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Radey-Szoke	Nov. 1†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
Salary $200 Monthly	Javor-Folop	Dec. 31†	82	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Scotchman In Hungary	Rade-Oresi	Apr.	12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar.	28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec.	26†	85	
Storm on the Pusta	Kiss-Komcar	Apr.	5,'37†	78	
Sweet Stepmother	Maria Tasnadi	Sept.	15†	90	
(English titles)					
Three Spinsters	Emilie Markus-Rajnay	Dec.	1†	84	

DuWORLD

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan.	1,'37†	74	
Kilou, The Killer	Technicolor	Oct.	1	60	June 1,'35
Mysteries of Notre Dame		Oct.	1	58	
Nobody's Boy	Robert Lynen	Sept.	15†	81	
Opera of Paris	Georges Thill	Oct.	1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov.	14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct.	31†	66	Oct. 8
(Exploitation: Dec. 5, p. 79.)					
Case of the Stuttering Bishop, The 176	Donald Woods-Ann Dvorak	June	5,'37†	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15,'37†	55	
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept.	19†	66	July 18
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May	15,'37†	58	Aug. 29
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec.	26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)					
Green Light (G) 154	Errol Flynn-Anita Louise	Feb.	20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94.)					
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan	2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct.	24†	60	Dec. 12
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar.	20,'37†	61	Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr.	10,'37†	96	Mar. 6,'37
Men In Exile 174	Richard Purcell-June Travis	Apr.	4,'37†		
(See "In the Cutting Room," Nov. 21.)					
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37†	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan.	23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb.	28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May	8,'37†	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66.)					
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan.	9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)					
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept.	12†	91	Aug. 19
(Exploitation: Sept. 5, p. 79.)					
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb.	6,'37†	80	Dec. 26
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17,'37†	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov.	21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)					
Trailin' West 979	Dick Foran-Paula Stone	Sept.	5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)					

Coming

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alcatraz Island	John Litel-Ann Sheridan				
Campus Scandals	Frank McHugh				
Devil's Saddle Legion, The	Dick Foran-Anne Nagel				
Empty Holsters 179	Dick Foran-Patricia Walthall	July	10,'37†		
Ever Since Eve 162	Marion Davies-R. Montgomery	July	17,'37†		
(See "In the Cutting Room," May 1,'37.)					
First Lady	Kay Francis-Preston Foster				
Gentleman from Kimberley, The	Warner Baxter-Anita Louise				
Gold Is Where You Find It	George Brent-O. de Haviland				
Great Garrick, The	Eric Stanley				
Hollywood Hotel	Ginger Rogers-Dick Powell				
It's Love I'm After	Leslie Howard-O. de Haviland				
(See "In the Cutting Room," May 29,'37.)					
Life of Emile Zola, The	Paul Muni-Gale Sondergaard				
Mr. Dodd Takes the Air	Kenny Baker-Jane Wyman				
Pit and the Pendulum, The	Patric Knowles-Mary Maguire				
Radio Jamboree	Dick Foran-Jane Wyman				
San Quentin (G)	Pat O'Brien-Humphrey Bogart			*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24,'37†	*60	June 12,'37
Varsity Show	Dick Powell-Fred Waring				
(See "In the Cutting Room," May 29,'37.)					
War Lord 164	Boris Karloff-Beverly Roberts				
(See "In the Cutting Room," Apr. 10,'37.)					

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Astero	Miss Kyveli	Feb.	21,'37†	90	
Crustalo	Nina Afentaki	Oct.	11†	95	
Eros	A. Marikos	Sept.	7†	110	
Exo Ftohea	B. Argyre	Sept.	20†	96	
Far from the Crowd	Mary Tsagonis	Apr.	7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct.	18†	118	

GB PICTURES

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar.	15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct.	16	70	Dec. 8
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb.	15,'37†	74	Sept. 12
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct.	1†	74	Sept. 12
Head Over Heels In Love (G) 3604	Jessie Matthews-Louis Borrell	Feb.	20, 37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)					
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec.	1†	69	Mar. 31
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov.	15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan.	20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)					
Man Who Lived Again (A) [illegible]07	Boris Karloff-Anna Lee	Nov.	1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept.	1†	80	May 10
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)					
River of Unrest (G) 3621	John Lodge-John Loder	Jan.	15,'37†	69	May 13
(Reviewed under the title, "Ourselves Alone.")					
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr.	29,'37†	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81.)					
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec.	15†	67	Jan. 9,'37
Talk of the Devil (G)	Ricardo Cortez-Sally Eilers	June	1,'37†	76	May 22,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May	15,'37†	65	Aug. 29
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov.	20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")					
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan.	12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")					
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar.	1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")					

Coming

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dr. Syn	Geo. Arliss-Margaret Lockwood				
Gangway	Jessie Matthews				
King Solomon's Mines 3618	Cedric Hardwicke-Roland Young				
(See production article, May 22,'37, p. 16.)					
Non Stop New York	Anna Lee-Desmond Tester				
Two of Us	Jack Hulbert-Gina Malo			64	

GRAND NATIONAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan.	30,'37†	52	Feb. 13,'37
Captain Calamity 128	George Houston-Movita	Nov.	29†	66	
Devil On Horseback, The (G) 126	Lili Damita-Fred Keating	Oct.	11†	70½	Oct. 8
Forever Yours (G) 155	Benjamino Gigli	May	15,'37†	70½	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar.	27,'37†	77	
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan.	2,'37†	73	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)					
Hats Off (G) 108	Mae Clarke-John Payne	Dec.	6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec.	20†	61	Dec. 12
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr.	3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr.	30,'37†	64	Oct. 17
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8,'37†	49	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37†	71½	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar.	13,'37†	56	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb.	27,'37†	58½	Aug. 28
(Reviewed under the title, "The Amazing Quest.")					
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan.	23,'37†	61	Feb. 20,'37
Sing, Cowboy, Song (G) 145	Tex Ritter-Louise Stanley	May	22,'37†	59	June 5,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct.	4†	79½	Sept. 19
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)					
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov.	22†	62	Nov. 14
Trouble in Texas (G) 148	Tex Ritter	Mar.	6,'37†	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May	8,'37†	73	June 6
(Reviewed under the title, "A Woman Alone.")					
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar.	20,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan.	16,'37†	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")					
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct.	25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov.	8†	63	Nov. 14

Coming

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25,'37†	63	
Boots of Destiny 204	Ken Maynard-Claire Dodd	July	16,'37		
Death Takes a Cruise					
Face the Facts	Stuart Erwin				
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Sept.	3,'37	76½	May 29,'37
Gorgeous	Anna Sten				
Honolulu Honeymoon					
King of the Sierras 207	Thunder-Rex	Aug.	20,'37		
Law of the Golden West	Tex Ritter				
Love Me Again	Anna Sten				
Love Runs Into Money					
Love Takes Flight 206	Bruce Cabot-Beatrice Roberts	Aug.	13,'37		
Murder at the Rancho	Ken Maynard				
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6,'37†		
Orchid Girl	Anna Sten				
Painter in the Sky					
Photo Finish	Conrad Nagel-Eleanor Hunt				
Rendezvous in the Alps 199	Jane Baxter-Anthony Bushell	July	23,'37†	75	Oct. 10
(Reviewed under the title, "Dusty Ermine.")					
Renfrew of the Mounted					
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Shadow Strikes, The 202	Rod La Rocque-Lynn Anders	July 9,'37		
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July 30,'37		
Snow Covered Wagons				
Something to Sing About	James Cagney			
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10
Stars and Stripes				
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	Jnue 18,'37†		
Tex and the Boy Scouts	Tex Ritter			
Trailing Trouble 208	Ken Maynard	Aug. 27,'37		

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1†	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Luck of the Irish	Richard Hayward	Sept. 15†		
Oil Raider, The	Buster Crabbe	Nov. 1†	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
White Ivory	Jack Mulhall	Dec. 1†	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	82	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoefler Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	82	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		83	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	I. Raday-Klari Tolnay	June 11,'37†	9 rls.	
Extra, Extra!	Gy. Kabos	Feb. 20,'37†	8 rls.	
Honeymoon On Cut-Rate	P. Javor-I. Agai	Feb. 6,'37†	8 rls.	
Pay, Madame	P. Javor	May 30,'37†	8 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy. Kabos	Sept. 11,'37	9 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	80	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
I Demand Payment	Betty Burgess-Jack LaRue			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	96	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37†	108	Dec. 19
(See production article, Dec. 24, p. 16; exploitation: Jan. 2,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Day at the Races, A 730	Marx Brothers-Allan Jones	June 11,'37†	111	
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
Hell Divers (G)	Clark Gable-Wallace Beery	June 4,'37†	109	Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 8,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Married Before Breakfast	Robt. Young-Florence Rice	June 18,'37†	71	
(See "In the Cutting Room," June 12,'37.)				
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	78	
Night Must Fall (A) 727	Robt Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37†	119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18†	74	Dec. 18
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Two Women	Virginia Bruce-Franchot Tone	July 9,'37†		
Bride Wore Red, The	Joan Crawford-Franchot Tone			
Broadway Melody of 1937	Eleanor Powell-Robt. Taylor	July 23,'37†		
(See "In the Cutting Room," June 12,'37.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37†	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Double Wedding	Wm. Powell-Luise Rainer			
Emperor's Candlesticks, The 733	William Powell-Luise Rainer	July 2,'37†		
(See "In the Cutting Room," May 22,'37.)				
Firefly, The	Jeanette MacDonald-Allan Jones			
Good Earth, The (A)	Paul Muni-Luise Rainer	Aug. 6,'37†	138	Feb. 6, 37
(See production article, July 11, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94.)				
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July reissue	90	Apr. 28,'34
Marie Walewska	Greto Garbo-Charles Boyer			
Naughty Marietta (G)	Jeanette MacDonald-N. Eddy	Aug. reissue	106	Mar. 2, 35
Saratoga	Clark Gable			
Topper	Constance Bennett-Cary Grant	July 16,'37†		
Umbrella Man	George Murphy-Rita Johnson	July 30,'37†		

MONOGRAM

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill			
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney			
Boy of the Streets	Jackie Cooper			
Hoosier Schoolboy	Mickey Rooney-Anne Nagel			
Legion of Missing Men	Ralph Forbes	June 28,'37		
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Aug. 11,'37		
Outer Gate	R. Morgan-K. Linaker	Aug. 4,'37		
Paradise Isle	W. Hull-Movita	July 21,'37		
Riders of the Dawn	Jack Randall	July 14,'37		
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37	65	Feb. 15,'36
Thirteenth Man	W. Heyburn-I. Courtney	June 30,'37		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 31
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 15,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 22,'37†	77	Jan. 30, 37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept 5
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 9,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Great Gambini, The	Akim Tamiroff-Marian Marsh	June 11,'37†		
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29†	72	Nov. 14
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
Hotel Haywire (G)	Leo Carrillo-Mary Carlisle	June 4,'37†	*65	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37†	*75	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 16,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	78	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	88	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	92	May 1,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Mountain Music	Bob Burns-Martha Raye	June 18,'37†		
(See "In the Cutting Room," May 15,'37.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 6
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37†	75	May 22,'37
North of the Rio Grande 3670	William Boyd-George Hayes	June 18,'37†		
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20, 37
(Exploitation: May 29,'37, p. 67.)				
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Glady George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen	Wm. Gargan-Oren Heyward			
Angel	Marlene Dietrich-H. Marshall			
Artists and Models	Jack Benny-Gail Patrick			
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†		
Double or Nothing	Bing Crosby-Mary Carlisle			
Easy Living	Jean Arthur-Edw. Arnold	July 30,'37†		
Ebb Tide	Oscar Hamolka-Frances Farmer			
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
(See "In the Cutting Room," June 12,'37.)				
Forlorn River	June Martel-Larry Crabbe	July 2,'37†		
Good Night Ladies	Eleanore Whitney-Johnny Downs			
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Last Train from Madrid (G)	Lew Ayres-Dorothy Lamour	June 25,'37†	*75	June 12,'37
Midnight Madness (G)	Warren William-Mady Correll	July 2,'37†	*60	June 12,'37
On Such a Night	Karen Morley-Grant Richards			
Rustlers' Valley 3671	William Boyd-George Hayes	July 23,'37†		
(See "In the Cutting Room," May 15,'37.)				
She's No Lady	Ann Dvorak-John Trent			
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
This Way Please	C. (Buddy) Rogers-Betty Grable			
Wild Money	Edward Everett Horton	July 9,'37†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37†	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	58	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37†	58	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Dangerous Holiday 6026	William Bakewell-Lynn Roberts	June 7,'37†		
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†		
Down to the Sea 6009	Ben Lyon-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17†	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Lawless Land 6322	Johny Mack Brown-L. Stanley	Nov. 23†	55	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5
Three Mesquiteers, The (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Yodelin' Kid from Pine Ridge 6308	Gene Autry-Betty Bronson	June 14,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37†		
Borrowed Trouble	Olsen and Johnson			
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37†		
(See "In the Cutting Room," May 15,'37.)				
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†		
Love Ahoy				
Meet the Boy Friend	Carol Hughes-David Carlyle	July 5,'37†		
(See "In the Cutting Room," June 12,'37.)				
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†		
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37†		
Rhythm in the Clouds 6017	Warren Hull-Patricia Ellis	June 21,'37†		
She Didn't Want a Sheik	Ramon Novarro-Lola Lane			

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37†	58	June 12,'37
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Border Cafe (G) 730	John Beal-Armida	June 4,'37†	*65	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Hollywood Cowboy 783	George O'Brien-Cecilia Parker	May 28,'37†		
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13,'37, p. 80.)				
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37†	*65	May 29,'37
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37†	*70	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	116	May 8,'37
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 82; June 5,'37, p. 67.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37†	74	June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26
Toast of New York 719	Edward Arnold-Frances Farmer	June 11,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37.	82	Oct. 17
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
You Can't Buy Luck (G)	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute	James Ellison-Marsha Hunt			
House in the Country	Fred Stone-Marjorie Lord			
(See "In the Cutting Room," June 12,'37.)				
Life of the Party, The	Gene Raymond-Harriet Hilliard			
Make a Wish	Bobby Breen-Marion Claire			
New Faces of 1937	Joe Penner-Harriet Hilliard	July 2,'37†		
On Again—Off Again	Wheeler and Woolsey	July 9,'37†		
(See "Easy Going," "In the Cutting Room," May 22,'37.)				
Stage Door	Kath. Hepburn-Ginger Rogers			
Super Sleuth	Jack Oakie-Ann Sothern	July 16,'37†		
(See "In the Cutting Room," May 22,'37.)				
Take the Heir	Guy Kibbee-Cora Witherspoon	July 23,'37†		
(See "In the Cutting Room," May 22,'37.)				
Vivacious Lady	Ginger Rogers-James Stewart			
Windjammer	George O'Brien-Constance Worth			
(See "In the Cutting Room," May 29,'37.)				
You Can't Beat Love (G)	Preston Foster-Joan Fontaine	July 25,'37†	*60	June 5,'37

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Meldoy of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21.)					

Title	Star		Rel. Date	Running Time Minutes	Reviewed
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 28
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37

Coming

Title	Star		Rel. Date	Running Time Minutes	Reviewed
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23†	70	Oct. 24,'31
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
(Exploitation: Feb. 13,'37, p. 89.)				
Big Business (G)	Jed Prouty-Spring Byington	June 18,'37†	61	Apr. 17,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 29
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 19
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 26
(Exploitation: Nov. 21, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
(Exploitation: June 5,'37, p. 64.)				
She Had to Eat	Rochelle Hudson-Jack Haley	June 11,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Rob't Taylor	May 28,'37†	*90	May 22,'37
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37†	82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Feb. 13,'37

Coming

Born Reckless	Rochelle Hudson-Brian Donlevy	July 9,'37†		
(See "In the Cutting Room," May 29,'37.)				
Californian, The	Ricardo Cortez-Marjorie Weaver	July 16,'37†		
Danger, Love at Work	Ann Sothern-Jack Haley			
Heidi	Shirley Temple-Jean Hersholt			
Lady Escapes, The (G)	Gloria Stuart-Michael Whalen	July 23,'37†	*65	June 5,'37
Lancer Spy	Peter Lorre-Dolores Del Rio			
Love Under Fire	Loretta Young-Don Ameche			
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven	Claire Trevor-Michael Whalen			
(See "In the Cutting Room," Apr. 17,'37.)				
Sing and Be Happy	Anthony Martin-Dixie Dunbar	June 25,'37†		
(See "In the Cutting Room," May 1,'37.)				
Slave Ship 746	Wallace Beery-Warner Baxter	July 2,'37†		
(See production article, Mar. 13,'37, p. 16.)				
Thin Ice	Sonja Henie-Tyrone Power			
(See "In the Cutting Room," May 29,'37.)				
Too Much Limelight	Jed Prouty-Spring Byington			
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field		66	Apr. 17,'37
Wee Willie Winkie	Shirley Temple-V. McLaglen	July 30,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Wild and Wooly	Jane Withers-Robt. Wilcox			
You Can't Have Everything	Alice Faye-Don Ameche			
(See "In the Cutting Room," May 15,'37.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Ernold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan.30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
(Exploitation: June 12,'37, p. 96.)				
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)				
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Sept. 4†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27†	83	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70.)				
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p.92.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71.)				

Coming

Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	80	Mar. 6,'37
Dead End	Sylvia Sidney-Joel McCrea			
52nd Street	Ian Hunter-Pat Paterson			
Gone with the Wind				
Hurricane	Dorothy Lamour-Jon Hall			
Knight Without Armour	Marlene Dietrich-Robt. Donat			
Pagliacci (G)	Richard Tauber-Steffi Duna		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)				
Prisoner of Zenda	Ronald Colman-M. Carroll			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stella Dallas	Barbara Stanwyck-John Boles			
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison		82	June 12,'37
Vogues of 1938	Warner Baxter-Joan Benett			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	May 29,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77½	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20†	63	Nov. 28
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79: May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,37, p. 92.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	65	Apr. 3,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Armored Car 1004	Robert Wilcox-Judith Barrett	June 20,'37†		
(See "In the Cutting Room," May 22,'37.)				
Black Aces	Buck Jones-Kay Linaker	Sept. 5,'37		
Hell on Ice	John Wayne-Judith Barrett			
100 Men and a Girl	Deanna Durbin-Adolphe Menjou			
I Cover the War 1016	John Wayne-Gwen Gaze	July 4,'37†	68½	
(See "In the Cutting Room," May 22,'37.)				
Love in a Bungalow 1009	Kent Taylor-Nan Grey	June 27,'37†	66	
(See "In the Cutting Room," June 12,'37.)				
Reported Missing	Wm. Gargan-Jean Rogers			
Road Back, The 1005	Larry Blake-John King			
(See production article, Apr. 24,'37, p. 16.)				
That's My Story	Claudia Morgan-Wm. Lundigan			
Too Clever to Live	Tom Brown-Barbara Reed			
Westbound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Flying Fists	Herman Brix-Jeanne Martel	Apr. 25,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Roaring Motors	Herman Brix	May 30,'37†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Trail Feud, The	Tom Tyler-Harlene Wood	May 1,'37†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		
Winning Stroke, The	Herman Brix	June 15,'37†		

Coming

Brothers of the West	Tom Tyler	June 30,'37†		
Lost Ranch	Tom Tyler	July 10,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27,'37, p. 82.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37†	60	June 12,'37
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The 115	George Brent-Anita Louise	May 22,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
(Exploitation: Apr. 10,'37, p. 91.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	*100	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Slim 114	Pat O'Brien-Henry Fonda	June 12,'37†	86	
(See "In the Cutting Room," Jan. 16,'37.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37†	60	Mar. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter	Joan Blondell-Pat O'Brien			
(See "In the Cutting Room," May 29,'37.)				
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Confession	Kay Francis-Ian Hunter			
(See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)				
Dance, Charlie, Dance (G)	Stuart Erwin-Jean Muir		*65	May 1,'37
Deep South, The	Gloria Dickson-Claude Rains			
(See production article, May 8,'37, p. 16.)				
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Food for Scandal	Fernand Gravet			
Footloose Heiress	Craig Reynolds-Ann Sheridan			
(See "In the Cutting Room," Apr. 10,'37.)				
Inside Story	Ronald Regan-June Travis			
Lady Luck	Barton MacLane-Ann Sheridan			
(See "In the Cutting Room," May 8,'37.)				
Marry the Girl 116	Frank McHugh-Mary Boland	July 31,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Perfect Specimen, The	Errol Flynn-Joan Blondell			
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37†	58	
Singing Marine, The 101	Dick Powell-Doris Weston			
(See "In the Cutting Room," Mar. 27,'37.)				
That Certain Woman	Bette Davis-Henry Fonda			
(See "In the Cutting Room," May 29,'37.)				

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls.	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†	79	
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Great Love of Beethoven	Harry Baur			
Itto	Simone Berriau			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	93	Oct. 8
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11	95	Dec. 13
Cloistered (G)		Best	May 9	80	Nov. 7
(Exploitation: Mar. 27,'37, p. 78.)					
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wesley	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18	70	Sept. 26
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 8
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pearls of the Crown A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Habsburg.")					
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 8
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 8
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	18
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
False Alarms (10-10) (3 Stooges)	Aug. 16†	18
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
From Bad to Worse Charlie Chase	June 4,'37†	
Grand Hooter (6-5-37) Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Lodge Night Andy Clyde	June 11,'37†	
Loves Comes to Mooneyville (1-2-37)	Nov. 14†	18
My Little Feller Andy Clyde	May 21,'37†	
New News (4-17-37) (Collins-Kennedy)	Apr. 1,37†	17½
Oh, Duchess (11-21) Polly Moran	Oct. 9†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Whoops, I'm an Indian (3 Stooges) (11-14)	Sept. 11†	20
Wrong Miss Wright, The Charlie Chase	June 18,'37†	
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Foxy Pup, The (6-5-37)	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	7
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7)	Oct. 2†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Stork Takes a Holiday, The	June 11,'37†	
Two Lazy Crows (11-28)	Nov. 26†	7
COLUMBIA TOURS		
Gold Quest of the Ages... (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	
Haiti's Black Napoleon	Aug. 6,'37†	
Pirate Parts of the Caribbean	July 2,'37†	
Star Gazers (11-7)	Oct. 15†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14)	Sept. 4†	9½
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18†	11
Wedding Deal, The	Feb. 26,'37†	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3) (6-5-37)	May 20,'37†	
Community Sing (No. 4)	Aug. 18,'37†	
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18†	9
HAPPY HOUR		
Goose Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.
KRAZY KAT CARTOONS		
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time	May 6,'37†	
19. Masque Raid, The	June 25,'37†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win (6-12-37)	May 7,'37†	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10)	Aug. 30	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Riding the Waves	June 4,'37†	
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14)	Oct. 26†	10
Sport of the Seasons	June 18,'37†	
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37†	
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—(5-29-37)	Apr. 30,'37†	9½
No.9—	May 22,'37†	
No. 10—	June 4,'37†	
No. 11—	June 25,'37†	
SPECIAL		
Belgium (3-6-37)	Dec. 25†	8½
Castle Town of France (2-20-37)	Nov. 1†	8½
Old Paris and Berne (2-20-37)	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11†	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10)	Sept. 18†	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	7
Homeless Pup, The	July 23,'37†	1 rl.
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 29†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	1 rl.
Ozzie Ostrich Comes to Town	May 28,'37†	7
Paper Hangers, The	July 30,'37†	1 rl.
Pink Elephants	July 9,'37†	1 rl.
Play Ball	June 11,'37†	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26)	Dec. 13†	11
Crystal Ballet	May 28,'37†	11
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Ornamental Swimming	June 4,'37†	10
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Girls Ahoy!	June 11,'37†	17
Hamlet and Eggs	June 18,'37†	2 rls.
Happy Heels (8-22)	Aug. 1†	18
Her Accidental Hero	May 21,'37†	17
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love in Arms	May 28,'37†	18
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20†	19
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19)	Dec. 13†	19
Spring Is Here	Oct. 30†	20
That's the Spirit	June 25,'37†	2 rls.
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo (5-29-37)		10
Broadway Dance Parade	June 15,'37†	10
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers (6-5-37)	Aug. 15†	12
Floridian Curiosities (5-29-37)	Jan. 10,'37†	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)		12
Isle of Paradise		11
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
No. 10—It May Happen to You	June 5,'37†	21
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Floral Japan		
Hong Kong, Hub of China	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12†	9
Rocky Mountain Grandeur	June 26,'37†	8
Serene Siam	May 29,'37†	
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The	May 29,'37†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Have Courage	June 12,'37†	
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood: Second Step (2-20-37)	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Vote (9-5)	Sept. 5†	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10
MUSICAL COMEDIES		
Carnival in Paris	May 29,'37†	21
Girl's Best Years, A (2-20-37)	Dec. 25†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7)	Sept. 26†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Bored of Education (9-5)	Aug. 29	10
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Roamin' Holiday	June 12,'37†	11
Rushin' Ballet	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7)	Sept. 26†	10
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Golf Mistakes	June 12,'37†	10
Grand Bounce, The	May 22,'37†	11
Hurling (1-9-37)	Nov. 14†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill")		10
Sports on Ice	Oct. 10†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.)	Apr. 9,'37†	21
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5†	11
Song of Revolt	May 29,'37†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The	June 18,'37†	7
Making Friends	Dec. 18†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	7
Pudgy Picks a Fight (5-22-37)	May 14,'37†	8
Training Pigeons	Sept. 18†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Car-Tune Portrait, A	June 25,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4†	8
Hawaiian Birds	Aug. 28†	9
Play Safe	Oct. 16†	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	10
Friml Favorites Rudolf Friml, Jr., and Orch.	June 4,'37†	11
Gypsy Revels (8-22) Yasha Bunchuk and Orch.	Aug. 7†	11
Installment Collector, The Fred Allen	July 24,'37†	10
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Night in Manhattan	July 30,'37†	10
Rah, Rah, Football Will Osborne and Orch.	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	10
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Star Reporter, The No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37†	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37†	11
MUSICAL ROMANCE **(Technicolor)**		
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	July 23,'37†	9
Song of the Islands (5-22-37)	May 21,'37†	10
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20†	10
PARAGRAPHICS		
Aviator Shorty	July 23,'37†	10
Broadway Highlights, No. 8	Dec. 11†	10
Broadway Highlights, No. 9		10
Circus Comes to Town, The	June 25,'37†	10
Game Trails	Apr. 30,'37†	10
It's a Living	Mar. 5,'37†	10
Lulu's Love	Aug. 14†	10
Nobody Home	Apr. 2,'37†	10
Rhythm of the River	Oct. 9†	10
Safety in the Air (5-22-37)	May 28,'37†	10

Title	Rel. Date	Min.
Sailor Shorty	Oct. 23†	10
Straight as an Arrow (11-21)	Sept. 18†	10
That's Their Business	Nov. 13†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	9
PARAMOUNT PICTORIAL		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All Aboard	Nov. 13†	11
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	9
No. 7 — Magic Caverns — Albert Payson Terhune— Swing Fashions	Feb. 12,'37†	9
No. 8 — Tides of Fundy — Home of the Rainbow— Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	11
No. 10 — Sailboat Time — Twilight on the Trail— Magnetic Music (5-22-37)	May 7,'37†	11
No. 11—Fishing Highlights	June 4,'37†	11
No. 12—	July 2,'37†	10
PARAMOUNT VARIETIES		
Fashions in Love	July 24	8
Rhythm Party, The	June 26	9
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Hold the Wire	Oct. 23†	7
Hospitaliky	Apr. 16,'37†	7
I'm in the Army Now	Dec. 25†	7
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Lost and Foundry	July 16,'37†	7
Morning, Noon and Night Club	June 18,'37†	7
My Artistical Temperature	Mar. 19,'37†	7
Never Kick a Woman	Aug. 28†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
Twisker Pitcher, The	May 21,'37†	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE **(Cinecolor)**		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	11
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	11
No. 6	July 2,'37†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 31	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37†	8
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37†	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	8
You Came To My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.
GRANTLAND RICE SPORTLIGHTS **(NEW SERIES)**		
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10

Title	Rel. Date	Min.
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz, The (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37†	10
No. 37—Swing Stars (5-22-37)	May 14,'37†	10
No. 38—Pan-American Champions	June 11,'37†	10
No. 39—Rhythm of the Game	July 9,'37†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 25	July 10	5
EASY ACES		
Etiquette	Nov. 29	9
HEADLINER SERIES		
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Dummy Ache	July 10	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Vocalizing (10-10)	Oct. 23†	20½
MAJOR BOWES AMATEUR PARADE		
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18
No. 11—		
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That (1-30-37)	Dec. 4†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4†	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
That Man Samson	May 28,'37†	19
RAINBOW PARADE CARTOONS		
Cupid Gets Her Man	July 24	7
Inlawful	Apr. 30,'37†	
It's a Greek Life (3-28)	Aug. 2	7
Toonerville Picnic	Oct. 2†	7
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18†	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)		18
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37†	9½
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37	9
Ladies Day	Dec. 18†	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting On the Dog	Feb. 12,'37†	
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26)	Nov. 20†	11
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Swamp Land	Sept. 18†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	19
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wrong Romance, The	May 14,'37†	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Florida Cowboy	June 11,'37†	9½
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11†	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-18)	Nov. 13†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
101. Mickey's Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
SILLY SYMPHONIES		
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27. (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37†	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36 (5-15-37)	May 10,'37†	9½
No. 37 (5-15-37)	June 7,'37†	9½
No. 38	July 5,'37†	10
No. 39	Aug. 2,'37†	

MEANY-MINY-MOE CARTOONS

Big Race, The (3-13-37)	Mar. 3,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers (5-15-37)	Apr. 26,'37†	7
Stevedores, The	May 24,'37†	7
Turkey Dinner	Nov. 30†	8

MENTONE MUSICAL COMEDIES

Alpine Cabaret	Aug. 4,'37†	10
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The (5-15-37)	May 12,'37†	10
Flippen's Frolics (7-11)	July 14	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10)	Sept. 30†	11
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes With Rhythm (5-15-37)	June 9,'37†	10
Singing Bandit, The	July 7,'37†	10
Television Highlights	Dec. 23†	10

OSWALD CARTOONS

Battle Royal (7-18)	June 22	7
Beachcombers (10-3)	Oct. 5†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30†	7
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Trailer Thrills (5-15-37)	May 3,'37†	7
Unpopular Mechanic (10-17)	Nov. 6†	8
Wily Weasel, The	June 7,'37†	7

STRANGER THAN FICTION SERIES

No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8½
No. 30—Novelty (12-26)	Dec. 7†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty	June 21,'37†	9
No. 38—Novelty (5-15-37)	July 19,'37†	9
No. 39—Novelty	Aug. 16,'37†	

UNIVERSAL SPECIAL

King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Sylvia Foos		
Vitaphone Stageshow	July 25	10
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	11
Nickel Lowdown Charles Kemper	May 1,'37†	11
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37†	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37†	

BIG V. COMEDIES

Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Oily Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Song of a Nation, The (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	20
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	20
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
"Give Me Liberty" John Litel	Dec. 19†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	20
Mail and Female Ken Murray	Mar. 27,'37†	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	21
Movie Mania Dave Apollon	May 8,'37†	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	20
Day at Santa Anita Sybil Jason	May 22,'37†	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37†	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37†	
Rhythm Roundup, The Estelle Taylor	June 19,'37†	

COLORTOUR ADVENTURE

(Cinecolor)

Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	10
Along the Mediterranean	Dec. 5†	10
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	10
Alpine Grandeur	May 15,'37†	1 rl.
Gateway to Africa (6-12-37)	June 12,'37†	10

LOONEY TUNES

No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	8
No. 34—Porky's Duck Hunt	Apr. 17,'37†	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37†	8
No. 36—Porky's Building	June 19,'37†	

MELODY MASTERS

Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)	Oct. 17†	11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)	Nov. 28†	10
Jimmie Lunceford and Orch. (1-23-27)	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	11
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch.	May 29,'37†	1 rl.
Eliseo Grenet and Orch.	June 19,'37†	

MERRIE MELODIES

(In Color)

No. 23—I Love to Singa (6-20)	July 18	7
No. 24—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 25—At Your Service, Madame	Aug. 29	7
No. 26—Toy Town Hall (9-19)	Sept. 19	7
No. 27—Boulevardier of the Bronx	Oct. 10†	7
No. 28—Don't Look Now	Nov. 7†	7
No. 29—Coocoonut Grove	Nov. 28†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella With the Fiddle (4-10-37)	Mar. 27,'37†	8
No. 34—She Was An Acrobat's Daughter	Apr. 10,'37†	8
No. 35—Ain't We Got Fun	May 1,'37†	8
No. 36—Clean Pastures	May 22,'37†	
No. 37—Uncle Tom's Bungalow	June 5,'37†	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37†	8
No. 39—Sweet Sioux	June 26,'37†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 12—Can You Imagine	July 11	10
No. 13—For Sport's Sake	Aug. 8	10

PEPPER POT

Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	10
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records —Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	10
No. 9—Hats—Bathing Suits	May 11,'37†	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37†	
No. 11—Milk—Rugs	June 19,'37†	

VITAPHONE NOVELTIES

Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Cept. 26†	10
Ounce of Invention, An Ray Gross	Oct. 24†	10
Oklahoma As Is Cal Tinney	Dec. 19†	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	
Whale Ho (7-14)	Feb. 13,'37†	10
Medium Well Done Hardeen	Mar. 6,'37†	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	11
Home Run on the Keys 4-3-37) Babe Ruth	Apr. 24,'37†	8
Check Your Cash Luis Zingone	May 22,'37†	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14	
S. O. S. Coast Guard 6441	Aug. 28,'37†	
Vigilantes Are Coming, The 3582 Bob Livingston-Kay Hughes	Aug. 22	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19†	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-8) Buck Jones-Maria Shelton (15 episodes)	July 6†	
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37†	
Wild West Days Johnny Mack Brown	July 5,'37	

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Vertigre, Nebraska

Dear Herald:

This town of Vertigre is on the west bank of the Vertigre creek. Whether the town gets its name from the creek or the creek gets its name from the town we don't know; we are presuming, however, that the town got its name from the creek, as the creek was there before the town got there.

To get into the town from either direction it would be well to put your car in low gear and to get out it would also be well to step on the gas. We presume the census taker would rate the town at about twelve hundred, all Americans with about ninety per cent of Bohemish ancestry, and Bohemians are good patrons of amusement places and that's why Leonard Jecminek opened the Empress theatre, and it is at the Empress where the amusement loving public gather to see a good show.

Mr. Jecminek is not only a good theatreman but he is also an enthusiastic and ardent reader of the HERALD, and when you combine these two characteristics in one man you have something to write home about.

▽

Farther down the creek, near where it empties into the Missouri river, we found the town of Niobrara. Niobrara is on the east bank of the Niobrara river and not so very far from the south bank of the Missouri (both streams are said to be full of catfish), and Niobrara is about the oldest, if not the oldest, town in north Nebraska. It has a population of about fifteen hundred Niobrara folks, all orderly and sober and pretty generally prosperous, and as a result of this condition W. C. Kroll is enjoying fairly good business at his Koster theatre.

W. C. finds time from his duties at the theatre, the Ford garage and machine shop and filling station to read the HERALD, and this, you will agree, makes W. C. a pretty busy man.

Niobrara is partly surrounded by the Indian reservation, and when W. C. plays a "Western" he can always count on a full house, because "Johnnie-Long-Dog, High-Hawk, Screaming-Eagle and their squaws and papooses and other friends like to see 'em heap-ride-'em-cowboy."

Close to Niobrara is a state park. It is an island in the Niobrara river and comprises something like 300 acres, and it is a fine location for campers and those who like to fish. Being close to Niobrara, where they can find amusement at the Koster theatre, makes this camping place an ideal place to spend a vacation.

▽

We read in the morning paper a statement by some writer that the land is so wet and so soaked with water that the farmers in western Nebraska are unable to get in the fields, and the article winds up by saying that "they are experiencing the worst dust storm in the history of the country." This one ought to go to Ripley's "Believe It or Not" column. If you can believe this, how about this one? While we were fishing in the gulf last winter with J. C. Fanning of Brownsville a dust storm came in from the gulf that was so dense that we couldn't see the shore for the fog. Ask J. C. about this; he will vouch for it. In fact, he will vouch for almost anything.

Then we read another article, presumably by someone connected with that "shelterbelt," asking, "How many trees does it take to make a forest?" This question probably comes from someone at a desk in some alphabetical bureau down in Washington. The next thing we know someone connected with some water conservation project will be inquiring how many drops of water it takes to make an ocean. If it weren't for these "experts" how in the world could this country survive?

But speaking of "shelterbelts." We saw one yesterday that would make a good place for the government to try out its dogs.

▽

The next town we came to was Center. Center is the county seats of Knox county, and the county seat was located there because the voters wouldn't consent to locate the county seat in Bloomfield, Creighton or Niobrara.

When you go to Center look out for the traffic signals and street cars, although there are none there. And as you go into the town a sign board will advise you that it has a population of something like 145 persons. Center has a court house built largely through the assistance of Uncle Sam, although Sam didn't do any of the heavy work on the building.

SHORT PRODUCT PLAYING BROADWAY

Week of June 12

CAPITOL	Golf Mistakes	MGM
CENTRAL	Grand Hooter	Columbia
CRITERION	Jacques Fray and His Orchestra	Vitaphone
	Streamlined Greta Green	Vitaphone
MUSIC HALL	March of Time, No. 11	RKO Radio
	Riding the Waves	Columbia
PARAMOUNT	Popular Science, No. 4	Paramount
	Pan-American Champions	Paramount
	Nobody Home	Paramount
RIALTO	Screen Snapshots, No. 8	Columbia
	Mickey's Rival	United Artists
ROXY	Grampy's Indoor Outing	Paramount
	My Little Feller	Columbia
	Fleet Hoofs	Columbia
STRAND	Uncle Tom's Bungalow	Vitaphone
	Pictorial, No. 7	Vitaphone

Then we came to Bazille. Bazille at one time had visions of being the metropolis of the west but now it is but a faint memory in the minds of the oldest inhabitants. About 35 people, including one filling station, constitute the gross population of the city.

Creighton was the next. Creighton is surrounded by a very prosperous country; in fact is surrounded by about as good country as can be found west of Hoboken, and it is here that the factory of the Largen Sound Device and Largen Cooling System is located, and while it might not be proper to say a whole lot about it here, yet we do desire to say that these systems are being used in hundreds of theatres in this country as well as several of the foreign countries. We say this because Fred Largen is an old friend of ours and an old friend of the HERALD.

Clif Largen, his son, operates the Lyric theatre, and when you see Clif he will remind you a whole lot of his Dad, in that neither of them stutter. The Lyric is the gathering place of Creighton's amusement loving populace who have come to know that they are always assured of a comfortable theatre and the best entertainment that Hollywood can furnish.

▽

Then we came home and the next day we got a cold wave from Valley City, North Dakota, and the heavy wind whipped a lot of tomatoes and poll beans until we will probably have to replant them. Doggone the doggone luck anyhow.

▽

Yesterday we saw a fellow from Arkansaw drive down the street with a flea-bitten broncho hitched to a buggy without a top and he drove up near us and stopped. A fellow standing nearby said to us, "I see we have gone back to 'the horse and buggy days,'" and when he tried to go the horse wouldn't budge a step. It reminded us of old Abner Stoner back in Indiana. Ab had a mare that had notions of her own. She was balky and wouldn't budge if she didn't want to, and so Ab decided to trade her off to a neighbor. The neighbor asked him if she was gentle and Ab said she was so gentle that she would stand without hitching, and so the trade was made. In a few days he came back and said, "Say, Ab, that mare is balky; she won't budge a foot if she don't want to," and Ab said, "Did you hitch her?" and the fellow said, "No, I didn't have to," and Ab said, "Well, I guaranteed her to stand without hitching, didn't I." Then Ab grinned and the fellow said, "Say, Ab, you ought to be at the head of the Animal Husbandry Department."

That's all folks, there hain't goin' to be no more.

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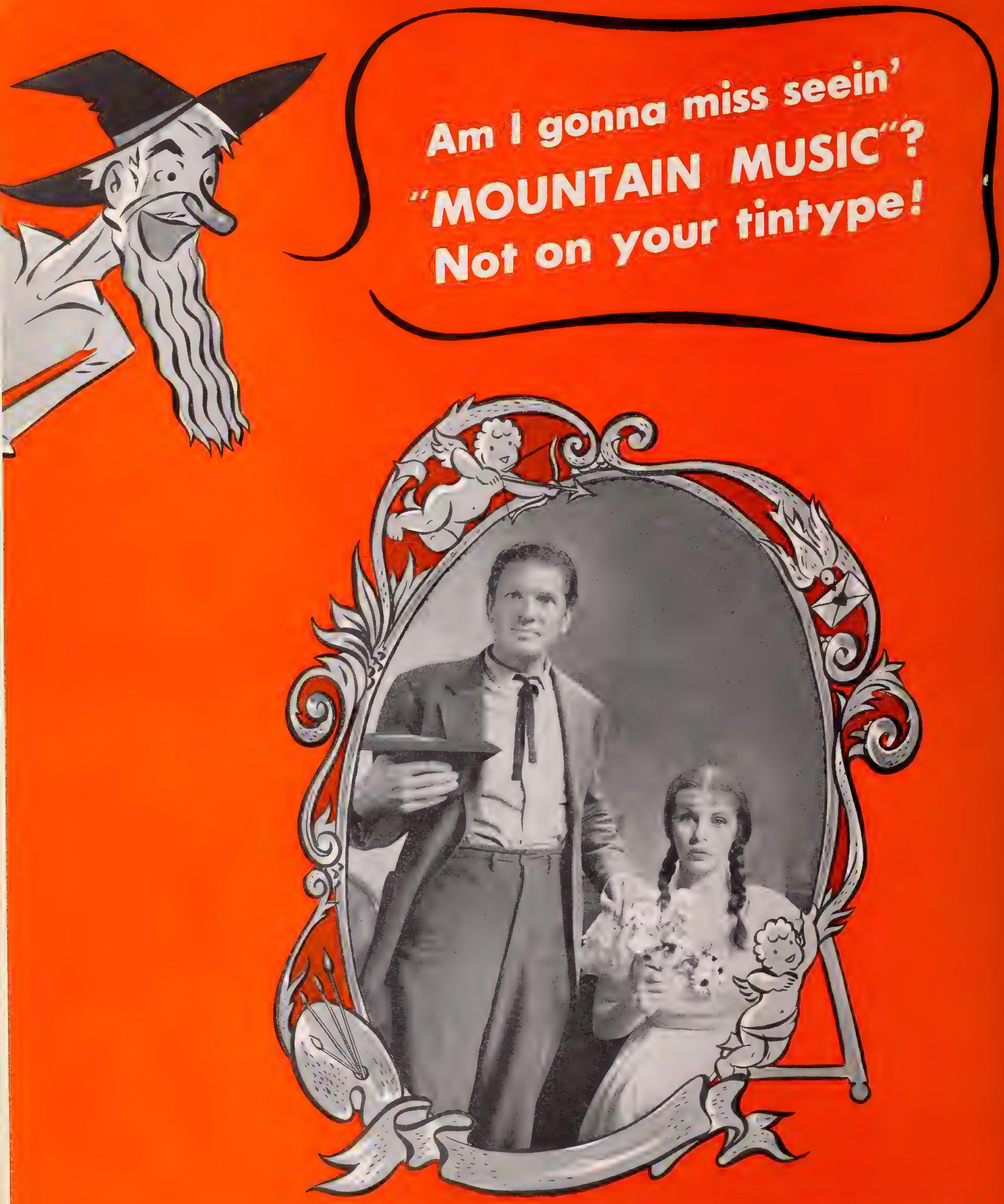
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MOTION PICTURE HERALD

At home

Allied Engages John P. Devaney, Minnesota Supreme Court Judge, to Enlist Public Aid in "Divorce Bill" Cause

SEC Tells Congress "Paramount Feud" Was Typical of Interferences with Progress of Corporate Reorganizations

Motion Picture Industry Unions Consolidate Gains in New Organization Moves in Studios, Exchanges and Theatres

Distributors' Refusal to Continue Support Brings End to Film Boards of Trade, 22-Year-Old "Courts" of Exchanges

And abroad

First Summarization of British Government's Quota Draft, Which May Triple Hollywood Producers' Outlay in U. K.

Alexander Korda Says He Expects $5,000,000 a Year for His London Films' Participation in United Artists Partnership

Depreciation of Admissions and Heavy Taxes Are New Worry To French Owners, Who Meet in Paris for a Common Defense

British Cinematograph Exhibitors' Convention Turns Full Attention to Trading Problems, Overbuilding, Production

RKO ANNOUNCES PRODUCT FOR COMING SEASON

VOL. 127, NO. 13 In Two Sections — Section One JUNE 26, 1937

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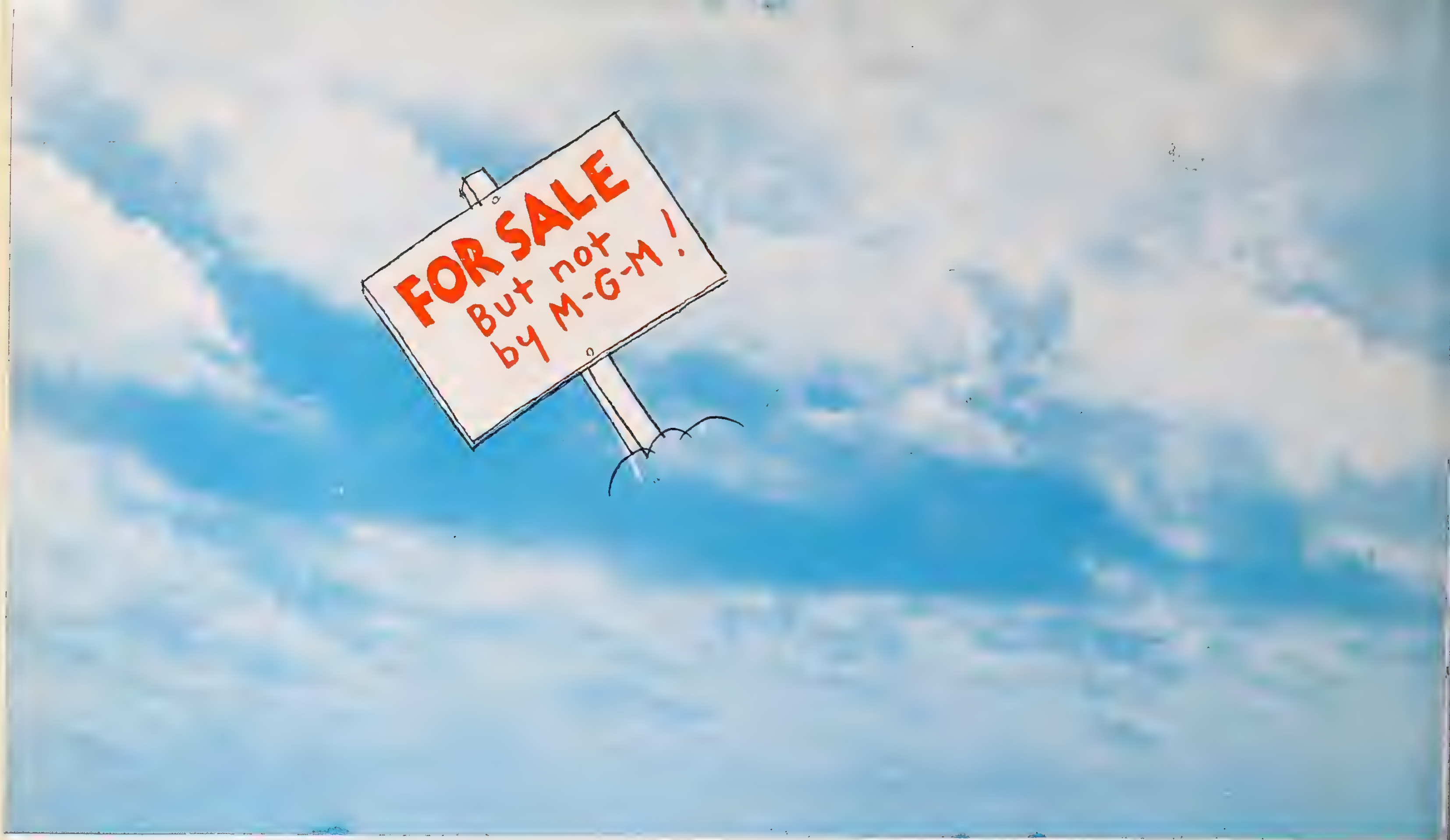

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MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 127, No. 13 June 26, 1937

COCKTAIL HOUR

THE most trite but pointed line of the week's turn of the kaleidoscope has come from Mr. Paul Block, publisher, who every now and then gets so pleased with an editorial he hires space in the New York *Times* for it. He starts: "America is at a crossroads." That's only the half of it. America is at the double-crossroads. . . . Dr. Robert Redfield, a Chicago scientist, reports discovering a happy village in Guatemala where the inhabitants have never heard of the Dionne Quintuplets, Colonel Charles A. Lindbergh and his flight, The Duke of Windsor and Mrs. Wallis Warfield. That reminds us that a lot of London was a long time hearing about that last item. . . . And now the cables have it that that blow-up in Germany about Miss Leni Riefenstahl being non-Aryan and non-acceptable as Herr Hitler's good friend, was, may be, just a frame-up by Paul Goebbels on his own motion. Those fellows will have an argument yet. . . . In New York, celebrating her one hundred and first birthday, Mrs. Henriette Wimpfheimer, attributed her longevity to three meals a day and fresh air, admitting the while that recently a daily glass of champagne has been helpful. We are progressing. The time was when all longevity was due to either Peruna or Duffy's Malt Whiskey. . . . Mr. J. Louis Orton, British authority on stammering, gives us, from shipnews, tidings that King George VI, when speech making has an expert sitting by to keep him from speeding into verbal skids. The usual admonition, delivered in a low tone, overheard recently on the radio, is "take it easy." It would have been nice if some one had said that to Edward at about the right time.

△ △ △

"NEWSREEL" POLICY

THE camps of the commentators are dithering again about the newsreels and social concerns. This time the provocation is found in the fact that Paramount News appears to have photographed a strike riot and then to have decided not to issue the pictures for reasons of policy—according to Mr. Al Richard, editor, because they might foment demonstrations.

A typical expression from the columns of complaint is that the "newsreels are sidestepping their social responsibility."

In the first place there is no occasion for what are called newsreels engaging, as a regular order of business, in making negative of controversial material of any sort.

Secondly, newsreels have no social obligations beyond those of the amusement industry and theatres they are supposed to serve. Newsreels have an obligation, if they are to be purveyed as entertainment in theatres, to be entertaining. They have no obligation to be important, informative. They can successfully present neither one side, both sides, nor the middle of any social condition or issue.

Entertainment is not properly possessed of opinion, as publications may be. The producer of a newsreel is not its publisher and can experience consumer approval or disapproval only through the theatre, which is in fact the publisher.

In the present state of the business of distribution and exhibition there is no possibility of such a selection of audiences as is common to publications of the printed word.

It is unfortunate the word newsreel ever came into existence, because it is not once in a blue moon that film has an opportunity, against wires, radio and type page, actually to deliver news. Meanwhile some entirely competent newspaper men, clinging to the fetishes of their craft, expensively continue the fiction they are in the news business, while contemporaries, without journalistic background, are misled by the practice of their rivals and the misbranding of their product.

The newsreel business has been in notably low estate for some years. It arrived there by reason of a number of adverse forces, including its own mal-adjustment to the consumer's requirements. It is not mere perversity, but indeed reaction in the crucible of performance, which has determined that the newsreel shall be the cheapest short on the market—that fictionalized re-enactments of public events should command higher rentals, and that both should be out-sold, reel by reel, by cartoons of a rodent.

MEANWHILE the newsreels in their social and industrial misfitting are still a part of the institution of the motion picture, and they can bring down upon it the complications and criticisms of the political, social and class wars of the day, to no possible profit to themselves or the screen.

At best the course of the newsreel will ever be difficult. It is not many months ago that leftist youths by demonstrations against the most commonplace of newsreel subjects, including for example some battleship parades, brought pressures enough to take the name of Hearst off the screen and give us that grey neutral title "News of the Day."

The newsreel is part of the show. Ideas can be as dangerous in the news pictures as they are in the popular pabulum of the screen drama.

△ △ △

RADIO ISSUE

GREAT poignancy and considerable acumen are conveyed by a headline "Radio Control Held Hopeless" quoting Mr. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, in *Motion Picture Daily,* on his arrival from the South.

"Radio Control" means, for the purposes of this discussion, relation, or rather lack of relation, between the screen appearances and air performances of motion picture talent.

Mr. Kuykendall has discovered what was always inevitable, that the relations between the art of the motion picture and the industry of radio will be ordained by sheer, gauche, brutal economic determinism.

No one, not even among our geniuses, has yet been found who is willing to starve for the art of the cinema. Further, no one has ever been discovered who would sacrifice a dime for it. That is not at all true of the drama, literature, sculpture, painting. And that in turn is a consequence of the fact that a man can not make a motion picture. It takes a lot of men. Idealism is not a group attribute.

The talent will follow the dollars.

Also the dollars will follow the talent.

This Week

BRITISH quota provisions as set forth in the official draft of a recommended Films Act became of absorbing interest to American producers as additional details of the proposals arrived by cable and mail. The homogeneous character of the international industry was evidenced also by interest in the problems of French exhibitors who are facing depressed receipts and heavy taxes. At home observers were mulling possible long-range implications of a decision by distributors to abandon the Film Boards of Trade as a national organization after 14 years of operation as an important cog. Mr. Samuel Goldwyn's recent predictions anent the future of color, specifically Technicolor, had meaningful echoes. Independent exhibitors mustered their demands for trade practice revision. Unionization of the industry in production, distribution and exhibition proceeded rapidly but without the headline explosions which marked the studio strike. Conventions neared their close as Columbia delegates entrained for the coast and a sales meeting next week.

Census Ends

The Federal Government, closing an office in Philadelphia, announced that in the census of United States business, for which the headquarters were established, a total of 3,000,000 schedules were filed. Reports on the motion picture business were published in MOTION PICTURE HERALD as they were released.

A summary of the census and a review of the findings on the film industry are on page 112.

Expects $5,000,000

Alexander Korda, returning home to London from New York, filled in some of the details of his new agreement to buy United Artists with Samuel Goldwyn from its present owners. The principal disclosure by Mr. Korda was his anticipation of a $5,000,000 yearly return to him from the deal.

Additional aspects of the Korda-Goldwyn agreement appear on page 17.

Abandonment

After 14 years of operation as an important cog in the motion picture industry the Film Boards of Trade will be abandoned July 1st as a national organization. Local boards may continue in New York and Chicago and possibly one or two other exchange centers, but distributing companies have decided to discontinue appropriations for their operation.

The machinery which the boards set up and the causes leading to their decline and final dissolution are recorded on page 18.

Television

Conceding that some progress has been made within the past six months, and that additional developments are in the offing for the next six, the motion picture industry now concludes that television's picture still is too small, the cost too high, the show poor and the patronage meager. The opinion is official, and is based on the organized Hollywood industry's survey of television, as prepared by the Research Council of the Academy of Motion Picture Arts and Sciences.

Television, however, made an advancement this week, in public headlines, at least, with the signing of an agreement between Radio Corporation of America and the 1939 New York World's Fair, placing television at the fair as "a major attraction."

The Academy's report on television and terms of the RCA-World's Fair contract, appear on page —.

Chromatics

Samuel Goldwyn's announcement that he will concentrate in the future on productions in color—Technicolor—was followed almost immediately by publicity releases from United Artists detailing the plans of other producers, Walter Wanger and David Selznick, as well as other activities in the field.

See page 126.

* * *

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Managers' Round Table	Page 117
Technological	Page 111
What the Picture Did for Me	Page 113
Release Chart	Page 127

Ruling on RKO Claims

The latest developments in the RKO reorganization proceedings in New York this week were featured by the statement of O. C. Doering, of counsel to the RKO trustee, that only $21,176,694 of the $55,000,000 total of claims can be allowed by the federal courts, as Special Master George W. Alger said he "would rather be too conservative than too liberal with creditors' money."

Se story on page 14.

Trebled Costs

Production outlays of Hollywood producers in England are seen tripled by the new Quota Law that has been drafted by the British Government, proposing, as it does, a minimum cost clause imposing a $75,000 negative outlay per feature.

The first summarization of the new Act, which already is alarming exhibitors because of its threatening creation of a product shortage, starts on page 12.

Split

The four-day meeting of the Independent Supply Dealers Association at the Medinah Club in Chicago ended Monday with a split between the dealers and the supply manufacturers and the formation of an association by the manufacturers to foster exhibits in the future of their products.

Details of the Chicago meeting, and of the new association, are found in the story on page 103.

Silver Jubilee

Frederick Mercy, Sr., this month rounds out 25 years in exhibition, in Washington's Yakima Valley, and the Chambers of Commerce and citizens and press are paying tribute at banquet table and in newspaper headlines.

Mr. Mercy's progress, from one theatre in 1912 *to* 15 *in* 1937, *is described on page* 106.

Nuisance Tax Fight

Legislative matters pertinent to the motion picture industry attracted attention this week in Washington, where progress was reported by both sides in the fight to modify the administration sponsored Doughton measure extending socalled nuisance taxes for another two years, and in New York City, Indianapolis, Kansas City, Philadelphia, St. Louis and Vancouver, B. C.

The story, in which the developments in Washington and throughout the country are discussed, is found on page 73.

Re-echo

A second echo in Washington to Paramount's reorganization was heard this week when the Securities and Exchange Commission presented to Congress another report on its findings in hearings on reorganizations of Paramount and other large corporations. Activities in Paramount's proceedings were cited as typical of those requiring federal legislation to protect reorganizing companies and their stockholders.

At the same time, the SEC published reports of stock transfers in Paramount, Warner Brothers, Columbia and Pathe.

Details of both of this week's SEC activities will be found on page 71.

Strong But Silent

Unionization of the motion picture industry continues in every department but without the headline attention which marked the recent Hollywood studio dispute. Theatre and exchange employees are organized under the banner of the IATSE and conferences on wages and hours are proceeding apace.

Countrywide reports on the situation are assembled in the story on page 16.

Conventions

Columbia, meeting Sunday in Los Angeles, will bring the new season's product list nearly to completion with only Gaumont British remaining on the convention schedule. The total announced for the year so far is 545 features with the Columbia, GB and independent lists expected to swell this figure to nearly 700.

Meetings are reported and plans discussed on page 99.

Defeated

A resolution which would have placed New York City's campaign to return musicians to theatres on a national basis was defeated at the American Federation of Musicians convention which also delayed action on the matter of hours and employment conditions of union members at Hollywood studios.

Details of the convention are reported on page 100.

Quandary in France

Depreciation of admissions and heavy taxes are giving exhibitors in France considerable worry, writes Pierre Autré from Paris. A closer union of the Exhibitors' Syndicate is sought to present a more solid front against adverse conditions.

The report is on page 96.

Pact Unchanged

A recent agreement reached between Will H. Hayes, president of the Motion Picture Producers and Distributors of America and Premier Mussolini will not be affected by a decree published this week in the Official Gazette in Rome. The decree put into effect an increase in the dubbing tax on films imported into Italy and established a new quota for theatres with respect to Italian films.

Mr. Hays' agreement with Premier Mussolini provided for the number of American films to be imported into Italy and the amount of money which American companies could export from Italy. The new decree raises the dubbing tax from 30,000 lire to a range of from 50,000 to 110,000 lire. The quota is one Italian film for every two foreign pictures shown in Italian theatres.

Threats

Independent theatre owners organizations became increasingly vocal in complaints against what they claimed to be unfair trade practices and in threats of reprisal through legislation and other means. Allied States Association of Motion Picture Exhibitors announced new plans for furthering trade practice revision by law.

Leaders in the campaign are quoted at length on page 15.

MOTION PICTURE HERALD

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Protests

Action along the chance game front this week was concentrated, for the most part, in New York where the Independent Theatre Owners Association violently protested against the return of the games to the Loew's theatre circuit. Meanwhile, Bank Night distributors prepared to meet in convention in Denver as the games appeared on the way out of Texas theatres as various circuits dropped them in view of the recent court ruling there terming them violations of the state's gambling laws.

Full details of the chance game developments throughout the country this week are found in the story on page 110.

Educational

Theatre owners, ultimately, will benefit from the use of motion pictures in educational work, more than 600 persons were told by A. P. Hollis, director of the National Conference on Visual Education, at the conference's seventh annual meeting this week in Chicago.

Raymond Evans, head of the United States Department of Agriculture division of motion pictures, also informed the delegates that government films should not compete in the entertainment field.

Details of both addresses will be found in a report of the convention appearing on page 84.

Evidence

Paramount's newsreel of the clash between steel strike demonstrators and Chicago city police was subpoenaed by the Senate Post Office Committee and shown privately to the senators in the course of their investigation of the riots.

Facts about the unreleased film will be found on page 73.

Roxy Plan

Twentieth Century-Fox prepared and published details of the plan under which it will assume operation of New York's Roxy theatre, long in the hands of a trustee. Final approval by a Federal court is necessary before the agreement becomes effective.

Legal and financial details are explained on page 98.

Anti-Ascap

Wisconsin followed the lead of five other states in enacting tax legislation which, in effect, will make virtually impossible operations of the American Society of Composers, Authors and Publishers which collects music royalties for its members.

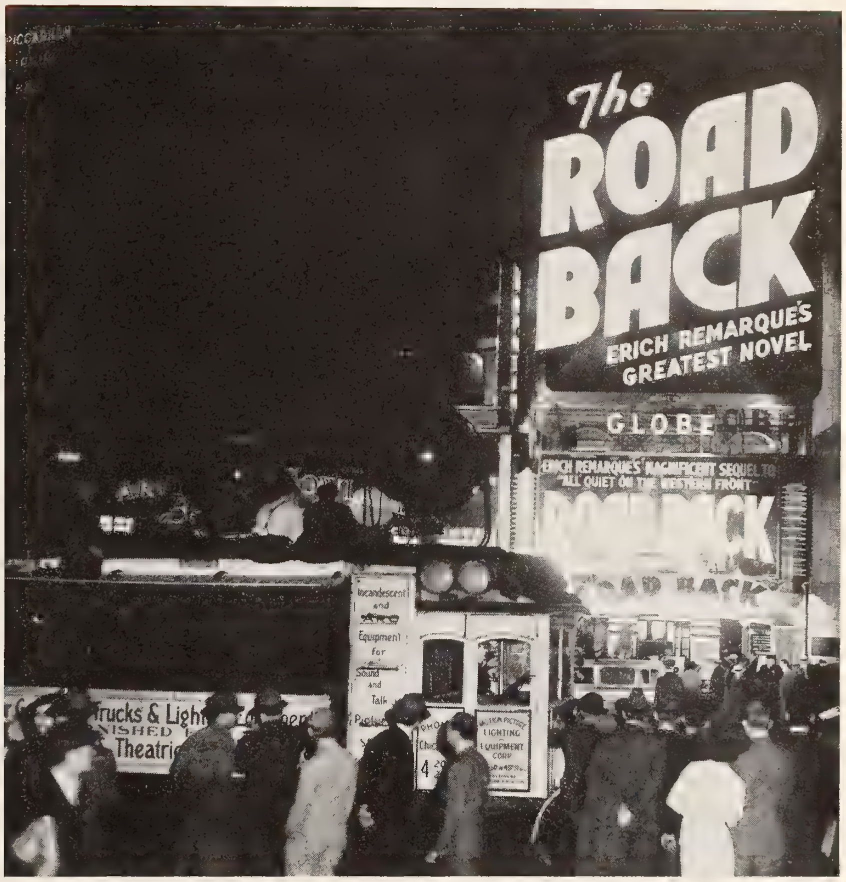
Passage of the law is reported on page 106.

This Week in Pictures

MISS BEVERLY ARNETT, representing 1,500 junior college stage, screen and radio students, presents David O. Selznick, president of Selznick International Pictures, with a gold cup "in recognition of the supreme contribution to motion pictures, 'A Star Is Born'." The cup was the first award of its kind to be made by the undergraduate students.

Ned E. Depinet, vice-president of RKO Radio, satisfies a lifetime yearning with Billy Rose's costume and properties during a visit to Mr. Rose's show emporium, the Dallas Exposition. The gun positively is not pointed at exhibitors.

Otto Brower (below left), 20th Century-Fox director bound for Africa to film "Stanley and Livingstone," was accompanied on the Normandie by Mrs. William Goetz and her husband, vice-president of the company and executive assistant to Darryl Zanuck. Mr. and Mrs. Goetz, however, will not continue to the Dark Continent.


The ROAD BACK
ERICH REMARQUE'S GREATEST NOVEL
GLOBE
ERICH REMARQUE'S MAGNIFICENT SEQUEL TO "ALL QUIET ON THE WESTERN FRONT"
ROAD BACK
Incandescent and Equipment for Sound and Talk
Trucks & Light
Theatri
MOTION PICTURE LIGHTING EQUIPMENT CORP

HOPE HAMPTON, former star of the opera, stage and screen, accompanied her husband, Jules E. Brulatour, president of Brulatour, Inc., to the premiere of Universal's feature, "The Road Back," which took place at the Globe theatre in New York, notwithstanding the evidence of the London touch in the advertising signs visible in the photograph of the theatre front. For Klieg lights and crowds the Broadway premiere of the film, which is based on Eric Maria Remarque's story of post war Germany, equalled the reception accorded any new picture this season. Miss Hampton, a favorite in silent pictures, recently took a screen test under the auspices of Universal.

Nagamasa Kawakita, head of Towa Shoji-Kaisha, distributor of European and American pictures in Japan, arrived in New York this week accompanied by his wife and the Japanese star, Setsuko Hara, who is shown with him. The distributor will show prints of Miss Hara's latest picture, "The New Earth," or "Daughter of the Samurai," to American showmen as a sample of Japanese production designed for international release. About 500 features will be produced in Japan this year, he said, the large number made necessary by extensive use of triple bills.

QUOTA LAW WILL TRIPLE U. S. COSTS IN ENGLAND

Minimum Cost Clause Imposes a $75,000 Negative Outlay, but Without Footage Relief; First Summarization of the New Act

by BRUCE ALLAN
in London

Reactions already are setting in following the British Government's drafting of a Quota Law restricting motion picture imports into England, and governing the procedure of product from abroad.

Discussions and action undertaken by organized exhibitors are reported on page 74.

Ironically, the severity of the draft that now stands over the government's sponsorship had its beginning when the British film industry admitted its inability to get together on a draft of its own, and called upon the government to make one for it.

The main lines of the new Quota as proposed by the Government were finally indicated to a deputation representative of the three sections of the industry by Oliver Stanley, the recently appointed president of the Board of Trade, last week.

Definite Provisions

Though they formed a joint delegation to the ministry, the Film Group of the Federation of British Industries (producers), the Kinematograph Renters Society (distributors), and the Cinematograph Exhibitors Association (theatre owners) were united only in that single particular. They had reported to Mr. Stanley, at an earlier meeting, their complete inability to arrive at an agreed trade policy in regard to the form of a new Cinematograph Films Act. Admitting this failure to act on the warning of Dr. Leslie Burgin (at that time Parliamentary Secretary to the Board of Trade and now Minister of Transport) to "organize yourselves, or be organized from without," they in effect had asked the Government to select its own solution from the many put before the Statutory Committee headed by Lord Moyne.

Deploring, in his remarks to the delegates, the inability of the trade's various branches to agree among themselves, Mr. Stanley proved that Dr. Burgin's threat correctly had anticipated the intentions of the Government by presenting the deputation with a memorandum stating in very definite terms the main clauses to be incorporated in the new Films Act, which is to be introduced in the House of Commons this year.

He gave the industry representatives ten days in which to consider these proposals and make any suggestion for their amendment, indicating pretty plainly that in the absence of agreement as to such amendment, the Parliamentary measure would closely follow the lines of the draft.

The principal proposals of the new Board of Trade Quota, which supplemented an earlier official announcement that the Quota principle is to be continued for another ten years, are as follows:

(1) The British film Quota under the new Act to begin at a figure of 20 per cent for distributors and 15 per cent for exhibitors and to grow to figures of 30 per cent and 25 per cent in ten years.

The Existing Quota Position is that both distributors and exhibitors are subject to the same Quota (20 per cent) which is a maximum.

The Quota Changes Officially Proposed are: (1) The reintroduction of the principle that the quota should be "stepped up" in favor of exhibitors. This principle was applied in the earlier years of the 1927 Act but theoretically was assumed to be unnecessary as British footage grew.

(2) The establishment of a Quota of 30 per cent instead of 20 per cent as a maximum. This percentage may be further varied under discretionary powers proposed for the Board of Trade, referred to later.

(2) To qualify as a British film for the purposes of distributor's quota, a feature subject (over 3,000 feet) shall have cost, as a minimum, £15,000, or £2 10/0 a foot. When £45,000, or £7 10/0 a foot, is spent on a feature, it shall rank as double for quota.

Existing Position: There is no Cost clause in the present Films Act. Any picture made in the British Empire, subject to the payment of a certain percentage of wage costs to British subjects, is eligible for quota.

Changes Proposed: (1) The institution of a Minimum Cost clause is the most vital change proposed by the Government. It alters the whole basis of British production by or for U. S. companies in England and, by trebling in many instances their financial obligations under quota legislation, varies the economic basis on which the whole of their British operations are conducted. The financial aspect is discussed later.

(2) The principle of modifying quota footage obligations in inverse relation to negative cost is one urged by American distributors in England and would be a new feature of quota legislation.

(3) A separate Shorts Quota, to be introduced, beginning at the figures of 10 per cent for distributors and 5 per cent for exhibitors and rising to a 20:15 per cent figure. No Minimum Cost to be applied to Shorts in the Act but the Board of Trade to have powers to impose such a condition. All shorts but newsreels and advertising films to be eligible for quota.

Existing Position: There is no separate "shorts against shorts" quota, it being permissible to credit the British short or feature footage as coverage for foreign shorts. Various types of interest films are ineligible for quota.

Change Proposed: The main change is the fact that imported shorts must now have coverage of British shorts. British "documentary" shorts (sponsored interest films) will rank for quota.

(4) The administration of the Act to remain in the hands of the Board of Trade, which is to be given powers to modify the quota figure, or other provisions of the Act, in any year. The general position to be reviewed in three years.

Existing Position: The Board of Trade has purely administrative powers.

Changes Proposed: The Board of Trade is now given powers of legislation, including the power to operate the Variable Quota recom-

(Continued on following page)

Bell Proposes U. S. Companies Finance Five British Films

New quota act controversies in England have brought out a number of variations for reciprocity as a solution to British production problems. The latest comes from Charles Bell, consulting engineer to Paramount and other theatre interests in London. He also is chairman of the Cinematograph Exhibitors Association, and promoter, with S. H. Soskin, of the Amalgamated studio at Elstree.

Mr. Bell proposes that five or six major production organizations in the United States each year should make or finance five British pictures in the £80,000 *to* £100,000 *class* ($400,000 *to* $500,000). *On each of these they would guarantee a revenue from the United States of* £40,000 ($200,000) *or, if they did not distribute the picture,* 1,000 *first-run bookings.*

Thirty pictures of this type, Mr. Bell said, would give the British industry all the assistance it needs. He denounced both the quality test and cost clause as methods of meeting the "quickie" problem, saying no tribunal can estimate entertainment value and that good pictures often are made for less than £15,000, *the suggested minimum for quota pictures, and bad ones for much more than that amount.*

BRITISH PRODUCERS CLAIM VICTORY

(*Continued from preceding page*)

mended by the Moyne Committee. Changes in the incidence of the quota, and in other details, may be made without discussion in the House of Commons.

(5) There will be provision in the Act for ensuring that all of its clauses are respected.

(6) The Advisory Committee appointed under the present Act will be retained, perhaps with modifications in membership.

Existing Position. As regards (5): There are various penalties in the existing Act, for Quota default, etc. The "Moyne" Report proposed to make blind booking and block booking statutory offences.

Change Proposed: None, in the rough draft of the Government's plan. The retention of the Advisory Committee appears to indicate that the official Government Commission proposed by the Moyne Report will not be instituted. There is also no indication of an intention to add to or alter the Booking Restrictions section of the existing Act.

(7) The possibility of the institution of a Reciprocity scheme with the United States is under consideration by the Board of Trade.

This statement is taken to indicate that if a scheme of Optional Reciprocity is agreed between British production interests and U. S. distributors in London the Government will be prepared to embody in the Act provisions whereby purchase of British films for American release might be a set off against American companies' Quota obligations in England. The scheme has already been outlined in MOTION PICTURE HERALD.

Effect of the New Proposals

The proposals are regarded in the industry as expressing probably all the major changes in the present Act which the Government intends to ask the House of Commons to accept. The desire for a measure as little controversial as possible is believed to have influenced Mr. Stanley to confine his suggestions almost entirely to the Quota clauses of the Act.

There is no indication of an intention to include provision for the maintenance of British control of British companies or to set up machinery to assist British companies to obtain capital, both suggested by the Moyne Committee, and the principle of official government of the industry also appears to have been abandoned. It is not, of course, assured that none of those provisions will appear in the Act but it is unlikely that such admittedly controversial points would not have been put forward for trade comment.

The outstanding features of the new Government plan are, therefore:

Acceptance of the principle of Minimum Cost and the rejection of the alternative Viewing Test as the machinery by which a picture qualifies for quota.

The fact that, in adopting a Cost Clause the Government proposes no relief in the distributors' existing standard footage obligation. It was hoped that adoption of Minimum Cost would have been accompanied by a reduction of standard quota.

Recognition, with the above qualification, of the principle that increased negative cost shall reduce the footage quota obligation.

Institution of a separate Shorts quota.

Acceptance of "Flexibility" through Board of Trade administration.

SMALL UNITS DISCUSS QUOTA PROTESTS

An organized protest against the new quota proposals is being discussed among independent producers and small distributors, recording units and minor studios.

Ken Nyman has issued a call for fusion of all these elements with independent exhibitors for joint action against the cost clause, double quota reciprocity and other features threatening a product shortage and extinction of small interests.

The trade reactions to these suggestions are, broadly, as follows:

Producers as a whole regard them as a victory for their policy, particularly as foreshadowing the disappearance of the £5,000 "quickie." They look to greatly increased expenditure by American companies to provide work for British companies and an increased demand for British floor space.

Those producers who have depended on the low cost of their films to obtain profitable release, directly or indirectly, see some danger in the £15,000 minimum but believe they can remain in business either by increasing the scale of their production or by taking advantage of the fact that "under-minimum" films are valid for exhibitor's quota, though disqualified for distributor's quota, and will be bookable.

Shorts Producers see a great stimulus to effort in this field in the institution of a separate shorts quota.

Distributors are disappointed that, in admitting the justice of reducing the quota footage obligation in proportion to negative cost, the Government has not maintained an arithmetical proportion but has made a 50 per cent concession in footage depend on a 300 per cent, instead of a 200 per cent increase in cost and has established an arbitrary limit to the concession by the £45,000 maximum.

They are still more disturbed about the maintenance of the existing 20 per cent footage obligation with the addition of a cost obligation three or four times greater than the present minimum cost of British films.

Minor distributors, handling American product of second-feature categories, declare they would be put out of business. Their product cannot support the cost of quota coverage on the £15,000 basis.

Exhibitors regard the rejection of their proposal for a Quality (Viewing) Clause in favor of a Minimum Cost clause as a serious threat. They argue that if a Viewing Test is workable in order to render an under-cost film elegible for distributor's quota (as is understood to be proposed) it would be workable to determine whether an "over-minimum" film was in fact usable as entertainment.

The Minimum Cost clause is regarded by exhibitors as of very little value as a guarantee of quality. Skillful bookkeeping is likely, in their view, to cover considerable differences between real and nominal costs, and many see a danger of "quickies" differing chiefly from the old type, in that they will cost the exhibitor more, owing to the fact that the "double quota" provision will be taken advantage of by sufficient distributors to bring about a considerable reduction of available British footage.

It is pointed out that, if American distributors take advantage of the "double-quota" provision by making £45,000 pictures, there may be a reduction of from 30 to 50 British pictures a year. This reduction of distributors' footage is not covered by any reduction of the exhibitors' gootage obligation, in the Government's plans.

tors' footage obligation, in the Government's

Exhibitors are also disappointed at the absence of any provisions for statutory arbitration, as a measure of protection against distributors.

The Financial Angle

While the exhibitors' fears of a shortage of footage appear to have considerable justification, it is a mistake to assume that distributors in fact see quite such opportunities for exploitation as are credited to them by the "left-wingers" of the CEA. They are no more pleased with the Government draft than are exhibitors, and a very short examination of the financial position setup will explain why.

An obligation to handle eight British pictures a year may be taken as a typical minimum demand on a company handling an American output in England. This obligation can be met at present by the acquirement of eight 6,000 feet British films at the price of £1 per negative foot. More has been paid and a good deal less has been paid, but the figure is a fair average. The total annual cost is £48,000, or $240,000.

Under the new Act, with the £15,000 Minimum Cost operating, the same distributor, with an unaltered footage obligation, must spend £120,000, or $600,000.

If he elects to take advantage of the "double quota" concession in respect to all his British films, he will be called upon to make only four films, instead of eight, but they will cost him £180,000, or $900,000.

Now look at the figures as they apply to a major U. S. company, with a British quota obligation of 12 features yearly, or 72,000 negative feet:

Present Outlay:	**Cost**
Twelve features at $30,000 each	**$ 360,000**
Future Outlay:	
Twelve features at $75,000 each	**900,000**
or:	
Six features at $225,000 each	**$1,350,000**

Thus a $1,000,000 annual budget for British production may easily be largely exceeded if, as some people expect, the major American companies accept the fact that the acquirement of British pictures at a minimum cost for purely legal purposes is no longer commercially practicable and decide to cover their British quota by pictures definitely made for inclusion in their release schedules for America. It is not likely that the limit of £45,000 would be adhered to on these pictures. A figure of £80,000 has been stated by Joseph Schenck as the lowest at which a picture can be made in England up to American standards. If this figure is accepted the U. C. company with a six-picture British obligation will be called upon to spend $2,400,000 annually in English studios, on the basis of a 20 per cent quota.

It is probable that figures of this kind will be quoted in the representations which the K.R.S. makes to the Board of Trade at the end of the fateful ten days. It may be assumed that the K.R.S., speaking for American distributors, will stress the illogicality of halting

(*Continued on following page, column 1*)

EXHIBITORS DISAPPOINTED BY QUOTA

(Continued from preceding page)

the footage-reduction concession at the price limit of £45,000. The whole case for the U. S. companies is that they wish to be able to spend up to $500,000 on a British picture, and to release it throughout the world. Under the present official suggestions they will gain nothing by spending $500,000 that they will not get by spending $225,000; the smaller sum will bring them as much in reduction of quota footage as the larger.

Additional Overhead

There is another financial angle to the problem. Even at the minimum figure of £15,000 per picture, acquirement of quota cover for an American output entails an additional overhead *per American picture* of approximately £3,750 (or $18,750). On the "double-quota" basis of operation it rises to £5,500, or $22,000. It is common knowledge that many American programme pictures book to moderate figures in England; such an addition to their British cost would in some cases make their importation commercially not worth while. A limitation of "B" films is therefore one of the obvious expedients which may be forced upon the American companies by the suggested new quota conditions.

This might not distress the Government, in itself, but it would entail a shrinkage of total product, including a reduction of British footage, which would give the exhibitor a very definite grievance, inasmuch as his quota is not computed in relation to the film output but to his own programme length; he is asked for a quota for screen time irrespective of the British footage available to fill it and that footage, due to be reduced in any case in proportion to the distributors' adhesion to a £45,000 picture policy, will be still further reduced if any large amount of American footage is kept out of the market.

Modifications Suggested

Another point urged by exhibitors is that though better class British pictures may be available under the new Act they will not represent footage available to the independent. Instead of buying "quickies" the American companies may buy £15,000 British films from British producers who at present release them through their own organizations. It may pay Alexander Korda, Herbert Wilcox and John Maxwell, whose pictures for the most part are not at present used to cover American imports, to sell some of them to U. S. companies. Such a transaction would represent in practice a reduction of British footage. The product would be largely absorbed by the circuits, and the independent, according to this argument, would to a large extent be restricted to the product of those British companies which continued to make films at less than £15,000 negative cost for exhibitor's quota only.

Outline Determined

It may be assured that all these arguments will be placed before the Board of Trade. It is also a reasonable supposition that they will be urged in the House of Commons, when the new measure is considered. They suggest modifications, perhaps eventually agreed modifications, in a measure the main lines of which are obviously, and apparently irrevocably, settled.

Figures and percentages may be varied but that the British industry in the years 1937-1948 will be governed by a quota based on a minimum cost for British films, and liable to be revised upwards rather than downwards under the Board of Trade's discretionary powers, appears as certain as anything can be in this uncertain industry.

Only $21,176,694 Of Claims Against RKO Allowable

Not more than $21,176,694 of the total of $55,000,000 of creditors' claims which were filed against RKO in the company's reorganization proceedings can be allowed by the federal court, O. C. Doering, of counsel to the RKO trustee, advised Special Master George W. Alger at a hearing on the company's reorganization plan last Thursday.

Mr. Doering's estimate excludes the $9,100,000 Rockefeller Center claim, provision for the settlement of which is made in the reorganization plan. The trustee's attorney said that the claims allowed by the court to date total $6,102,162.

Testimony Completed

The taking of testimony in connection with the plan was completed last Wednesday and the hearing on arguments was begun, with Joseph M. Cohen, an associate accountant for the independent stockholders' protective committee, the first to be heard.

Arguments were resumed Tuesday with creditors' attacks on the settlement of the Rockefeller Center claim against RKO for 500,000 shares of the reorganized company's new common stock. At one point, Mr. Alger asked Timothy N. Pfeiffer, representative of the Rockefeller interests, whether it would be possible to reduce the amount claimed, but Mr. Pfeiffer replied that considerable concessions already had been made.

Carlos Israels, representing unsecured creditors, stated that his group had given approval to the plan as a result of negotiations which effected several amendments to the plan. He indicated that the interest rate of 5½ per cent for the new debentures was still regarded as too high, but that he had been compelled to "take it or leave it."

John Stover, representing Ernest Stirn, a Class A stockholder, charged that conversion of Class A into common stock in 1931 was illegal because a quorum of directors was lacking when the conversion was ordered. He also contended that provisions of the plan would be illegal under the laws of Maryland where the company was incorporated.

Abraham K. Weber, representing common stockholders, said that the Atlas Corporation, proponents of the plan, have failed to establish their case. He said that the last re-valuation of the assets took place in 1932, and that the law requires a more recent valuation, not one based on earning power alone.

Richard C. Hunt, representing $1,118,500 of extended notes and $170,000 of debentures, challenged the assertion by Joseph M. Cohen, attorney for common stockholders, that the common had been reduced to one-fourth its value in 1932, and was now being reduced to one-eighth. Mr. Hunt stated that only one-fifth of the present outstanding common was issued in 1932. He said that the plan was fair to stockholders and that bondholders were being asked to sacrifice one-half per cent in interest, extend the maturity of the notes, and accept stock for their past-due interest.

The final testimony was offered last week by Anthony Belcer, an accountant, who was called by H. C. Rickaby, counsel for Atlas Corporation, the proponent of the RKO reorganization plan. Mr. Belcer testified that the value of RKO's assets was reduced by $24,474,941 by the revaluation undertaken for the company in 1932. Of this amount, he said, $16,372,072 was charged against reserve at the end of the year. Most of the adjustments were made on land valuations, he said. Mr. Belcer declined to make an upward revaluation of RKO's assets on the basis of improved conditions on the grounds that he had insufficient data at his disposal.

In opening arguments on the plan, Mr. Cohen listed a number of changes which the independent stockholders' committee favored. These included a reduction of interest on the new RKO debentures from five and one-half per cent to four and one-half per cent; elimination of the privilege of converting debentures into common stock; the payment of unsecured creditors' claims in preferred stock only, rather than in preferred and common as provided in the plan, and the payment of stockholders on a share-for-share basis, instead of the proposed one-half share of the new common for each share of the old.

In support of this point, Mr. Cohen said that "RKO is in the best financial position it has even been and has twice as much cash on hand than it ever had before."

Calls Provisions Unfair

Mr. Cohen attacked the provisions for settlement of the Rockefeller Center claim as "unfair," and said that the claim should be fought out in court. He said that the proposal to issue 500,000 shares of new RKO common stock to Rockefeller Center in settlement of the claim would give the Center "one-fourth or one-fifth of the entire stock equity," Mr. Cohen challenged earlier opinions that the operations of the Music Hall and Center theatre would "ever be profitable to RKO."

Mr. Alger observed in the course of the hearing that he "would rather be too conservative than too liberal with creditors' money. Too many companies which have been reorganized," he said, "are back in the courts again after a year or two. I won't allow that to happen in this case."

On Wednesday, it was reported that a group of stockholders planned to file suit against officers of RKO who were in office in 1931, charging "malfeasance" in the $11,600,000 debenture issue of the company during that year.

Meanwhile, Federal Judge William H. Bondy signed an order approving the settlement of four rent claims against RKO filed by the Broadway and 47th St. Corporation, Hoblitzelle Investment Company, Hoblitzelle Realty Company and Hoblitzelle Corporation. The claims totaled $9,318,341 and were allowed at a settlement figure of $1,249,998.

Jam Handy, Industrial Sign RCA License Pacts

Jam Handy Theatre Service, Inc., of Cleveland, and Industrial Films, Inc., of Detroit, have signed five-year sound recording license agreements with Radio Corporation of America.

ALLIED ACTIVE IN NEW OUTBURST OF TRADE PRACTICE COMPLAINTS

Northwest Unit Names Former Judge as General Counsel; 'Sit-Down' Strike Against Paramount Urged by Ohio Group

Theatre owners' demands for action by distribution companies on trade practices and threats to force reforms reached a crescendo this week in a barrage from a variety of sources.

W. A. Steffes, as president of Allied Theatre Owners of the Northwest, announced the engagement by his organization of John P. Devaney, former chief justice of the Minnesota supreme court, as general counsel. Judge Devaney, the announcement said, will also assist in the drive for state and national legislation to bring about trade practice reform.

The Independent Theatre Owners of Ohio invited exhibitor organizations throughout the country to participate in a protest meeting in Washington against the inclusion by Paramount of seven pictures in the 1937-'38 schedule which, it is claimed, were promised for this season.

The ITOA of New York invited exhibitors to submit suggestions for forming a united front against "the unbridled rough riding of the major firms over the supine bodies of exhibitors."

The Motion Picture Theatre Owners of America admitted that its ten point program was at a standstill for the present but deprecated any resort to legislation.

The position to which Judge Devaney was appointed was created at the Northwest Allied convention early this month. He will also become a member of the executive committee of the organization for which he will act in an advisory capacity.

Mr. Steffes announcement of the judge's engagement said:

"Among Mr. Devaney's other duties will be that of enlisting public aid and sentiment for the passage of the Neely-Pettengill Block Booking Bill as well as assisting in bringing about state and national legislation to drive out some of the unfair trade practices which now exist in the amusement business if negotiations for round table conferences prove of no avail.

"John P. Devaney at the present time is being mentioned quite seriously as a member of the United States supreme court to fill the vacancy created when Judge Van Devanter resigned."

Judge Devaney resigned from the Minnesota supreme court last February to re-enter private practice. He was closely associated with Governor Floyd B. Olson during his terms in office, took an active part in the National Peace Movement, was a director of the American Judicature Society and is first president of the recently organized National Lawyers' Guild.

"Sit-Down" Strike Urged

In view of the announcement, he is expected to take an active part with Mr. Steffes and with Abram F. Myers, general counsel for national Allied, in the organization's fight for trade practice reform.

Exhibitor units throughout the country were invited to join the Independent Theatre Owners of Ohio in a "sit-down" strike and national "meeting of action and not of protest" against Paramount for inclusion in its new program of seven pictures which the association claims were promised definitely in the 1936-37 printed work sheet. The organization was to hold the meeting in Washington next Tuesday "under the eyes of Congress."

PARAMOUNT WILL TEST THEATRE DIVORCE LAW

Paramount is planning to seek an injunction to restrain the State of North Dakota from enforcing its theatre circuit divorce law, according to Austin Keough, vice-president and secretary.

The action will test the constitutionality of the law as the application for the injunction will be based on the contention that the measure violates the due process clause and other provisions of the federal constitution.

P. J. Wood, secretary of the Ohio organization, sent the following telegram to 24 exhibitor organizations:

"By including in its 1938 program the seven presumably outstanding features definitely promised in their 1937 work sheet, Paramount has shown its utter disregard of the moral rights of thousands of its customers.

"A sit down strike against Paramount by 4,000 independent theatres holding 1937 contracts unless it meets its moral obligations to deliver these pictures would mean a loss to it of between $8,000,000 and $10,000,000, which fact would be of interest to Paramount's directors and stockholders who yesterday approved a new salary contract with Adolph Zukor for $500,000 yearly.

"With the selling season for Paramount about to start, the time is opportune for decisive action and I urgently recommend that your organization, irrespective of national affiliation, be represented at a meeting of action and not of protest to be held at the Washington Hotel, Washington, under the eyes of Congress, Thursday, June 24th."

The date was later changed to Tuesday, June 29th at the Carlton Hotel.

Allied Theatre of the Northwest, the Cleveland Motion Picture Exhibitors Association and the United Motion Picture Theatre Owners of Philadelphia early this week indicated they would send representatives to the meeting at which national officers of Allied were also expected to be present.

The Independent Theatre Owners of New York this week invited exhibitors to suggest a means of combating what is regarded as the "rough riding" of the distributors. A statement issued by the organization and published in its official bulletin, the *Independent*, said in part:

"The major firms do not want cooperation. In fact, they seem callous to opposition. Maybe they feel their position is so strong that nothing can harm them. Not even the fact that today the Stock Exchange is regulated, that Andrew Mellon will have to defend himself and his aluminum trust against the United States Government.

"Possibly the major firms are so conceited, have so many millions put away that no one knows about, that they are bigger than the Stock Exchange and Andrew Mellon. To watch their activities, one would think so. Certainly, no ordinary industry would react as this one has. With all the legislation on tap, all the investigations now pending and law suits that are filling court calendars, the obvious thought would be that the majors would welcome the cooperation of the exhibitors so that these pitfalls and headaches might be done away with and the business can go serenely forward.

"Even the MPTOA program, set forth by their own man, Ed Kuykendall, was rejected. Will Hays asked for self-regulation and then promptly forgot to do anything about it.

"Nothing the government can do can be any worse than the policies laid down by the majors. With prosperity back, exhibitors are now asked to pay ncreased rentals and higher percentages.

"With prosperity back, the majors are expanding their theatre holdings.

"With prosperity back, nothing is being done about double features.

"With prosperity back, nothing is being done about the encroachment of radio. . . .

"Something must be done and can only be done by cooperation. Your thoughts, comments and suggestions as to methods of procedure are important and from them will be formulated a program—one of authority and power because it will be an expression of exhibitors throughout the nation. . . ."

MPTOA Hits Divorce Bills

In a statement issued this week Edward Kuykendall, president of the MPTOA, said that negotiations regarding the organization's ten-point trade practice program are at a standstill at present, but added that some benefits have resulted and that the association would continue its campaign.

Criticizing the tactics of resorting to legislation for remedies, Mr. Kuydendall said:

"Regarding the theatre divorce activities sponsored by another organization, we have no faith in this being of any benefit to anyone concerned, as it only tends to invite state and federal regulation and interference in this business.

"Regarding the special graduated tax on chain operation, this also is not only unamerican and discriminatory but will boomerang on its sponsors. The special tax will not put the chain theatres out of business and will only tend to make state law making bodies conscious of the possibilities in increased taxes for all theatres. Efforts to have enacted various kinds of spite legislation will not be productive of any good, as I can see it, to those whom the sponsors pretend to represent. To prove this, you only have to check back over a few years to realize that nothing constructive has come out of it. Contrary to popular opinion at this time the Louisiana chain store bill does not involve theatres. The North Dakota theatre divorcement bill which was enacted into a law in that state has a long way to travel through the courts, before it becomes actually in force.

"If out of this session of Congress there comes a bill to investigate the motion picture industry, though we do not feel it necessary to have an investigation, MPTOA will participate in a constructive manner in order that the real theatre investments will have a voice in whatever legislation is enacted, if there be any."

Andrew L. Stone has resigned as president of Film Products, Inc., to join Paramount as producer and director. Jack Rosenfeldt will be operating head of the company with offices in New York City.

The Cinema Equipment Company with offices at 358 West 44th Street, New York, has been formed by Manny Gottlieb and David Meltz.

FILM INDUSTRY UNIONS START TO CONSOLIDATE GAINS IN ALL FIELDS

First Strike Threat Heard in Exchange Unionization; IATSE Organizes Theatre Employees in a Dozen Cities in the East

With Hollywood studio employees back at work and discussing an amicable settlement of jurisdictional disputes, the unionization campaign continued to make news less loud in headlines but more lasting in effect in its extension to every branch of the motion picture industry. The formation of collective bargaining groups is now well under way in theatres and exchanges and has been begun by press agents and office employees.

The first threat of trouble in the drive being conducted among film exchange employees by the International Alliance of Theatrical Stage Employees was averted when distributing companies agreed to accede to the wage demands of the Exchange Employees Union in Oklahoma City. The union had threatened to strike.

Negotiations between a distributors' committee and exchange union representatives from the east and south continued in New York.

Theatre employees have been organized under the IATSE banner in a dozen cities of the east and more are reported daily.

Scenic artists, painters and makeup men conferred with Pat Casey, negotiator for the producers on wage and hour regulations under the agreement which ended the strike last week.

The Screen Actors' Guild announced the opening of an eastern office to administer its new producer agreement in that territory, and the Screen Playwrights conferred with the Labor Relations Board in an effort to secure a collective bargaining designation.

A strike of 76 exchange employees in Oklahoma City was averted by the accession of distributors to the union's demands, according to George Snodgrass, president, who said that George Krause, assistant to George Browne, president of the IATSE, had wired him assurance that the union terms would be met.

The contract provides for a minimum weekly salary of $40 for shipping clerks, $35 for poster clerks, $25 for inspectors and $22.50 for assistant inspectors. Seven local exchanges were included in the contract drawn between Mr. Krause and the heads of the distributing companies in New York. They are Paramount, Twentieth Century-Fox, Warner Brothers, Universal, Columbia, RKO and Metro-Goldwyn-Mayer. Republic has also agreed to sign, Mr. Snodgrass said.

Agreements for setting up basic wage and hour scales were concluded at meetings in New York for Kansas City, Indianapolis and Charlotte in addition to the Oklahoma City settlement last week, bringing the total number of exchange centers which have contracts to 14.

Newly organized theatre employees' unions in Kansas City have submitted an agreement to theatre operators and have signed a contract with managers in St. Louis. IATSE charters were granted to organizations of ushers and doormen in Boston, Bridgeport, Chicago, Lincoln, New Haven, Providence, San Francisco, Seattle and Wilmington but no action has been taken in these cities to secure agreements.

EQUITY AND GUILD TO ORGANIZE RADIO

Statements from Actors' Equity and from its affiliate, the Screen Actors' Guild, this week indicated that an attempt will be made to organize radio talent under the direction of the Guild.

In an editorial in its official bulletin Equity listed the organization of the radio field as an immediate need and predicted that the task would not be easy. Kenneth Thomson, executive secretary of the Guild, attended a meeting of the Equity council this week at which radio plans were discussed.

The Guild already has promised to cooperate in Hollywood, where most of the talent engaged in radio work are Guild members. Indications are that any film player appearing on the air will have to become either a member of Equity or of the proposed radio affiliate and that a minimum compensation rule will eliminate the use of guest stars without pay.

Substantial increases in wages, decreases in working hours, a closed shop and vacations with pay were asked by the Kansas City union, Local 24. The agreement, signed by Felix B. Snow, representative of the IATSE, was sent to first run theatres and to subsequent houses which employ more than two or three. The scales were $25 a week for cashiers; front doormen, $23.50; chief of staff, $27.50; assistant chief of staff, $24; ushers and usherettes, $20; back doorman, $20; superintendent of cleaners and porters, $28; assistant superintendent, $221, and porters, cleaners and maids, $20.

Theatrical Employees Local 2 in St. Louis secured an agreement with the Motion Picture Theatre Owners for a scale for Class A houses ranging from $15 to $22, with $22 for the chief of service, $18 for ticket sellers and takers, $16 for ushers and $15 for porters. The agreement affects about 90 theatres and some 400 workers.

Operators Join CIO

United Motion Picture Operators, Kansas City projectionists' union, last week affiliated with the Committee for Industrial Organization following a conference between Neal Beam, regional CIO organizer, and Michael D. Konomos, attorney, and Harold Hay, business agent, for the union.

The Empire State Motion Picture Operators' Union, claiming to be the only American Federation of Labor union in Brooklyn, this week applied to the New York supreme court for an injunction to restrain the Quinral Corporation, operators of a Brooklyn theatre, from discharging union members. Alexander Kindler, president of the union, said in an affidavit that Quinral entered into a contract with the union in 1932 to hire its members. The affidavit further charged that two union operators were discharged last February without cause. The corporation, in reply, charged that the union had made no effort to arbitrate differences which were the causes of the dismissal.

Studio Employees Confer

Committees of scenic artists, painters and makeup men's locals of the Painters' Brotherhood met this week with Mr. Casey to present their demands for wage scales and working conditions in accordance with the agreement reached when the strike was ended.

The painters asked a dollar daily increase; the scenic artists desired no change from their present $2.25 hourly wage but asked a 36 hour week, and the makeup men demanded pay for overtime and a 40 hour week.

A closed shop for talent employed in eastern studios on either theatrical or commercial productions will be placed in effect August 1st by the Screen Actors' Guild, Kenneth Thomson, executive secretary of the Guild, said this week in New York. The Guild's eastern office will be located at 11 West 42d Street, New York. The organization's dues will be raised from $15 a year to the Actors' Equity level of $18 a year after August 1st, Mr. Thomson said. The initiation fee will remain at $25.

Studio publicity men will form their own autonomous union, to be known as the Screen Publicists' Guild, and will not seek any affiliation with the American Newspaper Guild, Don Roberts, temporary chairman of the new organization, said this week.

Office Workers' Union Started

Office employees of the motion picture industry have been invited to attend a meeting of the Motion Picture Division of Bookkeepers, Stenographers and Accountants Union next Monday night in New York. The organization is affiliated with the United Office and Professional Workers of America and the CIO.

Michalove Attached To Zanuck Staff

Dan Michalove, former executive with Twentieth Century-Fox and with Warner Brothers, has joined the production staff of Darryl F. Zanuck at the Beverly Hills studio. Mr. Michalove, who was born in Asheville, N. C., started in the theatre business in the south and became general manager for Southern Enterprises. Later, he moved to New York to hold a similar post with Universal Chain Theatres and subsequently became general manager for Warner Brothers. He gave up this position to become executive assistant to Harry Warner and in March, 1933, resigned to assume operation of Publix Enterprises, Inc. He joined Fox Film Corporation in September, 1933, and became assistant to Sidney R. Kent, president.

Pacent Suit Continues

A motion to dismiss a $6,000,000 anti-trust suit brought against American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc., by Stanley K. Oldden as assignee of the Pacent Electrical Company was denied in New York last Saturday by Federal Judge John Knox. The complaint was attacked on the ground that it failed to state a cause of action. The defendants were given 20 days to file answers.

KORDA SAYS HE EXPECTS TO GET $5,000,000 YEARLY FROM U.A. DEAL

Fills in Some Details of His Partnership Arrangement with Goldwyn on Arriving in London; Includes a Talent Interchange

Alexander Korda, the British producer who traveled to New York to demand a better deal from United Artists for the distribution of his product, and who returned to London virtually owning half of the company, alighted from the S. S. Queen Mary in England to voice his anticipation of a $5,000,000 yearly income from the deal.

Mr. Korda, returning with Murray Silverstone, British chief of United Artists, filled in some details of the agreement whereby his London Film Productions becomes fifty-fifty partners with Mr. Goldwyn in United Artists.

The deal, he declared, was in "an advanced stage", and would be completed within a few weeks, by the transfer of the whole of the ordinary share capital to the new partnership, at an approximate cost of £1,200,000 ($6,000,000). There would be no public share issue in England.

Mr. Korda declared that, partly as the result of London Film in future receiving one-half instead of one-fifth of the total profits of United Artists and partly as the result of more advantageous distribution terms, he expected that £1,000,000 ($5,000,000) yearly would be received from the United States and that London Films' total revenue from abroad would be £2,000,000 ($10,000,000).

Increasing Output

These figures would be earned, he said, on his increased output at Denham Studio, of 24 to 28 pictures in a full year and 14 in 1937, by London Films and associated producers. Some pictures would be made at Denham for British Empire distribution only. The total Denham Studio budget would be in the neighborhood of £2,000,000, ($10,000,000).

A full interchange of stars and directors with Hollywood will bring Mr. Goldwyn to Denham to shoot some color scenes for "The Goldwyn Follies," and Walter Wanger will produce a picture there with Sylvia Sidney and Charles Boyer. Charles Chaplin is also considering making "Regency" at Denham, after the production in Hollywood of a Paulette Goddard picture for U. A. release. That William Wyler and Lewis Milestone may be loaned to London Films are other possibilities and it was hinted that, at the end of his Columbia contract, Frank Capra might make a picture at Denham.

Large Scale Outlays

Saying that Hollywood was enjoying a wave of prosperity and that more than ever was being spent on negatives, with £200,000 ($1,000,000) the bottom cost of a big picture, Mr. Korda inferred that a similar scale of expenditure at Denham was justified by the receipts of pictures already distributed. "The Scarlet Pimpernel," grossed £420,000 ($2,100,000), and £270,000 ($1,350,000) of this was obtained out of England. Every successful British picture made it easier for the next one, he declared.

Mr. Korda is discussing an extension of color production at Denham with Dr. Herbert Kalmus, of Technicolor, during the present week, but is not in favor of an immediate all-color policy. Definitely to be made in Technicolor are "Tempest Within," with Merle Oberon, "Mutiny in the Mountains," the second starring feature of Sabu, the Indian boy of "Elephant Boy," and "Bicycle Built for Two," starring Edna Best and Ralph Richardson. The immediate production schedule at Denham includes, in black and white, "The Return of the Scarlet Pimpernel," which will introduce Barry K. Barnes, "The Four Feathers" with Robert Donat and "The Playboy," with Jack Hulbert and Patricia Ellis; the latter also arrived on the "Queen Mary." All Denham floors are now declared to be occupied.

Meeting "British Interests"

Definite assurance that Mr. Korda and Mr. Goldwyn would purchase United Artists from its remaining founders, Mary Pickford, Douglas Fairbanks and Charles Chaplin, was made by Mr. Korda and by David Rose, vice-president of Goldwyn, Inc., as they sailed from New York last week. Both, however, continued to refuse disclosure of the source of the purchase money, which is understood to require $3,000,000 from each of the buying partners.

One of Mr. Korda's immediate missions on his return to London, however, is a discussion of the deal and its financial aspects with "English interests."

No Personnel Change

When United Artists passes to the Korda-Goldwyn interests, said Mr. Korda, it will continue to function virtually under the same working executive personnel as at present, with George Schaefer, now vice president in charge of sales, remaining in charge of American distribution activities, and Murray Silverstone, now foreign sales executive, assuming full charge abroad.

WARNERS TO PRODUCE PLAYS IN LONDON

Production of at least six plays in London during the season starting in September will be undertaken by Warner Brothers with the cooperation of O'Bryen, Linnitt & Dunfee, London producing firm. It is planned to make screen versions of the plays after they appear in London.

Final details for the program will be made by Jacob Wilk, head of the Warner story department, who will sail for England within the next week. Later, Warner Brothers plans to send a business manager and production expert to London to handle the presentation of the plays.

Munro Homeward Bound on Deal

Charles Munro, managing director of Hoyts, in Australia, arrived in Hollywood this week from New York and Chicago, en route to Sydney, after several months in this country conferring with Twentieth Century-Fox home office executives on the General Theatres deal.

Accompanying Mr. Munro is Kenneth Asperey, counsel for Greater Union Theatres, Hoyts' partner in General Theatres. The two men are expected to continue conferences to the ultimate disposition of General Theatres. They were to sail Wednesday on the Mariposa with a group of sales executives from practically every major company.

Among those who will be on the boat will be S. S. Crick, managing director for Twentieth Century-Fox; Douglas Lotherington, RKO; Cecil Mason, Columbia, who is not staying on for the company's annual sales meeting Sunday in Hollywood; Herc McIntyre, Universal; Charles Chavel, independent producer affiliated with Universal.

Although no official word is available, it is reported that the present five-year agreement between the two important theatre circuits in Australia will be continued for at least 10 years. The understanding is that Twentieth Century-Fox is anxious to have the arrangement extended for 20 years, but will accept a compromise of half the period expected.

Lee Stations Setting Production on Coast

Following the current trend of radio to Hollywood, it has been confirmed in New York this week that the Don Lee Broadcasting System, an important link in the Mutual Broadcasting Company network, will concentrate all future coast production of the network in Hollywood and Los Angeles.

In a telegram to the Mutual offices in New York, Lewis Allen Weiss, general manager of Don Lee, said that in line with the general production expansion of the combined networks scheduled for the fall, he was currently negotiating for new headquarters in Hollywood for the combined chains, with KHJ as the western key station.

It is understood that several of the chain's more important commercial programs, currently being broadcast from New York, will be moved to the coast as soon as quarters can be obtained in Hollywood.

Drops Garbo Action

Greta Garbo has been relieved of the necessity of appearing in court in Los Angeles next Monday in the $10,500 suit filed against her by H. Fitzpatrick, assignee for David Shratter, as the suit was dismissed this week on the motion of attorneys for Mr. Fitzpatrick, who indicated the time for bringing the action had expired.

DISTRIBUTORS' REFUSAL OF SUPPORT BRINGS THE END TO FILM BOARDS

Majors' Indifference to the Existence of 22-Year-Old Boards of Trade Sound the Deathknell of All But Three

Distributors' Film Boards of Trade, an adjunct of the Motion Picture Producers and Distributors of America, and important for a decade and a half as the principal key-city machinery by which exchanges conducted their relations on trade problems with exhibitors in the field, cease operations, finally, on July 1st, apparently having outlived their usefulness.

. Closing of the New York headquarters, next week will mark the final dissolution of the group as a national organization, distributing companies having refused to continue appropriations for its operation. The field organization, already sharply curtailed, will be limited to entirely local operations in New York, Chicago, and possibly two other centers, but the continuation of even these boards will depend on action by local exchange managers.

The Boards of Trade had their inception in about 1915 in the larger exchange centers as organizations of the managers of the state right exchanges, and about 14 years ago were organized on a national basis, following the developmnet of the affiliated distributing companies, under Charles C. Pettijohn, general counsel for the Motion Picture Producers and Distributors of America. Invalidation by the courts of their credit and arbitration machinery in 1929, the actual beginning of the end, was followed by their curtailment and the dismissal of paid secretaries in all but a few exchange centers.

Since the 1929 decision, the activities of the boards have been continued, even in those cities where the secretaries were dropped, usually by film exchange or film law, individuals interested in the work but were confined chiefly to maintaining contacts with civic and social organizations, combating adverse legislation, furnishing authentic film exchange reports on changes in theatre ownership and on openings and closings of theatres, and supervising fire prevention work in exchanges.

Mr. Pettijohn, who as general counsel for the boards has continued in active charge of their operations, refused to comment on the decision of the companies to discontinue appropriations.

Abandonment of the national organization was seen as having little influence on any future action on the establishment of the conciliation boards requested in the trade practice program proposed by the Motion Picture Theatre Owners of America. Seven companies agreed to the formation of such boards last winter, but their establishment has been delayed. Under their plan of organization exhibitor organizations and the companies would be equally represented, whereas the Film Boards of Trade membership was confined to exchange managers.

Started as Trade Groups

The Boards of Trade in the larger centers began as trade associations, in several instances as bureaus of the Chambers of Commerce. As early as 1915 such groups were organized in seven or eight cities including New York, Chicago and Detroit. Their membership included the managers of state rights exchanges only.

MAYOR VISITS THEATRE AND THINGS HAPPEN

F. H. LaGuardia. mayor of New York, attended a theatre recently with the result police have been told to eliminate five unfavorable conditions in the midtown theatre district. Mr. LaGuardia objects to:

Horn honking by motorists attempting to go crosstown.

The large number of boys hawking newspapers and magazines.

Activities of peddlers, itinerant venders, beggars and impromptu musicians.

One of the first problems of the boards was that of exhibitors' credit. At the time the practice of paying film rental after the picture had been shown was the source of many abuses. Exhibitors, not satisfied with the box office returns on a film, would refuse to pay the terms originally agreed upon and, on the other hand, bookkeeping systems in many of the exchanges were inefficient.

In 1917, the exchange managers, through the Boards of Trade in those cities where they had been organized, agreed to demand cash in advance on all film rentals. On block contracts a deposit was required which could be applied as payment for the last two pictures shipped under the contract. At the same time arbitration committees were formed by the boards to which disputes over costs or payments were to be submitted by exhibitors, and, later, clauses were inserted in all film contracts binding the exhibitor to submit grievances to these arbitration committees. Exhibitors were represented on the committees and as a sanction to enforce its rulings the boards could shut off an exhibitor's film supply from all the member companies.

Organization of the boards on a national basis with a central headquarters in New York in 1923 supplied a clearing house for complaints from exhibitors which had been increasing with respect to the deposit system on block contracts. Showmen throughout the country complained that the exchanges failed to keep accurate books and that records of the deposits were mislaid or lost. In many cases, they claimed, credit for the deposits was withheld and used as leverage for obtaining new contracts.

Agreement Reached

Concurrently the practice of arbitrating disputes through the Boards of Trade had spread and had been found successful to some degree. Shortly after national organization of the boards it was agreed that the distributors would abandon the deposit system and that both distributors and exhibitors would bind themselves to submit all disputes to the board's arbitration committees.

The following year, again through the agency of the Boards of Trade, the distributors proposed a uniform exhibition contract to end complaints from exhibitors against the almost infinite variety of contracts and the insertion of obscure clauses. After long study of the many points involved a uniform contract was drawn up and adopted as standard by all but two or three of the distributors who later were forced, by pressure from the exhibitors, to adopt the form.

Through correction of these and similar long standing abuses the Boards of Trade grew and by 1925 they had been established in the 31 exchange centers. The branch managers who comprised the membership became accustomed to cooperation among themselves and began to take concerted action in non-competitive matters among themselves and with exhibitor organizations. Locked bookings under which the exchanges refused to sell film to an exhibitor who had overbought until he played out his existing contracts or to those who made a practice of booking two or more films for the same date and then selecting their program became possible through the board machinery.

During 1926 the practice of abrogating exhibition contracts through the fraudulent sale of theatres became prevalent and to check it the boards established committees which required the new owner or operator of a theatre to prove the sale to be a bona fide transaction before he could buy film.

Fire Prevention Effected

Shortly before this period, a series of fires in exchanges and theatres had given rise to a flood of agitation against the use of nitrocellulose film. City and state legislatures threatened the passage and enforcement of laws requiring the more expensive cellulose-acetate film and setting up rigid building standards. The Boards of Trade, to combat this legislation, wrote strict fire prevention rules for exchange operation and set up inspection committees to enforce them. Exchange fires previously attributable to negligence or inefficiency stopped immediately and with the proof that the fire prevention rules put in operation by the boards were sufficient to eliminate the fire hazard propaganda for legislation ceased to have effect.

As the boards began to function under their national organization they undertook other activities. They assumed control of "free-film" accounts through which pictures were supplied to orphanages, prisons and other institutions and supervised the industry's donations to local charities, eliminating through central administration most of the abuses to which these practices were subject. Employment bureaus, also, were set up by each of the boards through which the exchanges could have trained personnel instantly available to fill vacancies.

One of a wave of anti-trust suits which were directed against the industry in 1929 dealt with attempts of the Boards of Trade to enforce arbitration awards. Federal Judge Thomas Thacher, in a decision rendered in the United States district court is New York ruled that the standard arbitration clause in exhibition contracts was illegal. The ruling was supported, on appeal to the United States supreme court, in a decision from Justice James McReynolds which was interpreted as invalidating also the credit operations of the board.

Forced to abandon their activities along these lines the boards' power declined, although distribution executives considered that the habit of discussion of common problems and of cooperation continued to be value. Many who opposed the complete dissolution of the boards advanced the argument that the practice of submitting complaints to arbitration was still effective in preventing a mass of litigation.

In 1932 the major companies curtailed appropriations for the boards and dismissed the paid secretaries in all but the more important centers. Through the activities of the local exchange managers and those who had previously been connected with the boards, however, much of the activity, including the fire prevention work and the compilation of theatre listings, was continued.

Last week's decision to abandon the New York headquarters leaves the future disposition of even these activities in doubt. Indications are that they will be abandoned.

R K O RADIO

IS READY FOR YOUR BIGGEST SHOW YEAR

RKO-RADIO

is ready with the finest list of star names ever assembled for a season's program! . . . ready with outstanding stage and story properties! ...ready with producers and directors whose proven achievements guarantee sound showmanship and quality production!...ready with an inspired studio organization powered by strong leadership!

●

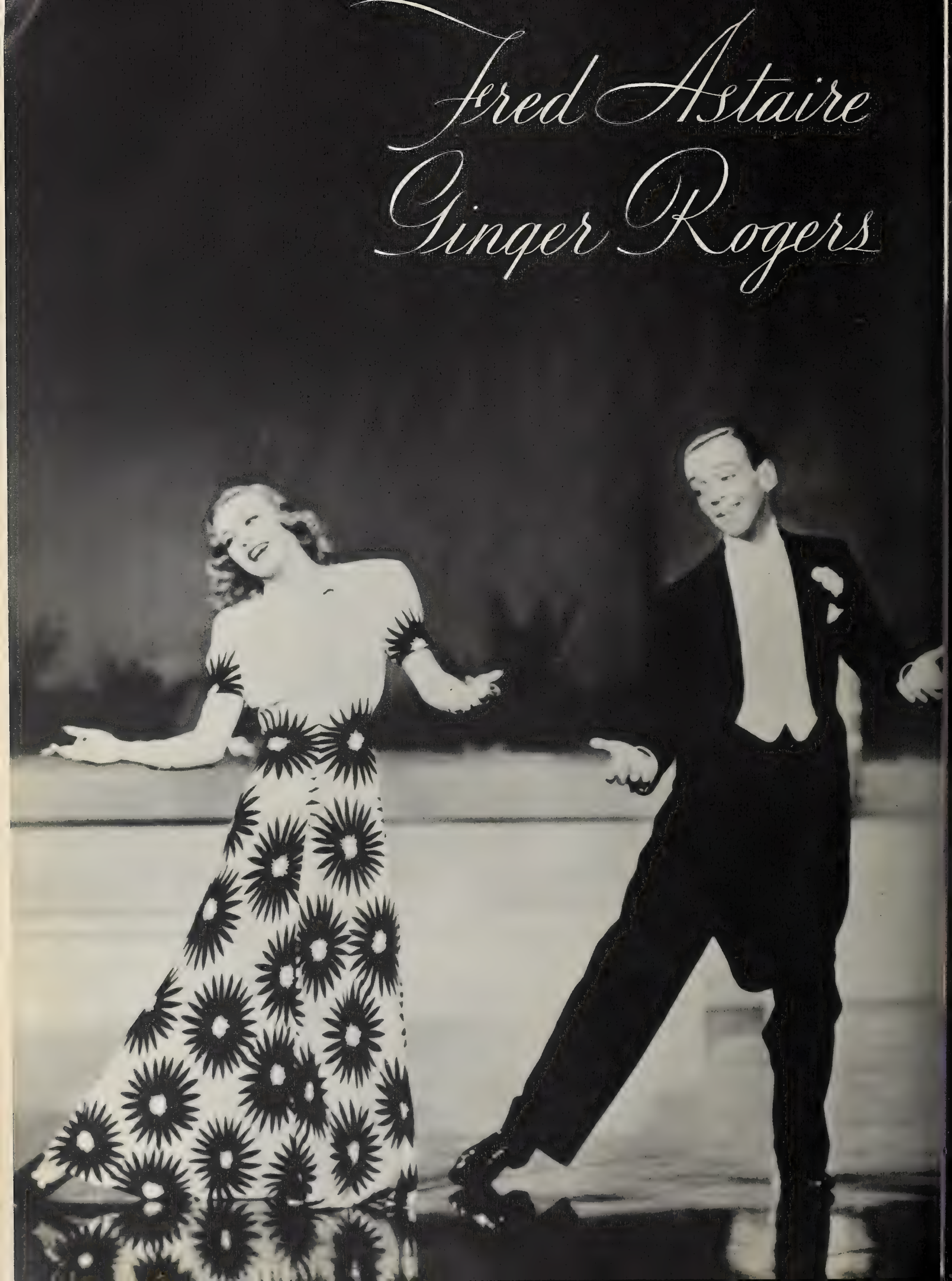
RKO-RADIO IS READY WITH EVERYTHING IT TAKES TO MAKE THE HIT LIST OF 1937-38

FLASH

THEY ALL TRIED TO GET IT . . BUT BROADWAY'S BIGGEST COMEDY HIT IS OURS!

PRESENTS
HAVING
WONDERFUL
TIME
CIGARETT

The brightest sign on old Broadway this season says, "Having Wonderful Time". . . . and as this book goes to press they're still selling standing room . . . . Arthur Kober's hilarious summer resort romance will be produced by Pandro S. Berman . . . . and what fun he'll have making it!


Fred Astaire
Ginger Rogers

in a production thrilled with the music of the greatest of all popular composers

IRVING BERLIN

His name is magic in the world of melody! . . . From the dawn of ragtime through the birth of swing his songs have echoed in the hearts of all who hear! . . . Imagine the show you'll get!—a great, big, outstanding Pandro S. Berman Production with Fred and Ginger dancing to the inspired tunes of the man who wrote the hits of "TOP HAT" — "FOLLOW THE FLEET" — "ON THE AVENUE"!

RKO Radio's First Release of the New Season
The Greatest Comedy Cast Ever Assembled

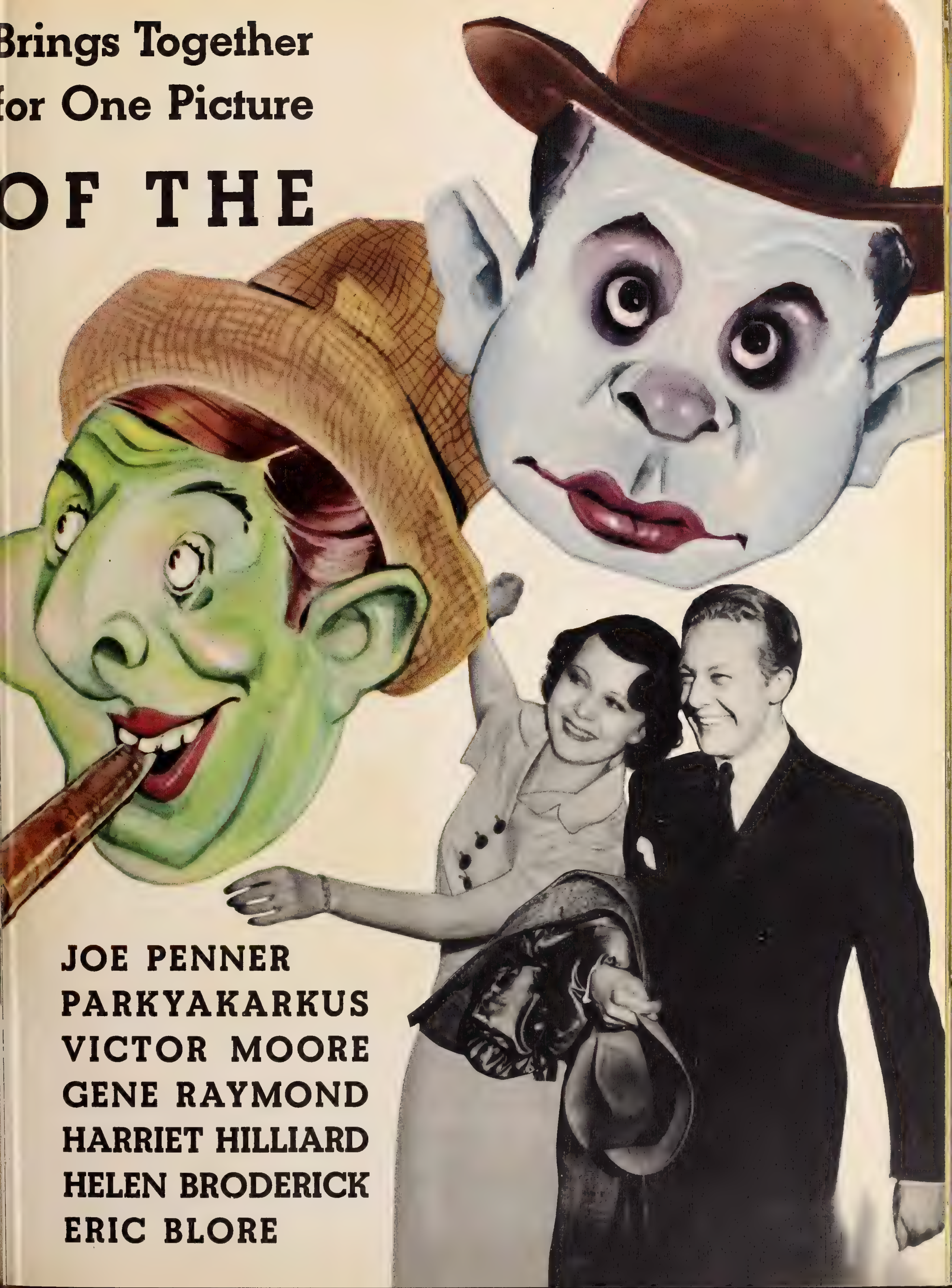
THE LIFE PARTY..

The "Laugh Trust" cor nering the gag market for one of th biggest fun shows on record!... Look over the list of names again!...Thei regular radio listeners number mil lions!...Their screen followers num ber even more millions!... Put then all together and you've covered jus about everybody who can hear anc see!...Gene Raymond and Harrie Hilliard for romance and gaiety . . . all the others for laughs! . .

Directed by William A. Seiter
Produced by Edward S. Kaufman
Swell music and lyrics by Herb Magidson and Allie Wrubel . . .

Brings Together
for One Picture

OF THE



JOE PENNER
PARKYAKARKUS
VICTOR MOORE
GENE RAYMOND
HARRIET HILLIARD
HELEN BRODERICK
ERIC BLORE

Think of "Roberta" and "Show Boat" and you think of Irene Dunne and Jerome Kern — the combination of names linked in every showman's mind with greatness in screen musicals!... Ranked as one of the top stars in musicals, Miss Dunne came along and swept the country off its feet as a light comedienne in "Theodora Goes Wild," soaring even higher as a tremendous box-office attraction!... Soon to be seen by more millions than ever in "High, Wide and Handsome," Irene Dunne is ready for her biggest starring attraction of all!

Irene Dunne

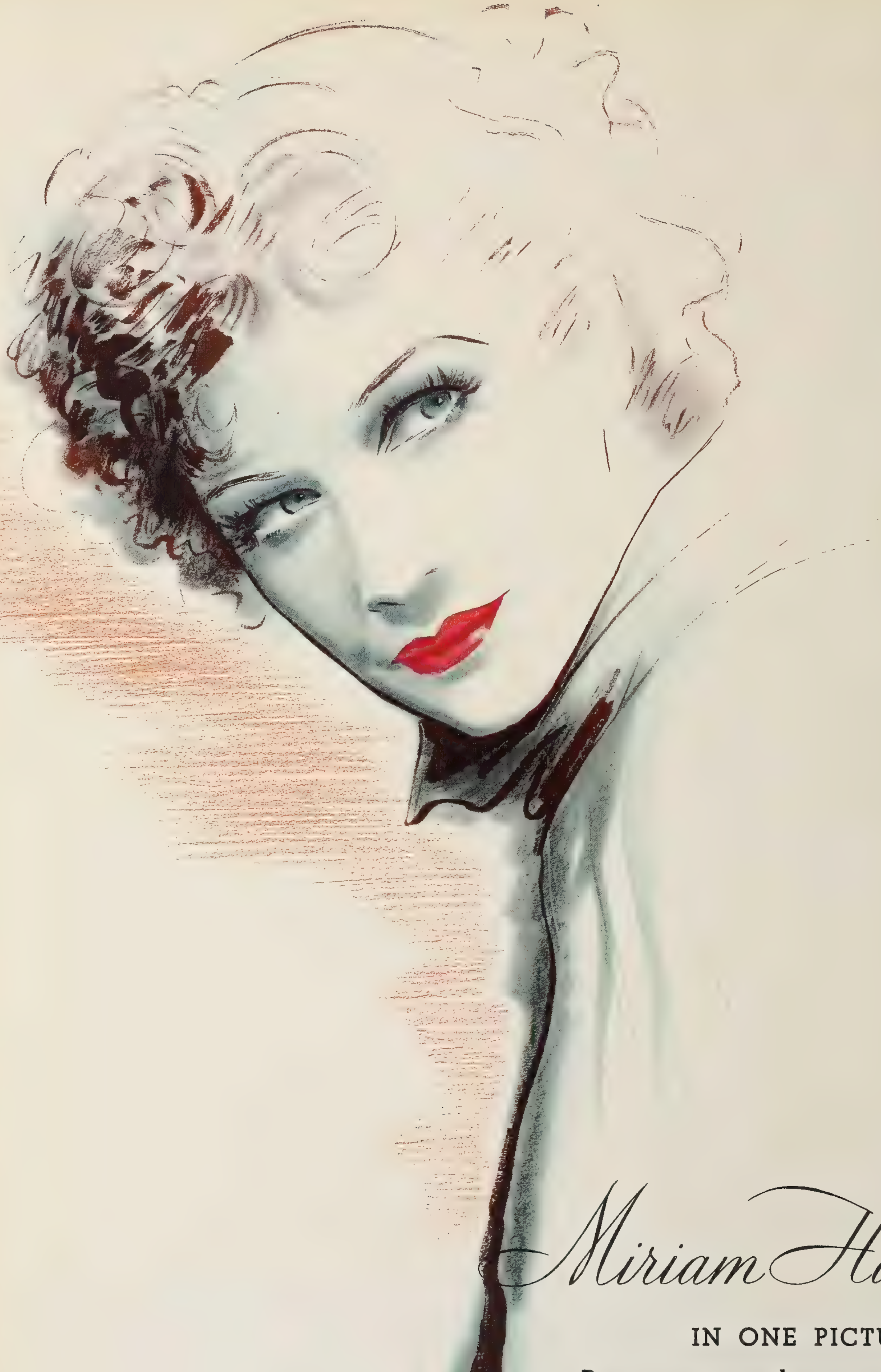
THE JOY OF

LOVING

Music, Story and Lyrics by

JEROME KERN, DOROTHY FIELDS, HERBERT FIELDS

Produced by Felix Young



Miriam Hopkins

IN ONE PICTURE

Recent successes have prepared her for the starring triumph the world expects! ...She will be supported by a male star of renown in a story soon to be announced.

FRED ASTAIRE

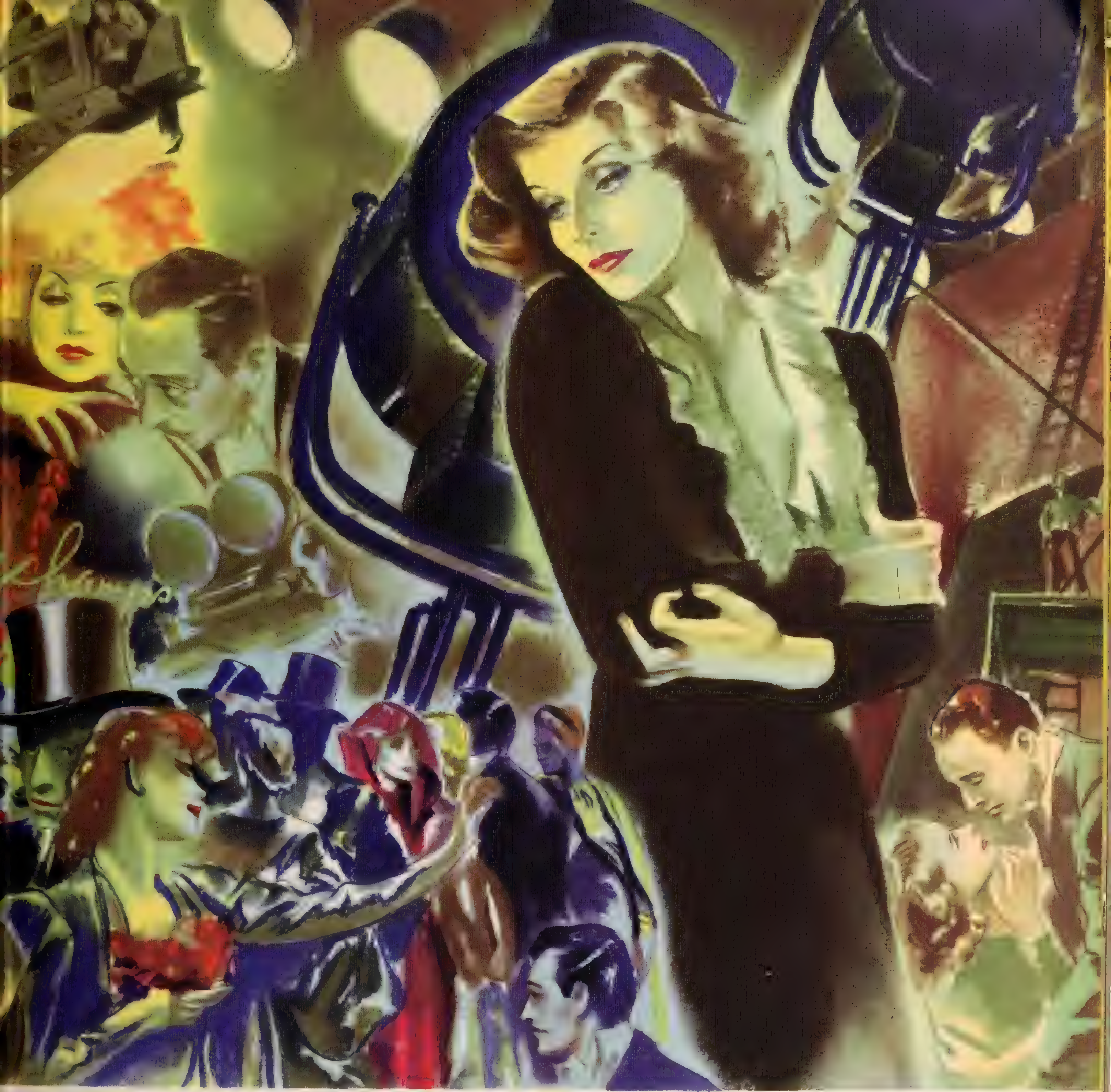
will be starred in one Pandro S. Berman Production in addition to his appearance with Ginger Rogers.

ROOF
VICTORIA THE GREAT
PREMIERE

With a combination of box-office names that will make it one of the dazzling highlights of the 1937-38 season, "Stage Door" will come to the screen in the wake of a nationwide publicity build-up gained through a season-long Broadway run and early Fall road tour . . . Gregory La Cava, who made "My Man Godfrey" and a long string of hits, directing . . . Pandro S. Berman, with an enviable list of successes, producing . . . Edna Ferber and George S. Kaufman, top names in the writing world, as authors . . . Katharine Hepburn and Ginger Rogers, born for their glamour roles, co-starring, and such players as Adolphe Menjou and Gail Patrick heading a supporting cast that will be star-strewn with names to crowd every marquee sign.

STAGE

Co-starring *Katharine*



DOOR

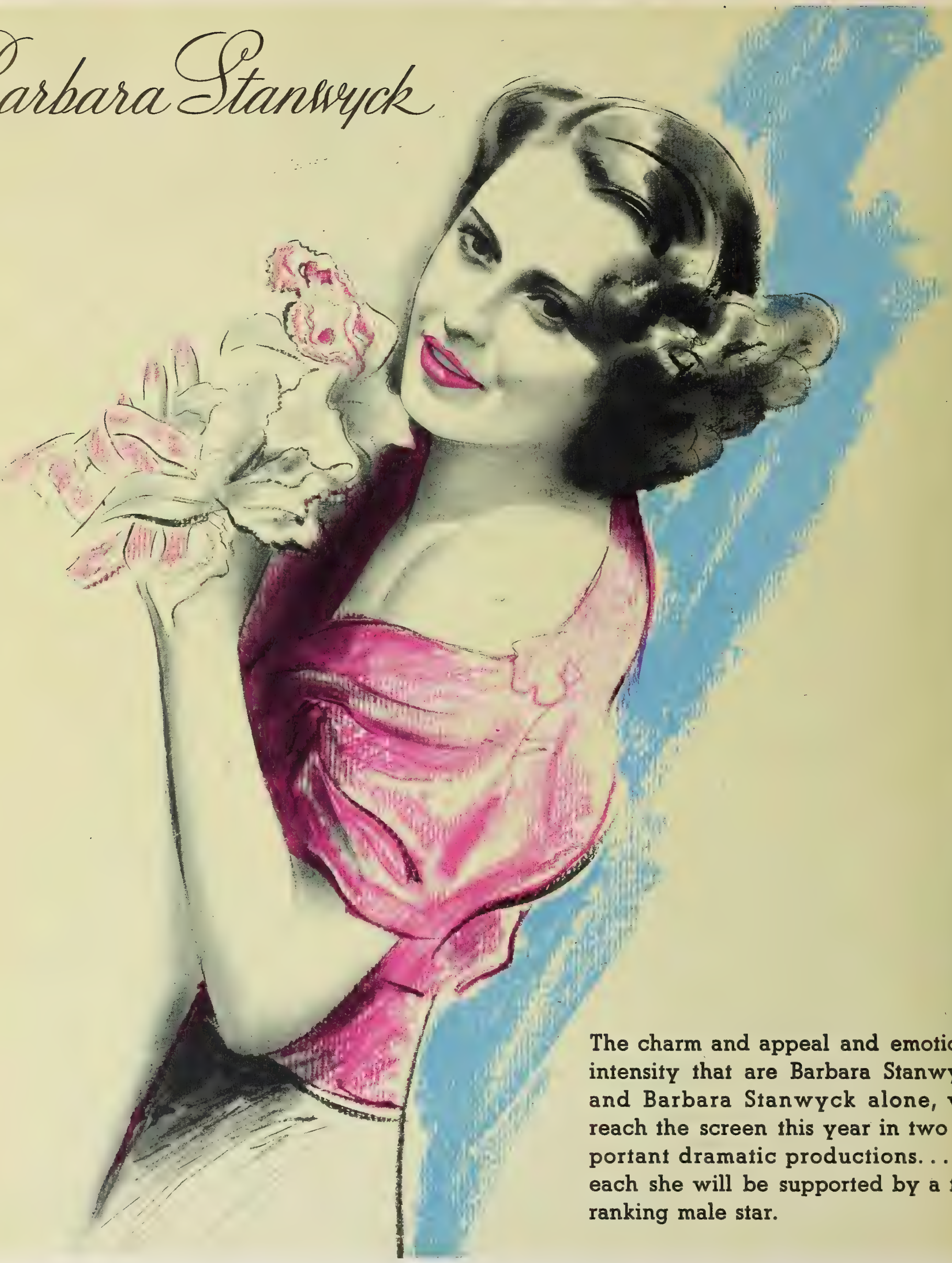
Hepburn and *Ginger Rogers*

From the Present-Season Stage Sensation by EDNA FERBER and GEORGE S. KAUFMAN

The Cast Includes **ADOLPHE MENJOU** and **GAIL PATRICK**

Directed by Gregory La Cava . . . . . . Produced by Pandro S. Berman

Barbara Stanwyck



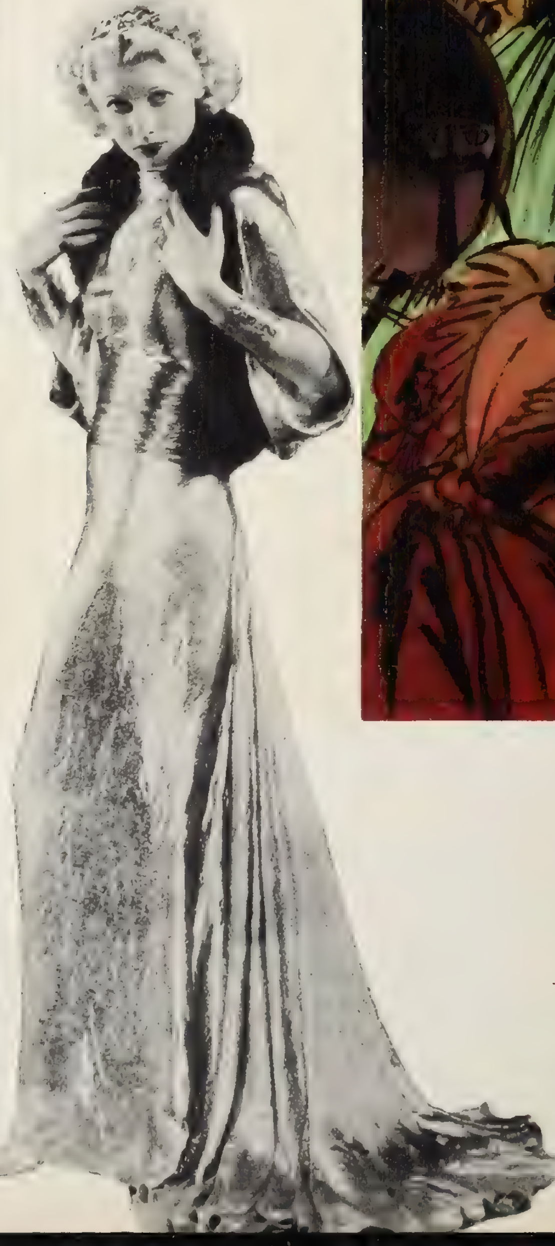
The charm and appeal and emotional intensity that are Barbara Stanwyck, and Barbara Stanwyck alone, will reach the screen this year in two important dramatic productions. . . . In each she will be supported by a top-ranking male star.

BOBBY BREEN

in

THREE TOP-GROSSING SOL LESSER PRODUCTIONS

In two pictures —"Let's Sing Again" and "Rainbow on the River"— this wonder boy of melody soared to the very pinnacle of box-office popularity . . . His grip on the heart-strings of the world is unparalleled! With superb human interest stories, supported by top-flight casts; with music by world renowned composers and costly production, Sol Lesser, Bobby's producer, has given showmen one of their greatest attractions.



RADIO CITY REVELS

Plundering Radio's Treasure House of Name Values for One Tremendous Show!

Three of the greatest names on three of the most popular programs on the air have already been signed for this smart new-idea show!...Every week these comedians are adding uncountably to their followings, building up the already vast audiences waiting for their combined appearance on the screen! . . . Watch the fun fly when this trio gets together with all the other names coming in this season's mammoth musical revue! . . . Extravagantly produced by P. J. Wolfson.

BOB BURNS • JACK OAKIE • VICTOR MOORE

LUCILLE BALL • MELISSA MASON and BUSTER WEST

America's youngest and most promising comedienne • • • Comedy-dancing hits of "White Horse Inn," from Radio City's Centre Theatre

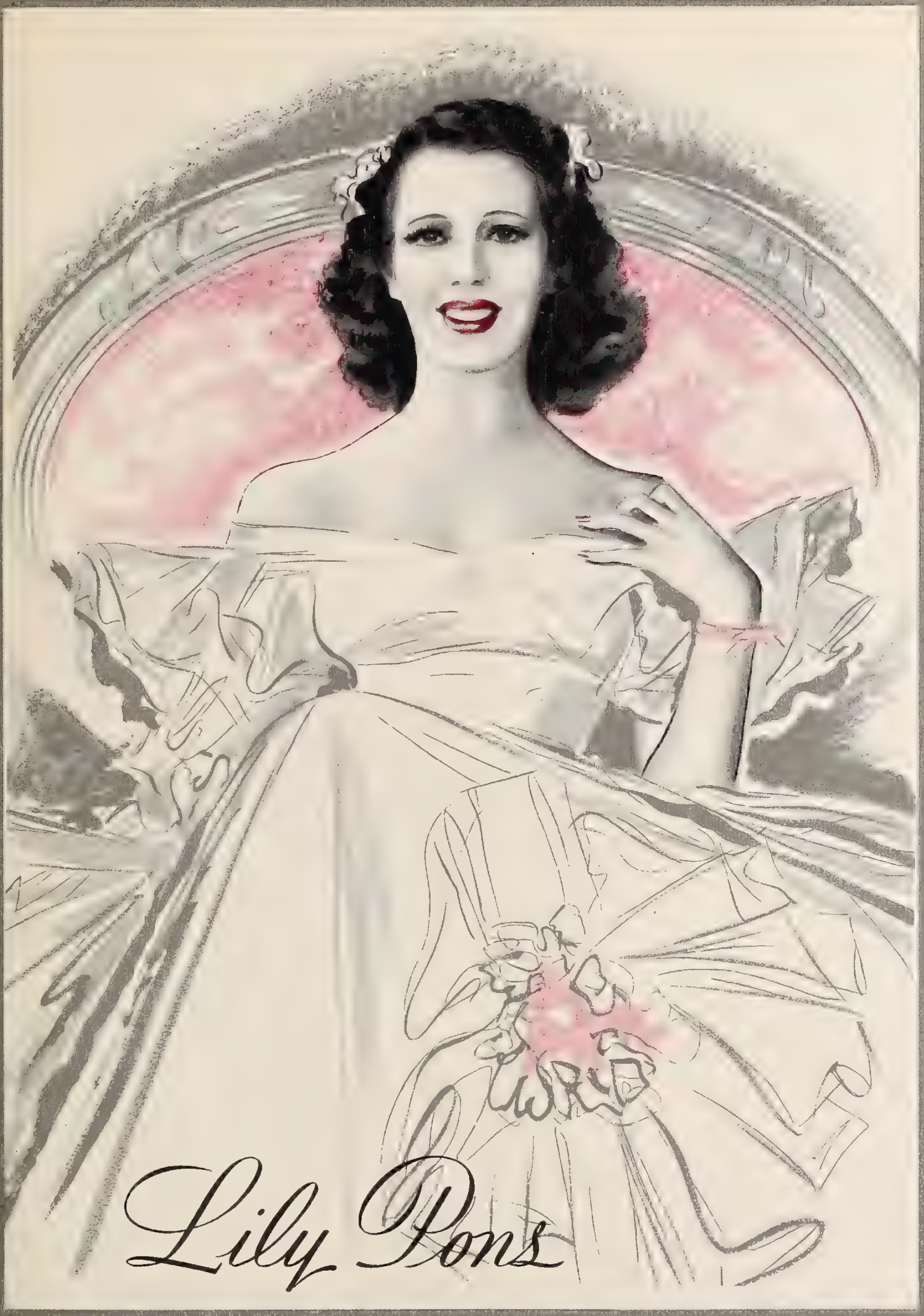
JOE E. BROWN

The cavern-mouthed king of comedy . . . the screen's great uproar star . . . in one production this year . . . Be ready for Joe's "grand opening" in his biggest laugh show.

Produced by DAVID L. LOEW

LILY PONS *and* JACK OAKIE AGAIN!...

Remember the fun last Winter when Lily and Jack took matters in their own hands and turned old man tradition on his head, shaking out one of the greatest laugh hits on record?..Remember how your audiences enjoyed "That Girl From Paris"—the show that gave them everything from opera to uproar in one sitting? . . . Well, a combination like that calls for more—and it's on the way!...The comedienne with the greatest singing voice in the world, and one of the funniest guys that ever lived, surrounded by a whoop-la cast including such funmakers as Eric Blore and Erik Rhodes . . . in this year's high mark in hilarious harmony and joyful romance!... Produced by Jesse Lasky.



in

THE GIRL IN A CAGE

with

JACK OAKIE

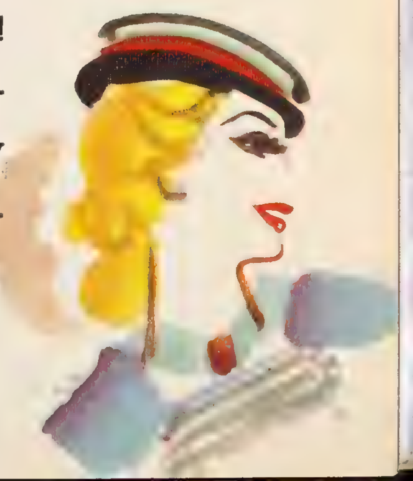
ERIC BLORE ★ ERIK RHODES
AND MANY OTHERS

"IRENE"

starring

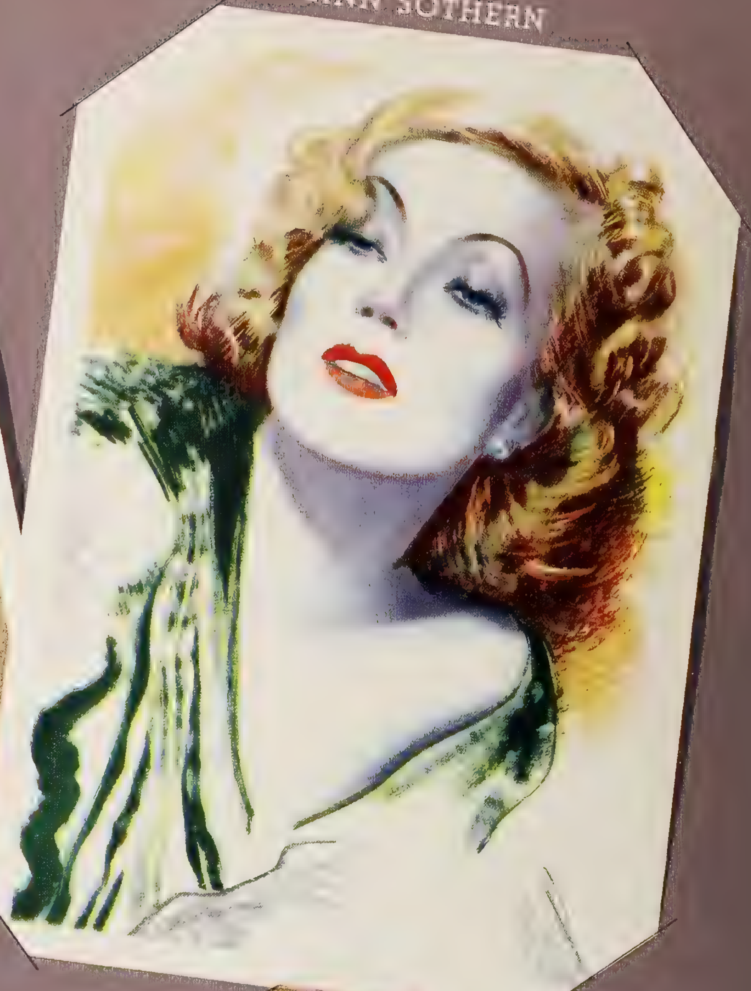
Ginger Rogers

"Irene"holds the record for the longest run of any musical comedy in the history of the American Theatre!...It ran for 670 performances in two years on Broadway; 4 road companies played to millions throughout the country; London and the Continent went wild over it! . . . Its songs and lyrics by Harry Tierney and Joseph McCarthy, such as "Alice Blue Gown", "Irene", and others, still hold their popularity! . . . Now it's to reach the screen with Ginger Rogers in the title role! . . . What a "natural"! . . . Ginger as the pretty young shop girl who becomes a model for a swanky dress shop, mixing with society! . . . A Cinderella story bigger than the original Cinderella! . . . Fashions to bring tears to the heart of every woman! . . . Music, original and added, to sway the soul of America! . . . Romance to warm the hearts of all who live and love! . . . A lavish, tuneful, heartful, gay and glorious production . . . Truly the musical show of shows!...Produced by Pandro S. Berman.



GENE RAYMOND

ANN SOTHERN



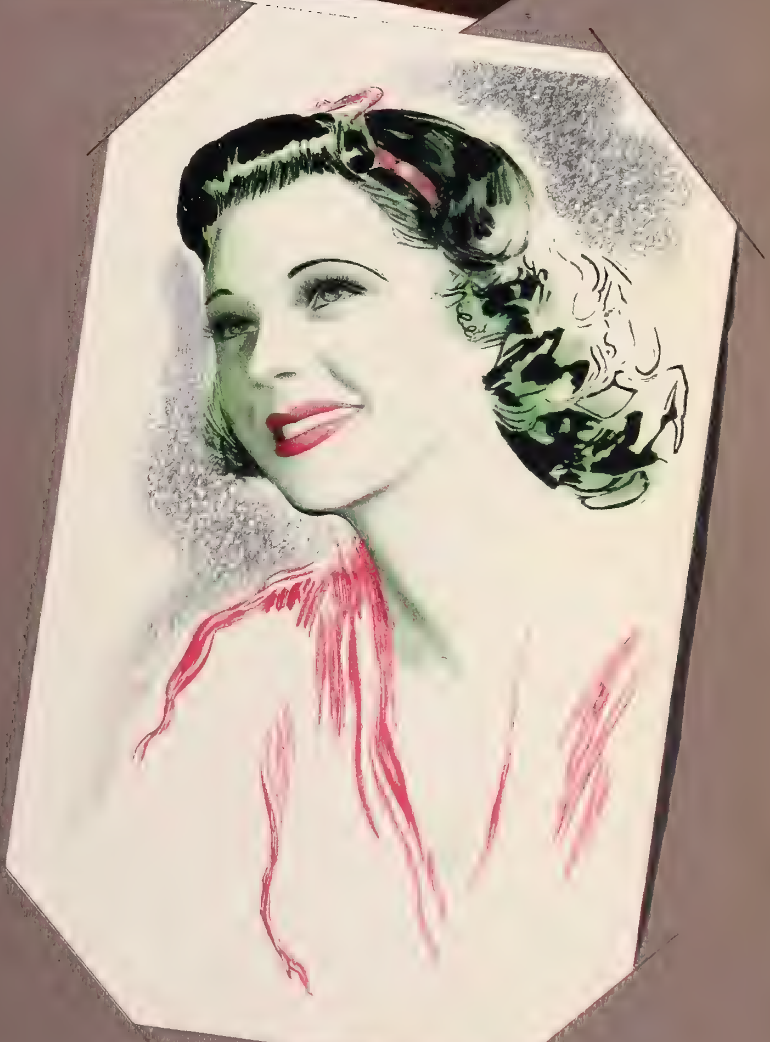
CARY GRANT

JOEL McCREA

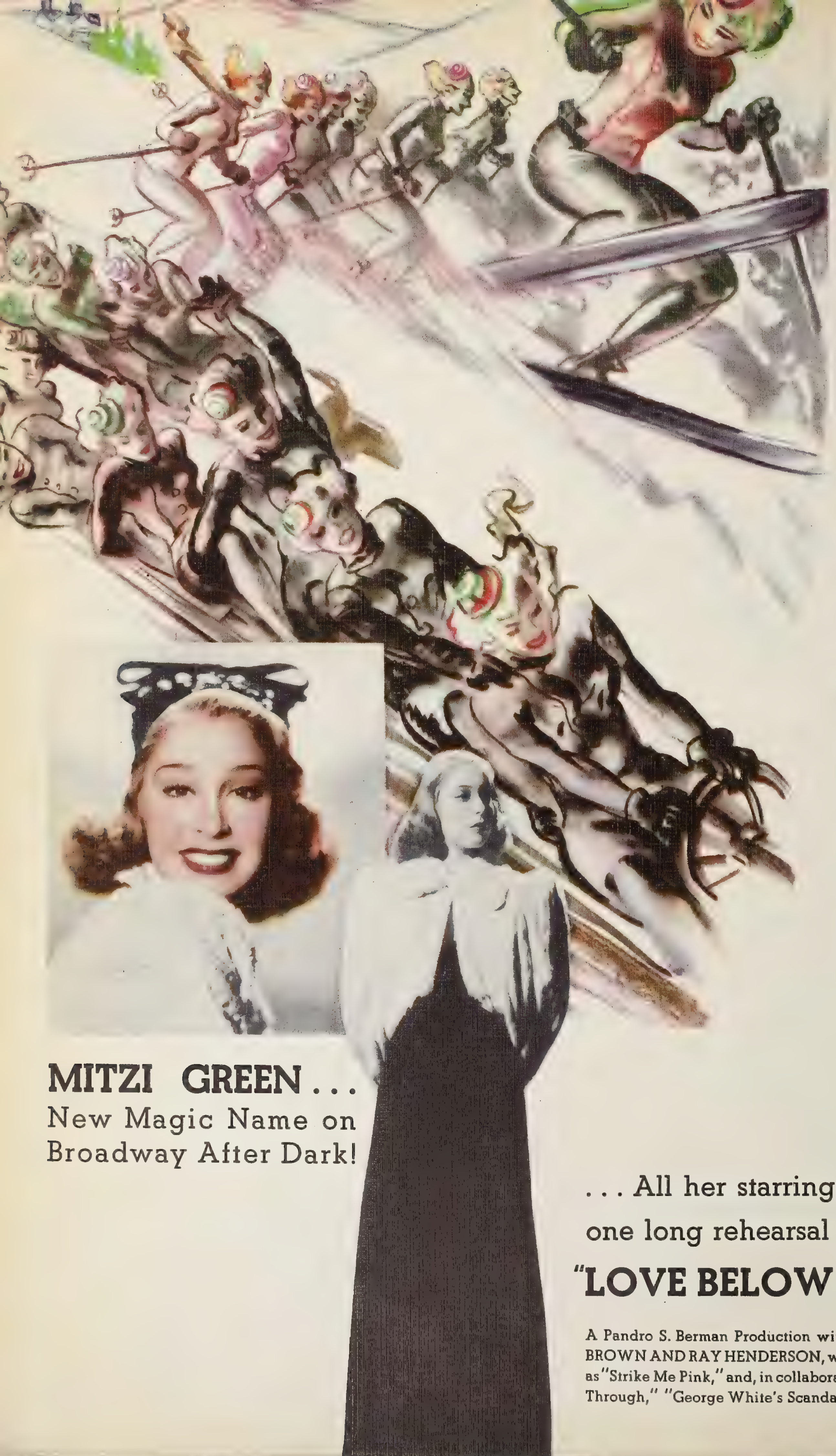
HERBERT MARSHALL

BURGESS MEREDITH

LOUIS HAYWARD



HARRIET HILLIARD



Runaway star of "Babes in Arms," current Broadway musical success . . . stunning hit of the "Versailles," New York's top-flight night spot . . . she's youth-on-wings in the Age of Speed . . . and she's going to be this year's heart-disturber on the singing screen!

MITZI GREEN . . .
New Magic Name on
Broadway After Dark!

. . . All her starring life has been one long rehearsal for

"LOVE BELOW FREEZING"

A Pandro S. Berman Production with music and lyrics by LEW BROWN AND RAY HENDERSON, writers of many hit shows such as "Strike Me Pink," and, in collaboration, "Good News," "Follow Through," "George White's Scandals," and "Hold Everything."

NINO MARTINI

Nino Martini

in

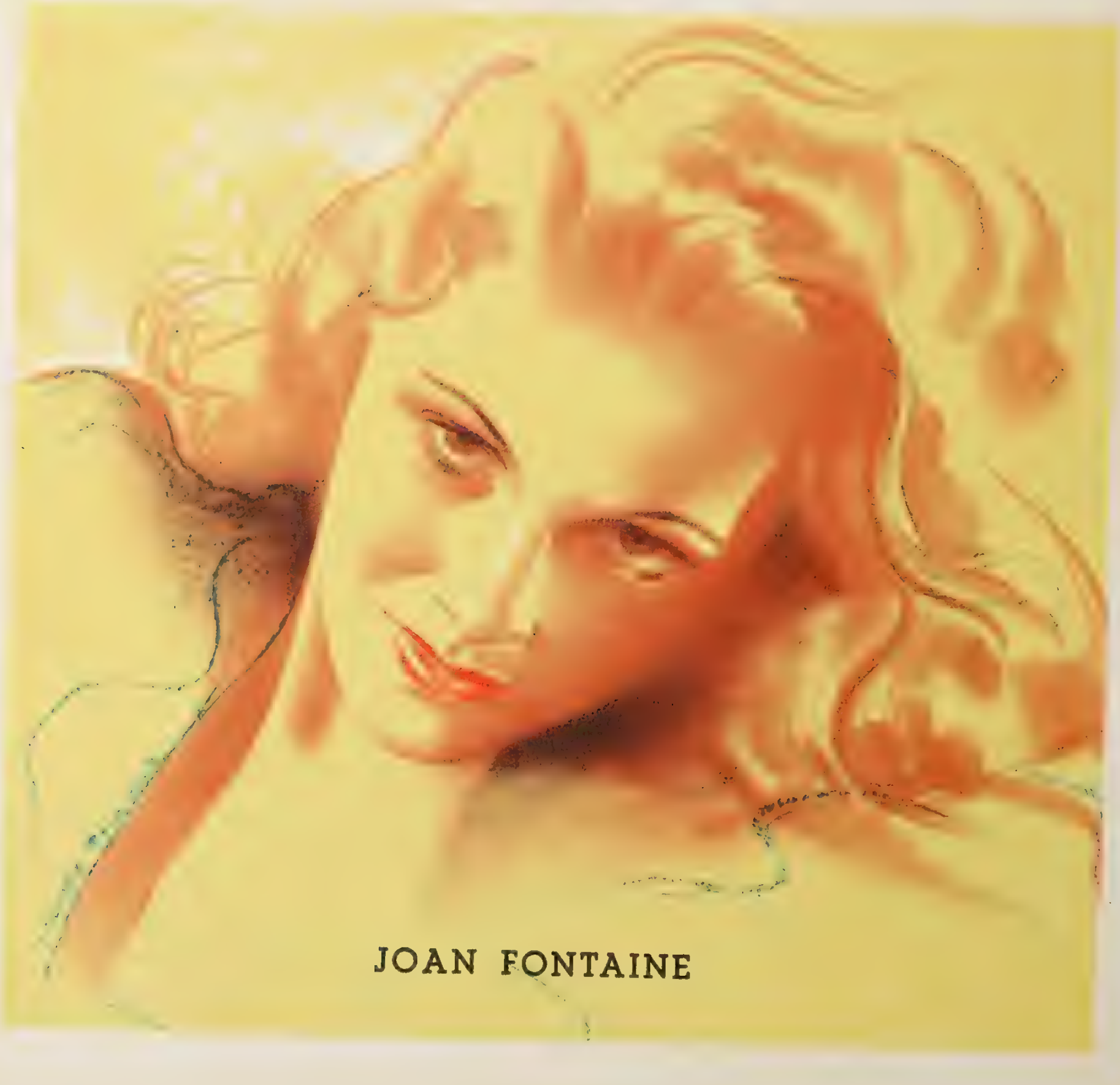
MUSIC FOR MADAME

with

JOAN FONTAINE

RKO-RADIO'S SENSATIONAL NEW SCREEN SWEETHEART . . .
THE RADIANT GIRL ON THE WAY UP TO DAZZLING STARDOM
and a hand-picked cast of big-time screen comedians

"With music by Rudolf Friml."... Those words have appeared on hit after hit of the musical comedy stage—productions like "Rose Marie," "Vagabond King," "Firefly," "Three Musketeers," etc.; on songs like "Indian Love Call," "Sympathy" and many more . . . Here, those words are one more of the countless pre-measured box-office elements being readied by Producer Jesse Lasky for this lavishly produced show! . . . A modern, fast-tempoed story of light-hearted romance and gay adventure, with the screen's greatest male singing star in a dashing, up-to-the-minute love-making role! . . . Lyrics by Gus Kahn . . . Grand extra melodies by Magidson and Wrubel, swing's newest sensations. Directed by John Blystone.



JOAN FONTAINE

"PERFECT HARMONY"
brings together the perfect lovers...

Charles Boyer and *Ginger Rogers*

A story of swift conflict
that zooms through the
world's gay places.

Produced by Edward Kaufman
Directed by Rouben Mamoulien

Sky-wide advertising for your screen! . . . .

FRED ASTAIRE

MILTON BERLE

BOBBY BREEN

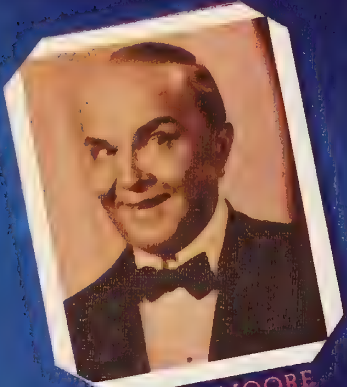
HELEN BRODERICK

COURTESY PARAMOUNT PICTURES

BOB BURNS

MITZI GREEN

HARRIET HILLIARD


VICTOR MOORE

NINO MARTINI

JACK OAKIE

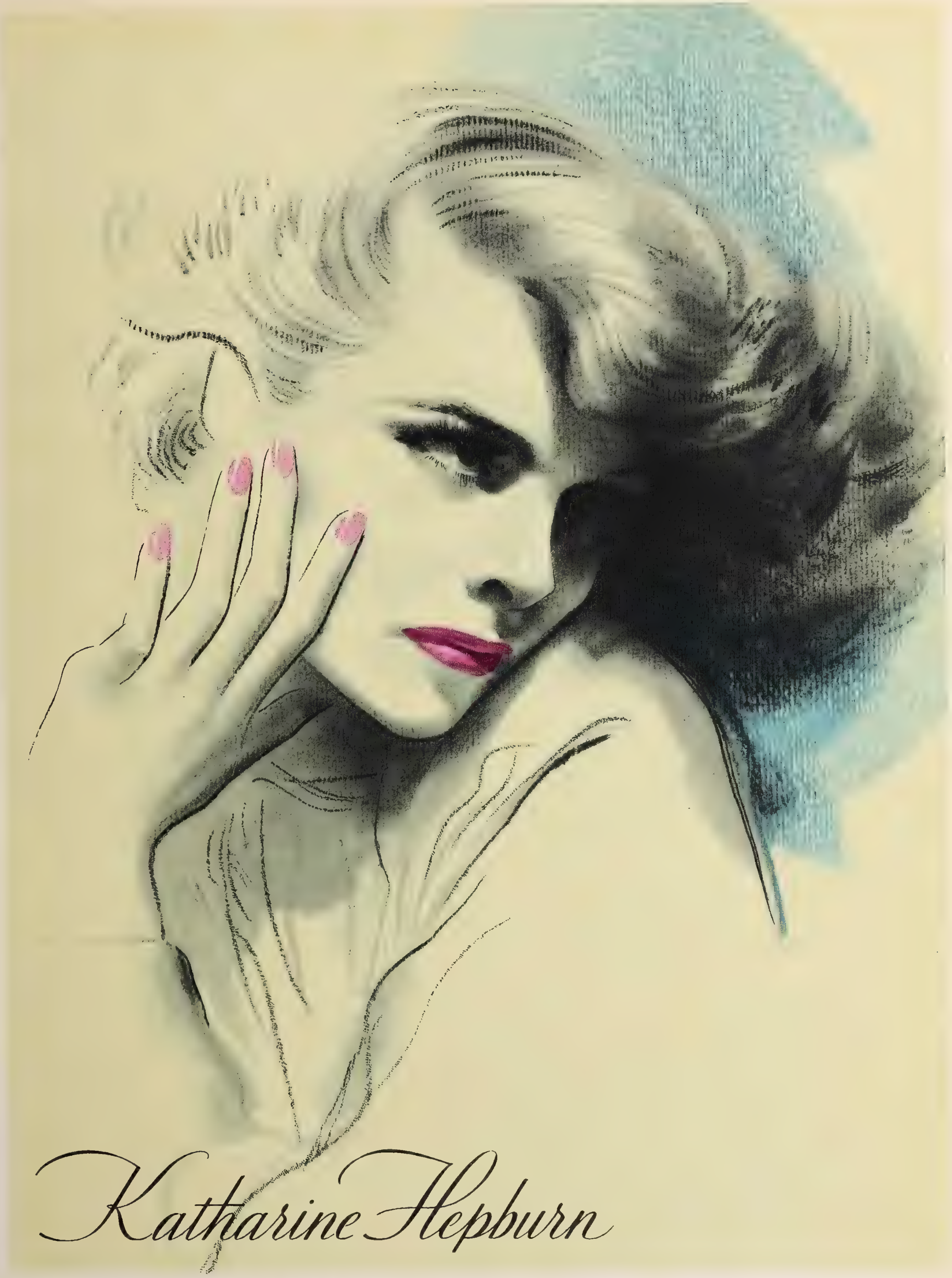
PARKYAKARKUS

JOE PENNER

LILY PONS

RKO-RADIO

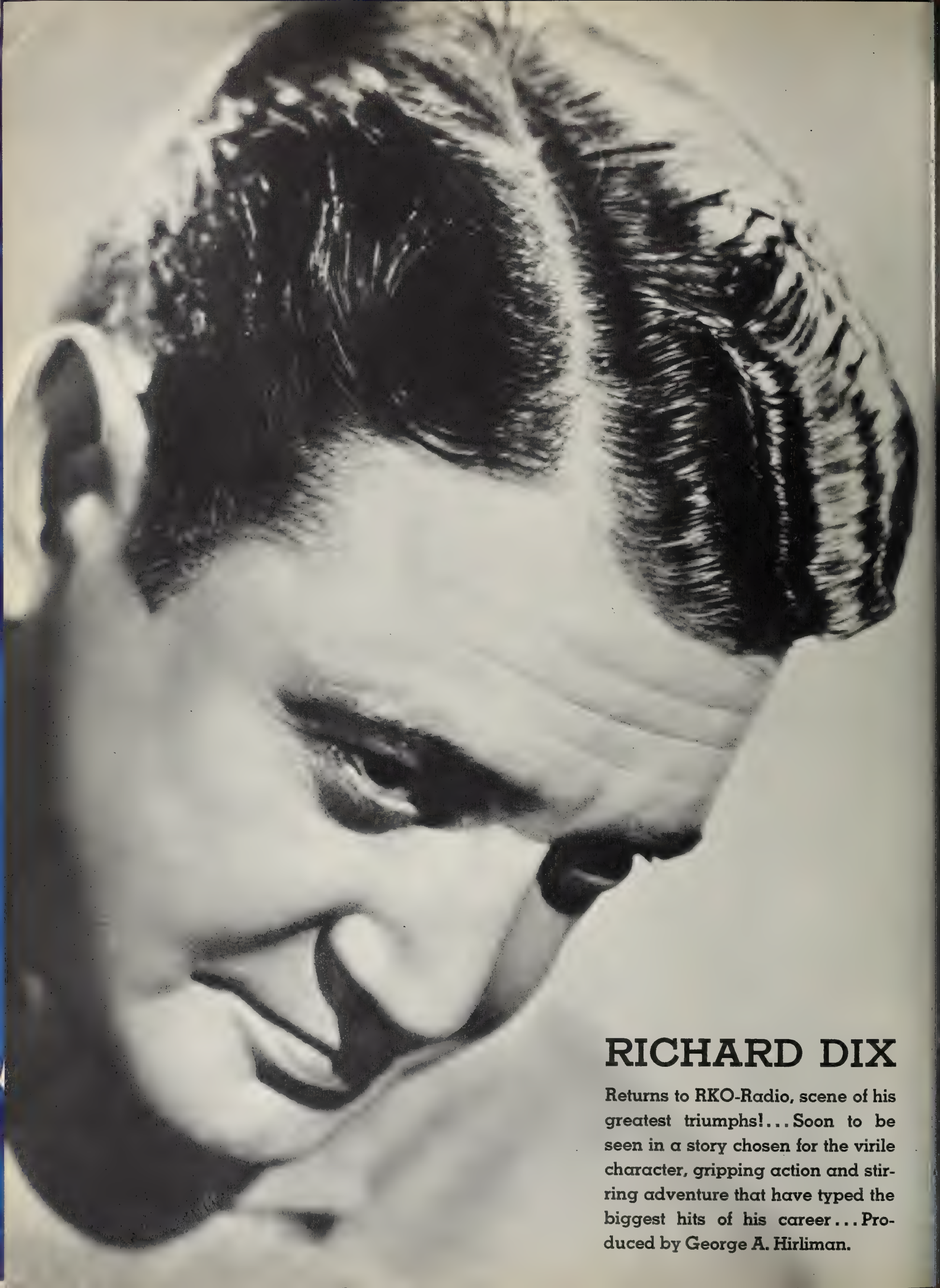
numbers among its star attractions many of the biggest names on the air . . . Their vast and increasing popularity is reflected in bigger picture grosses.



STAR OF DESTINY

The whole world knows that her Gift of Genius was born for even greater things than "Morning Glory" and "Little Women".

She will appear in one production in addition to "Stage Door"

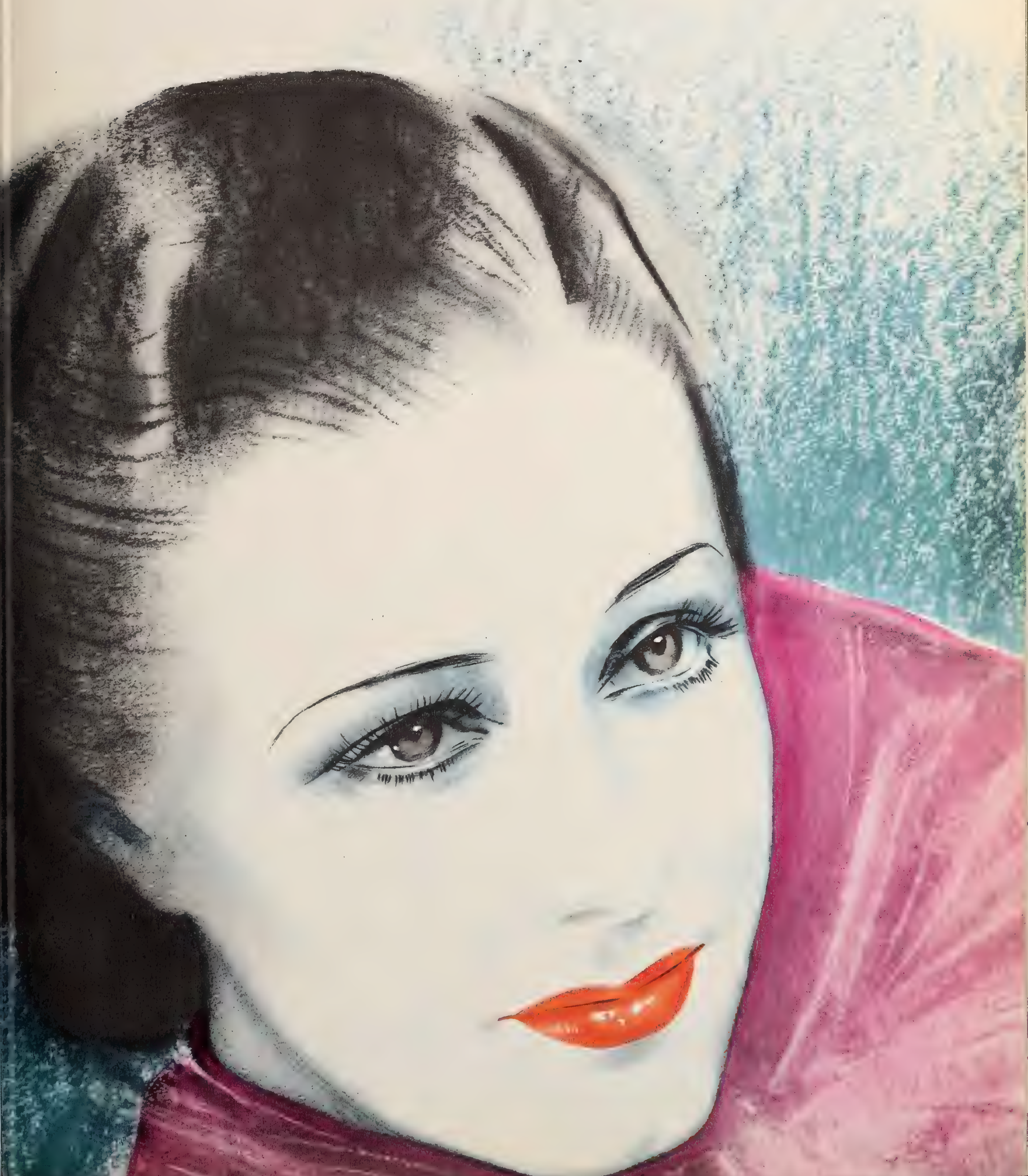


RICHARD DIX

Returns to RKO-Radio, scene of his greatest triumphs! . . . Soon to be seen in a story chosen for the virile character, gripping action and stirring adventure that have typed the biggest hits of his career . . . Produced by George A. Hirliman.

Irene Dunne

In the shimmering wake of a string of hits, the golden girl of the singing screen will star in one Pandro S. Berman Production, in addition to her appearance in "The Joy of Loving."



RKO-RADIO PICTURES
has the distinction of announcing

WALT DISNEY
FIRST FULL LENGTH

"SNOW
AND THE

This production will be sold as an individual attraction and not as a part of the regular RKO-Radio contract.

'S

FEATURE PRODUCTION

WHITE

SEVEN DWARFS"

IN TECHNICOLOR

VICTORIA THE GREAT

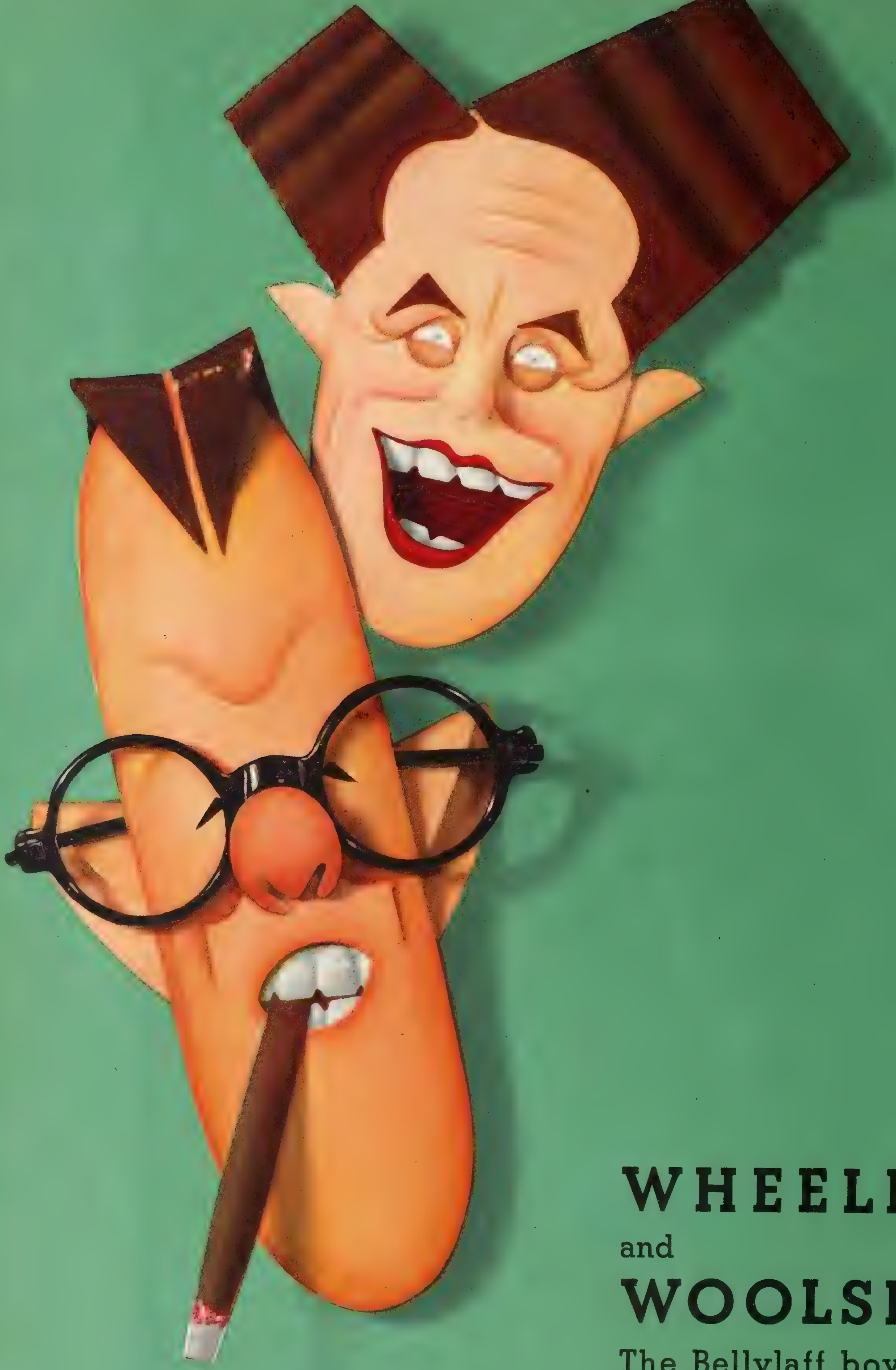
Now it can be told! . . . The story of Queen Victoria and her Prince Consort! . . . For the first time in many years RKO Radio selects a British picture for distribution — AND it's the greatest of all British productions! . . . To quote a film man just back from London: "'Victoria' is by far the most important picture produced in England since 'Henry The Eighth'! . . . The whole trade is excited about it. They believe it will outgross any British picture in history. It is being produced on a tremendous scale by Herbert Wilcox . . . All of the deep human drama in the great Queen's life has been caught in the picture — the attempt to assassinate her, her love for her Consort, the birth of the first Prince of Wales in 100 years — everything — not to forget such pageantry as you've never seen on the screen. Anna Neagle is marvelous as Victoria, and Anton Walbrook perfect as Albert. H. B. Warner and hundreds of others are in the cast. It's as big as they come!"

"NEW FACES OF 1938"

Preview raves on "New Faces of 1937" made this a ***must*** for Thirty-eight!... With this year's "New Faces" on the verge of release, the studio is already gunning for next year's talent.

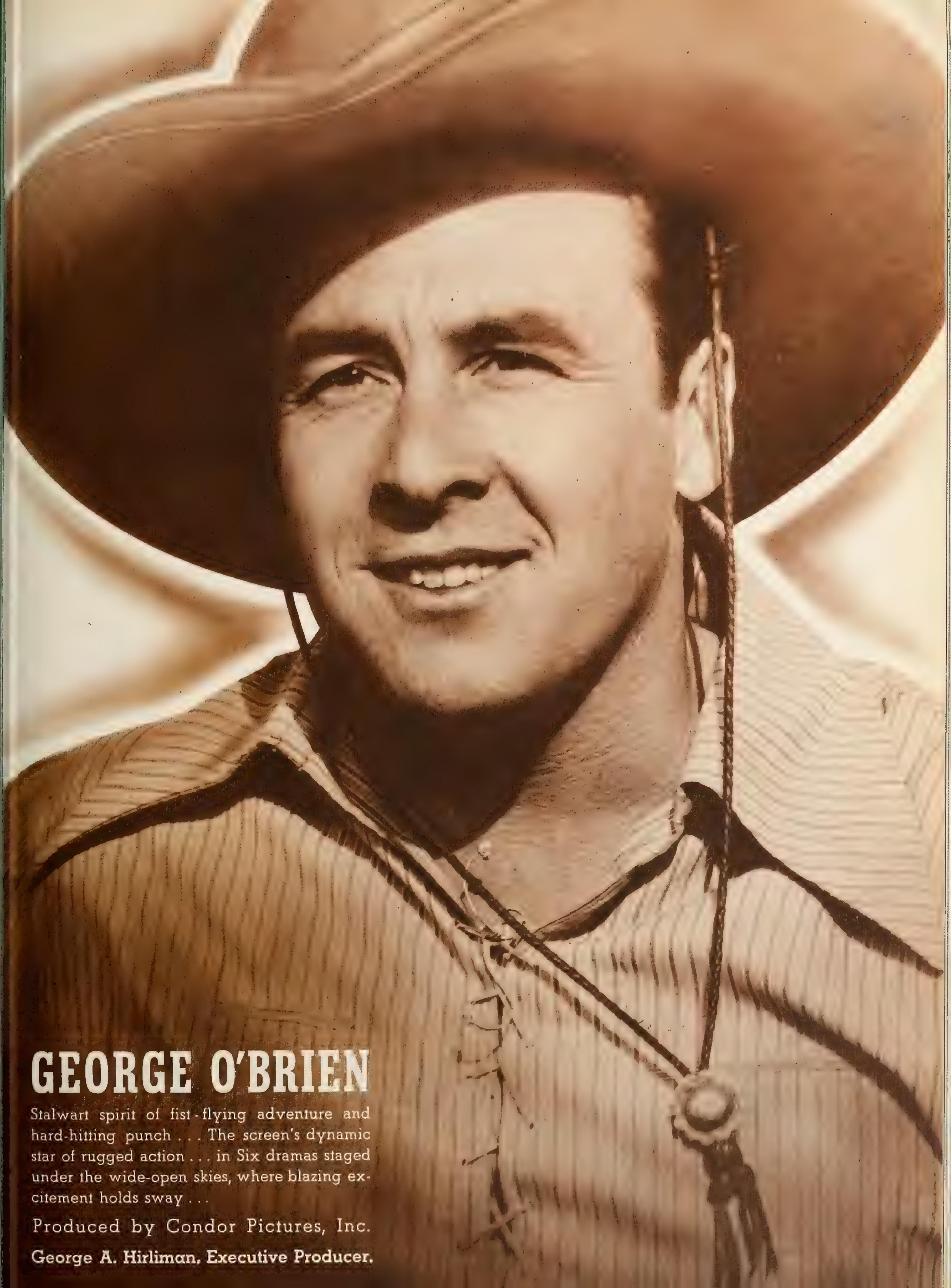
MUSIC! LAUGHTER! GASPING INNOVATIONS! A THREE-RING CIRCUS OF ENTERTAINMENT!

The show that gives the screen the best of those who rise above the rest.



WHEELER
and
WOOLSEY

The Bellylaff boys in
one hoky-poky howler.



GEORGE O'BRIEN

Stalwart spirit of fist-flying adventure and hard-hitting punch . . . The screen's dynamic star of rugged action . . . in Six dramas staged under the wide-open skies, where blazing excitement holds sway . . .

Produced by Condor Pictures, Inc.

George A. Hirliman, Executive Producer.

MILTON BERLE

THELMA LEEDS

PRESTON FOSTER

MARGOT GRAHAME

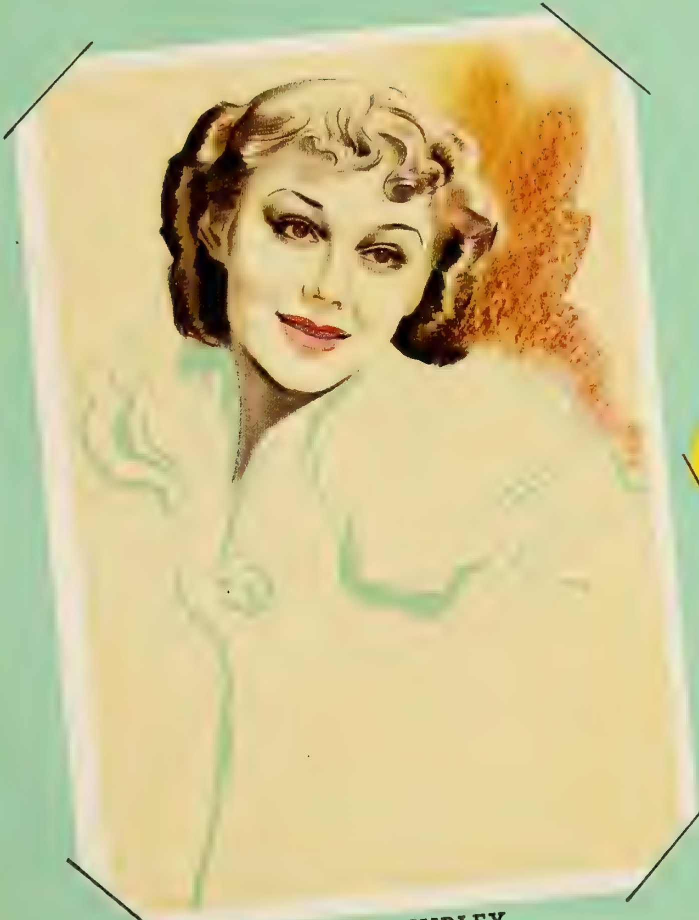
WALTER ABEL

JOHN BEAL

EDUARDO CIANNELLI

JAMES ELLISON

JAMES GLEASON


ANNE SHIRLEY

BILLY GILBERT

RAY MAYER

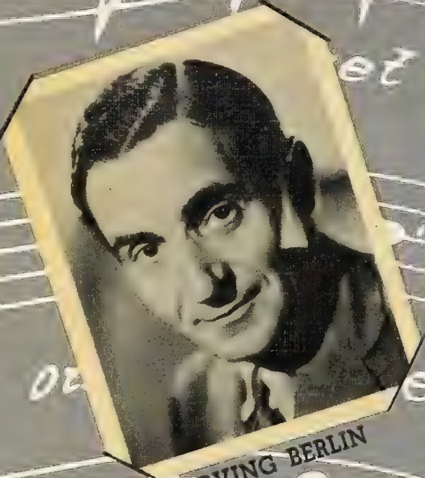
FRED STONE

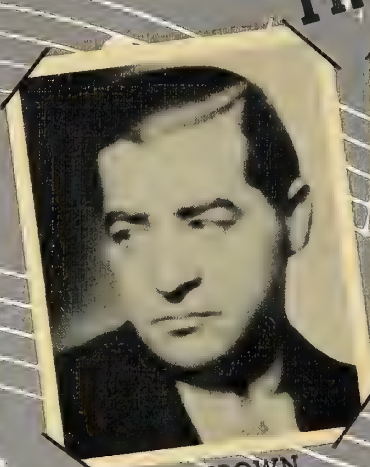
ERIK RHODES

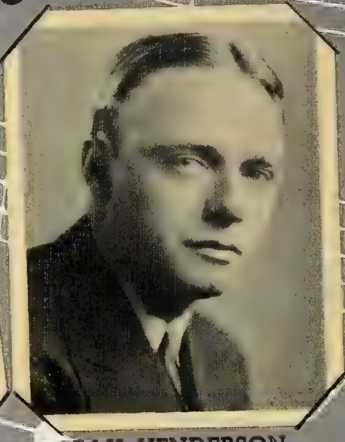
ONSLOW STEVENS

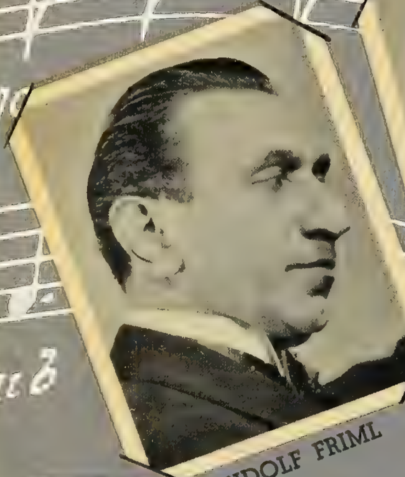
"Words And Music By..."

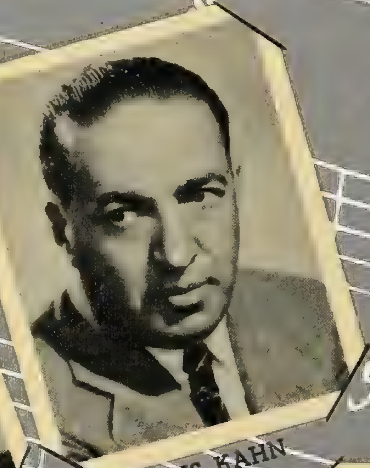
The hit-song writers of the day...

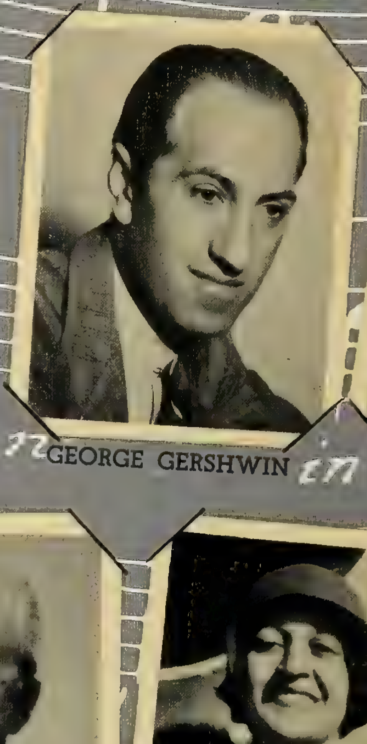

IRVING BERLIN

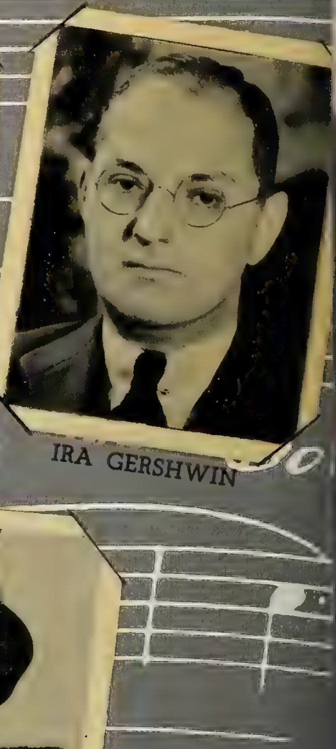

LEW BROWN

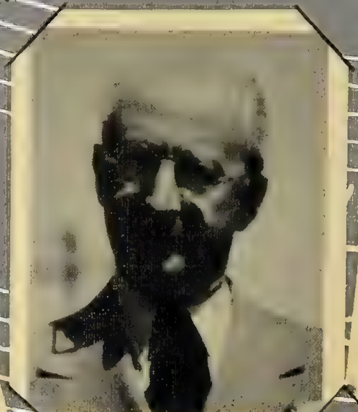

RAY HENDERSON

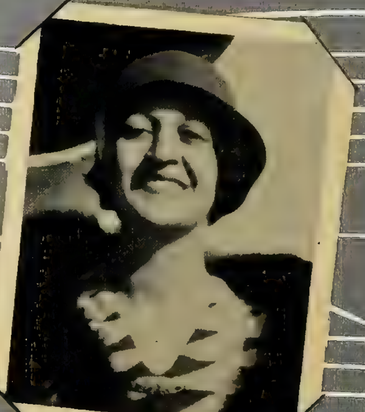

RUDOLF FRIML

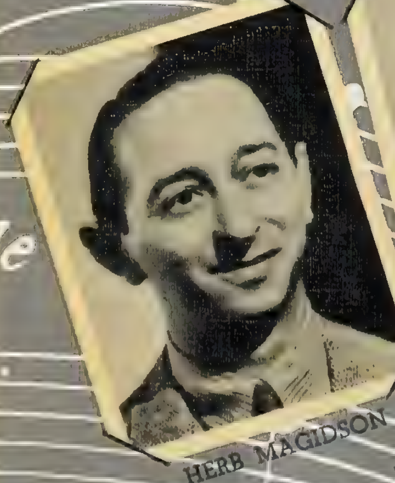

GUS KAHN

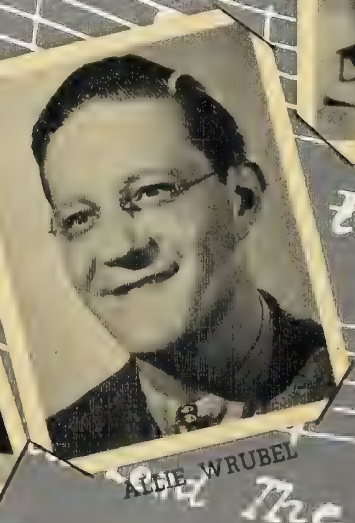

GEORGE GERSHWIN

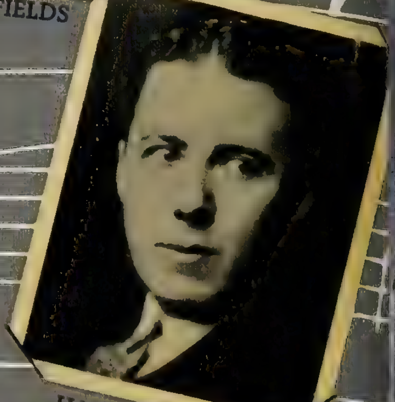

IRA GERSHWIN


JEROME KERN


DOROTHY FIELDS


HERB MAGIDSON


ALLIE WRUBEL


HARRY TIERNEY

"Directed by..."

THE MEN WHO KNOW YOUR BOX-OFFICE!

JOHN BLYSTONE

CHRISTY CABANNE

EDWARD CLINE

HOWARD HAWKS

BEN HOLMES

LEIGH JASON

EDWARD KILLY

GREGORY LA CAVA

LOU LANDERS

ROWLAND V. LEE

ROUBEN MAMOULIEN

GEORGE NICHOLLS, J

RICHARD ROSSON

MARK SANDRICH

ALFRED SANTELL

JOSEPH SANTLEY

WILLIAM A. SEITER

GEORGE STEVENS

BEN STOLOFF

48 for 1937-38

[47 RKO-Radio Pictures
1 Joe E. Brown Production]

PLUS

6 George O'Brien Productions

●

SOLD INDIVIDUALLY
Walt Disney's "Snow White and the Seven Dwarfs"
"Victoria The Great"... Produced in England

In the mounting sweep of a new National Prosperity, the motion picture industry faces a year of greater promise and profits than it has ever known.

Increased and increasing theatre receipts have revitalized our business ... permitted studios to plan more ambitiously than ever before.

Every company is going to make more big pictures, because there is a box-office market for them.

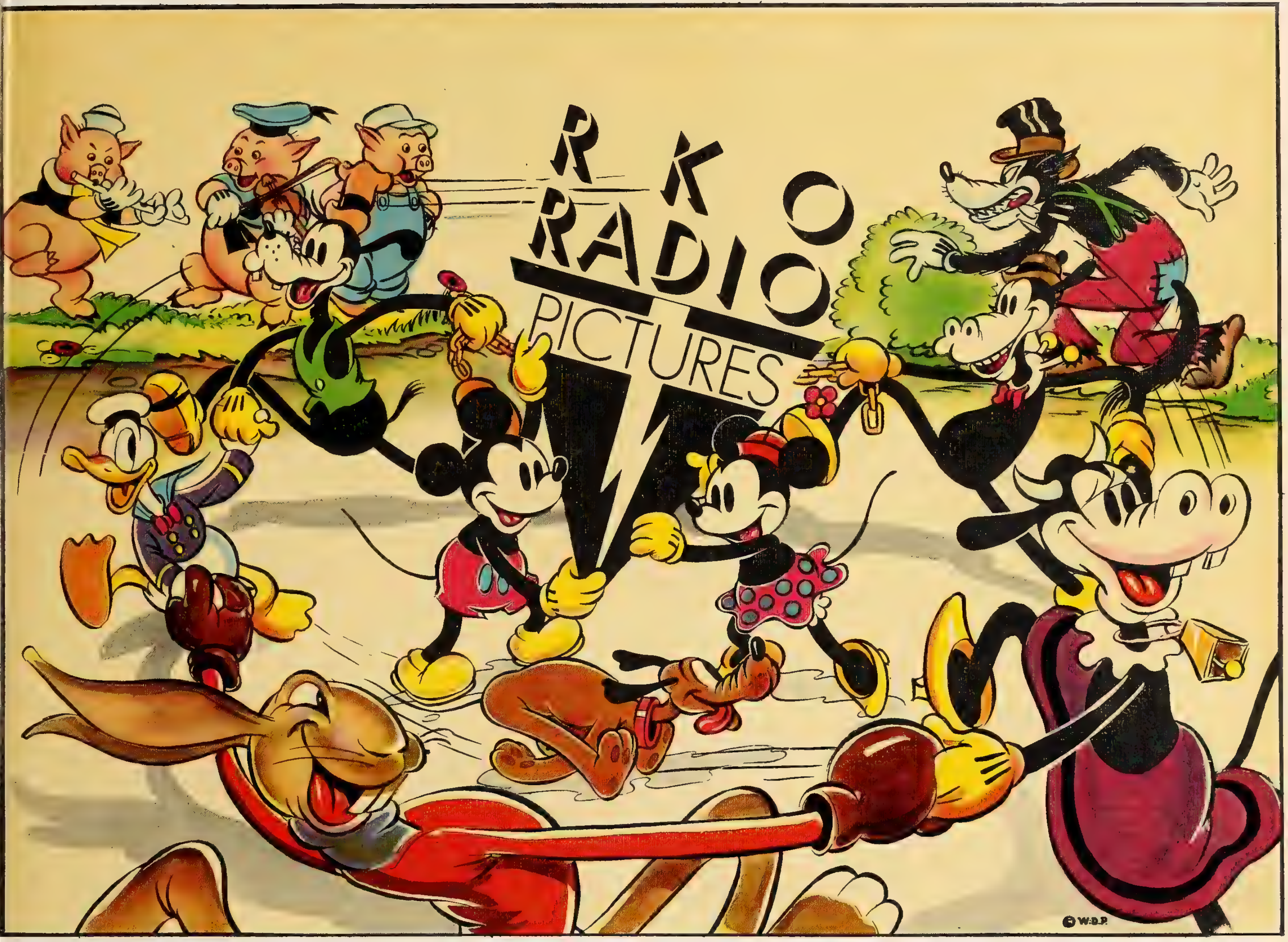
RKO-RADIO will make an outstanding number of these big attractions.

In these pages is abundant proof that we have the star power, the creative brains, and the resources to do it.

Of necessity, this advertisement cannot attempt to enumerate a full season's program, but rather to outline some highlights of a coming year—to announce properties owned and personalities under contract.

Of necessity, also, changes may be made in our present plans ... Our "year book" is never closed to those show opportunities which so often rise with startling suddenness and prove to be the money hits of the year.

Yes ... RKO-RADIO is ready for your biggest show year!


R K O
RADIO
PICTURES
© W.D.P.

and Mickey and Minnie and Donald and Pluto and Horace and all the rest of the world's best loved stars!

WALT DISNEY'S
"MICKEY MOUSE"
and
"SILLY SYMPHONIES"
PRODUCTIONS . . . in
TECHNICOLOR

Scenario for 1937

TODAY on the news fronts of the world is being written an ever-changing, exciting, dramatic scenario. Its principal players dominate the headlines, are the focal point of international public interest—interest so keen that in two short years THE MARCH OF TIME, through its unbiased reporting of the activities of the world and its history-makers, has itself made cinema history:

WINNER *Academy of Motion Picture Arts and Sciences Special Award for "... having revolutionized an important branch of the industry—the newsreel."*

WINNER *National Exhibitor Grand Shorts Award for "outstanding progress in the opinion of exhibitors and the public."*

And **AN INCREASE** *from 432 U. S. theatres in 1935 to 10,066 theatres in 1937. Recorded in 3 languages, it now plays regularly in 21 countries throughout the world.*

THE MARCH OF TIME

PRODUCED BY THE **EDITORS** RELEASED BY RKO RADIO PICTURES **OF LIFE AND TIME**

SHORTS

24 TWO-REEL COMEDIES

•

6 EDGAR KENNEDY

6 LEON ERROL

3 RADIO FLASH

3 HEADLINERS

3 SMART SET

3 RADIO MUSICALS

HEADLINERS, SMART SET and RADIO MUSICALS to be principally musical productions, featuring such name attractions as Ted Fio Rito and Orchestra; Phil Harris and Orchestra; Gene Austin and Orchestra; Nick Stuart and Orchestra – and the popular entertainment personalities and specialists associated with each . . . Many more equally as famous names will soon be announced . . . Look to these releases for the big eye-filling flash entertainment that every program needs!

39 ONE-REEL PRODUCTIONS

13 MUSICALS

By CONDOR PICTURES, INC.

Featuring such orchestras as Stuff Smith, Carl (Deacon) Moore, Rita Rio (all-girl band), Rudolf Friml, Jr., Mario Braggiotti, Johnny Hamp . . . Presenting entertainers like Pinky Tomlin, Evelyn Chandler and Bruce Mapes; championship skaters: Eduardo Cansino, Elsa Newell, Sunnie O'Dea, Lilian Tours, Don Eddy, Felix Valle, Bert Prival, Joe Nemeyer, Joe Bennett, Grace Adelphi, Tom Halligan, Lou Asche, Netta Packer, Richard Edwards, Lynn Sterling, Opalita and Garcia, Nat Carr.

6 MUSICALS

By ATLAS PICTURES, INC.

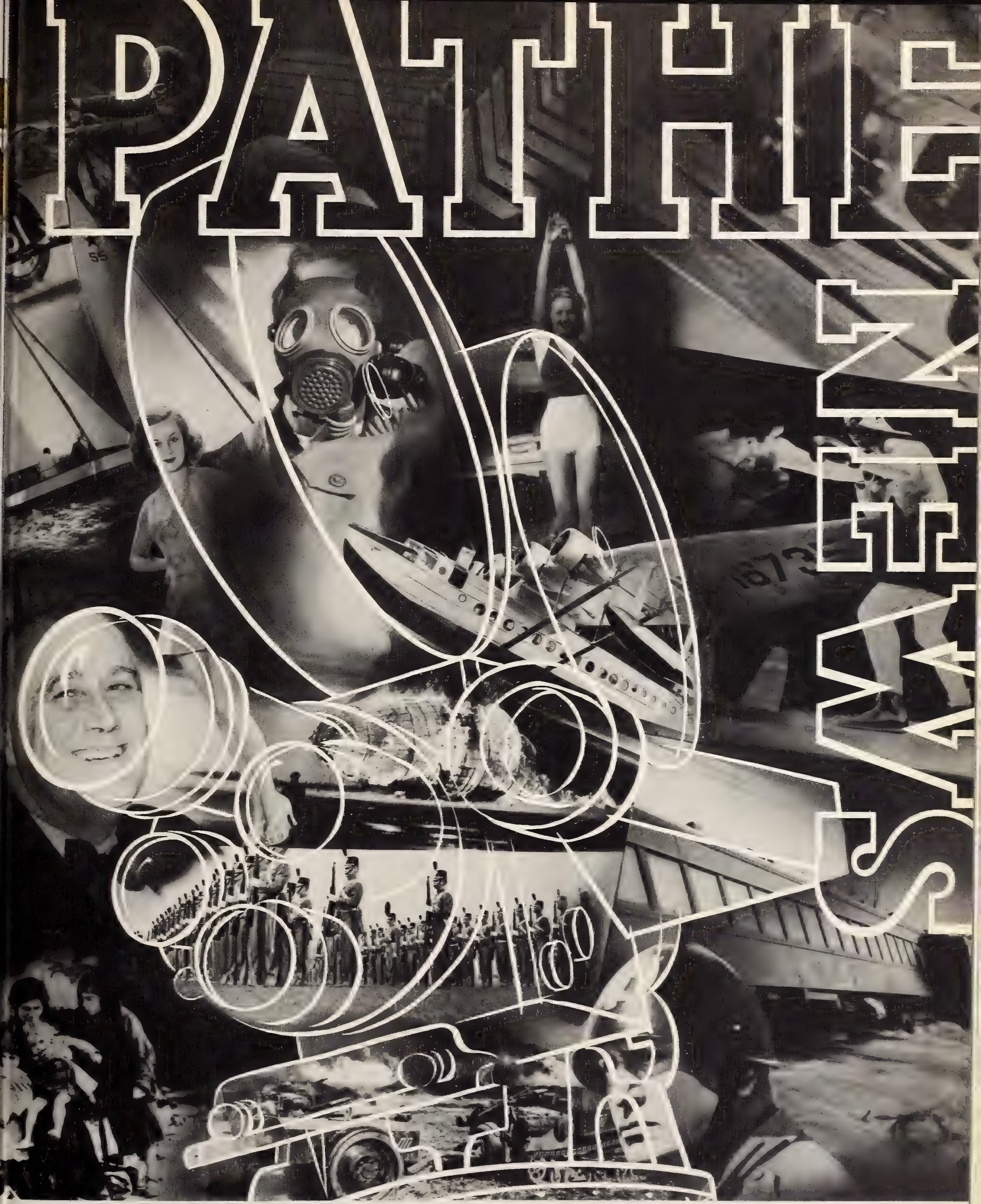
"Holds a World of Entertainment" is the slogan of every one of these smartly produced entertainments . . . Broadway after dark brought to your theatre . . . New York's gayest places screened at their highest moments . . . Night life and personalities of the columnists' world at work — and play. Produced by Milton Schwartzwald.

13 SPORTS *with* BILL CORUM

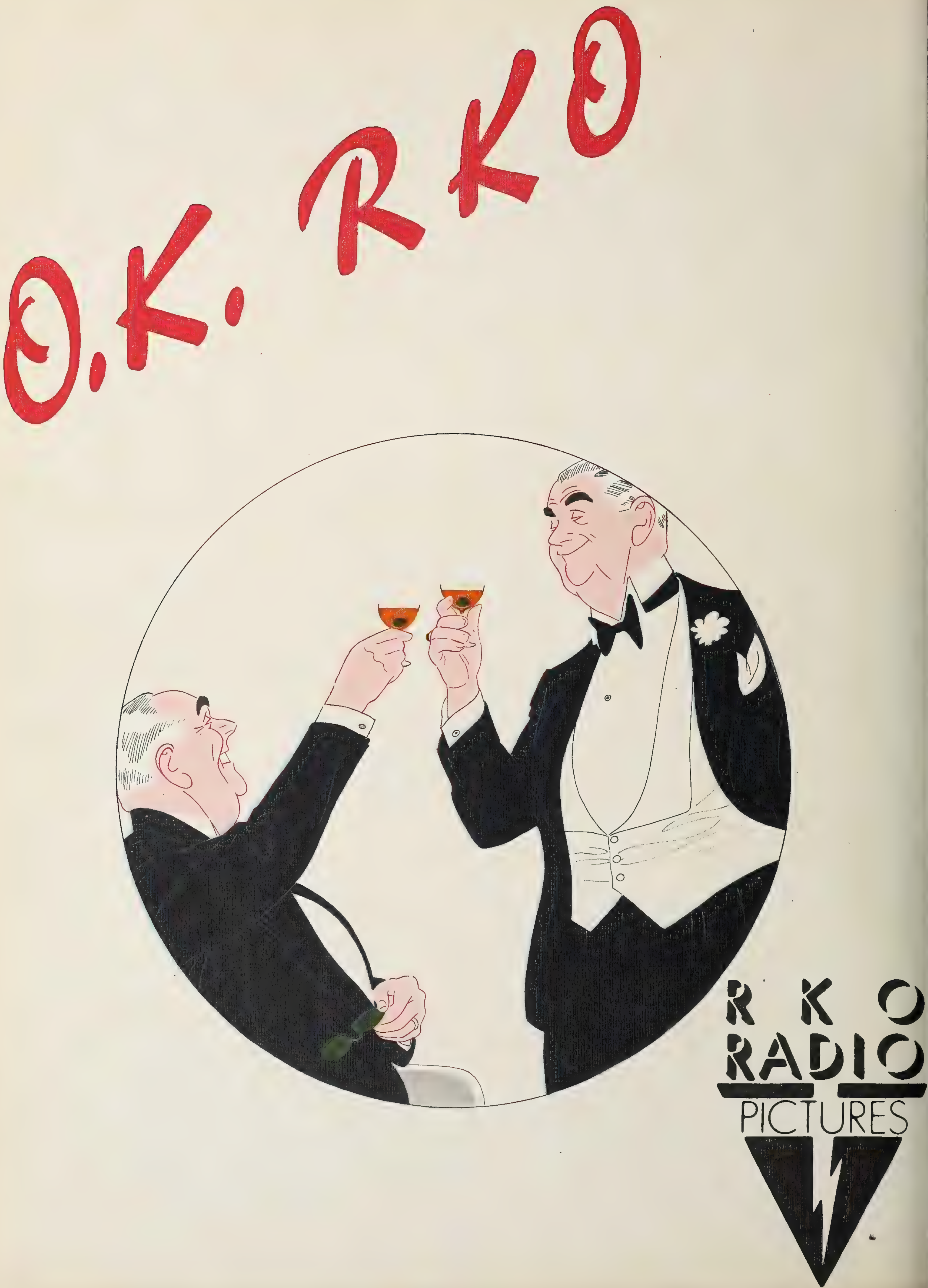
One of the greatest sports authorities of the day presenting the inside of sports . . . Featuring the outstanding stars and events and highlights of the sport world, in releases timed for highest interest in each particular sport . . . Produced by Condor Pictures, Inc.

7 PATHE PARADE

Behind the scenes of that interesting world that builds a nation's shows — from circus to television — are amazing people, events, ideas . . . These are among the things Pathe Parade will show you — these and hundreds of other angles of entertainment, featuring personalities and talked-about matters of all kinds . . . presented in such manner as to make Pathe Parade one of the most looked-for features on your screen this year.



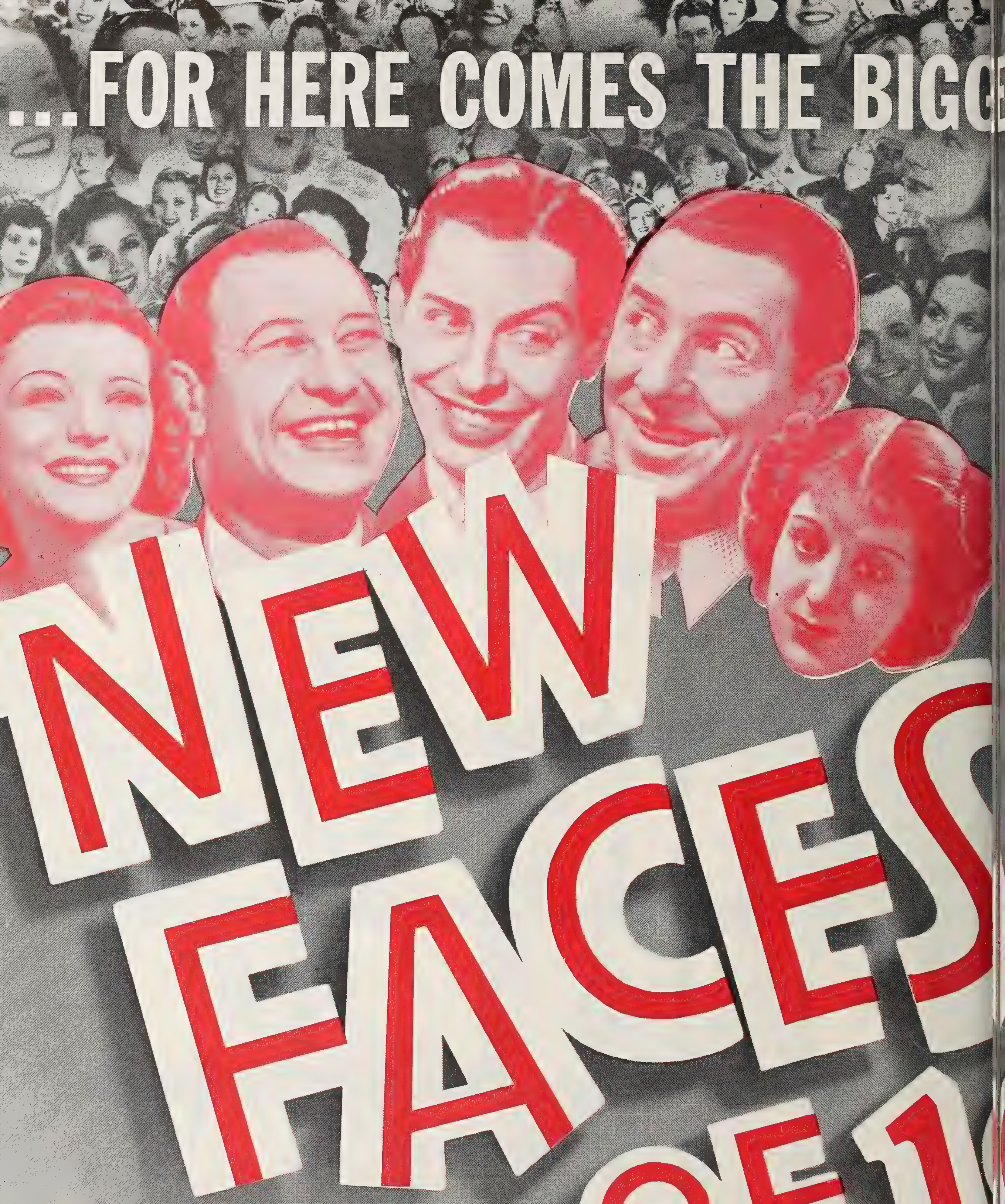
Dramatic and vital as never before is the news of this changing world! . . . **PATHE NEWS** meets the challenge of the times with new and daring leadership, and an editorial board awake to the importance of LIVING NEWS as a theatre attraction . . . Issued Twice Weekly


O.K. RKO
R K O
RADIO
PICTURES

LITHO U.S.A.

. . . AND YOU DON'T HAVE TO WAIT FOR THE BIG ONES FROM RKO RADIO

...FOR HERE COMES THE BIGG



8 HIT TUNES! *"Love Is Never Out of Season"—"Penthouse on Third Avenue"—"It Goes To Your Feet"—"If I Didn't Have You"—"The Widow in Lace"—"New Faces"—"When the Berry Blossoms Bloom"—and the sensational new swing dance sensation "Peckin'"*

RKO-RADIO PICTURE

EST SUMMER SHOW OF ALL!...

A glittering congress of the world's top entertainers . . . gathered from the brightest spots on earth to join the greatest laugh-and-rhythm circus ever staged! . . . THE SHOW THAT GOES THE LIMIT with new ideas, exciting surprises, marvelous wonders, tuneful gaiety . . . with the biggest guy, the littlest guy, the prettiest girls, the craziest comics, the swellest songs! . . . Nothing like it ever before . . . The grandest, newest, swellest entertainment that's hit the screen in years! . . . 7 STARS! . . . 8 SONGS! . . . 50 YOUTHFUL BEAUTIES! . . . 100 NEW FACES! . . . LOOK UNTIL YOU'RE DAZZLED! LAUGH UNTIL YOU'RE LIMP!

The greatest gang of talent you ever saw in one picture!

JOE PENNER ★ MILTON BERLE
PARKYAKARKUS ★ HARRIET HILLIARD
WILLIAM BRADY ★ JEROME COWAN
THELMA LEEDS ★

937

Lorraine Krueger • Bert Gordon (***Count Mischa Moody***) • Tommy Mack (***Judge Hugo Straight***) • The Four Playboys • Rio Brothers • Lowe, Hite & Stanley • Seven Loria Brothers • Brian Sisters • The Three Chocolateers • Ann Miller • Dewey Robinson.

AN EDWARD SMALL PRODUCTION
DIRECTED BY LEIGH JASON
Screen play by Nat Perrin, Philip G. Epstein, Irv S. Brecher

Songs and Lyrics by Lew Brown and Sammy Fain. . . . more songs and lyrics by Walter Bullock and Harold Spinna . . . and by Ben Pollack and Harry James. . . . and still more songs and lyrics by Charles Henderson and Edward Cherkose and by Joe Penner and Hal Raynor.

THE HOLLYWOOD SCENE

Foolproof

Around Hollywood, everyone who has read the 1937-1938 production announcements of the various companies which have held conventions is saying that the forthcoming season promises to deliver more good pictures than has ever before been the case. A lot that looks so foolproof that they cannot help but be good are in the work. Several have been completed.

The second week in June saw at least four pictures started, "Nothing Sacred," "The Adventures of Marco Polo," "The Great Garrick" and "Big City," which, despite the excellent quality of product which the future may bring forth, seem to be of the standard in story content, player assignments and contemplated production class, are indicative of what to expect in the big picture line. Of the 10 films begun, these undoubtedly are the most outstanding.

To play in "Nothing Sacred," which William Wellman is directing, Selznick-International named Carole Lombard, Frederic March, Walter Connolly, Charles Winninger, Margaret Hamilton, A. W. Sweatt, Clarence Wilson, Olin Howland, Dick Rich, Troy Brown and the prize fighters Maxie Rosenbloom and Art Lasky.

Douglas Fairbanks, Sr., some time ago announced that he was going to make and play in "The Adventures of Marco Polo." Months went by and the next word heard of the enterprise was that Samuel Goldwyn had bought and would produce it. He put the production in the work last week. Gary Cooper and the attractive newcomer Sigrid Gurie were assigned to the leading roles. Ernest Truex, previously in shorts, but better known as a legitimate stage player, Verree Teasdale, George Barbier, Robert Greig and H. B. Warner, the younger Lama in "Lost Horizon," are the featured supporting players. John Cromwell is directing.

MGM's "Big City" will present Spencer Tracy, Luise Rainer, Eddie Quilan, Regis Toomey, Charley Grapewin, Paul Harvey and Victor Varconi. Frank Borzage is the director.

One of the two starting pictures at Warner Studio is "The Great Garrick." Being directed by James Whale, it will offer Brian Aherne, Olivia de Havilland, Edward Everett Horton, Marie Wilson, Lana Turner and Chester Clute in the principal roles. Second picture is "Submarine 262," in which Pat O'Brien, George Brent, Wayne Morris, Gloria Dickson and Frank McHugh are the leading players. Lloyd Bacon is directing.

Under I. V. Willat's direction Monogram started "The Luck of Roaring Camp." The cast includes Owen Davis, Jr., Joan Woodbury, Charles Brokaw, Forrest Taylor and Sheila Bromley.

Universal's contribution to the new work is "The Lady Fights Back." Irene Hervey, William Lundigan, Willie Best and Ferdinand Munier are the featured names. Milton Carruth is directing.

At Republic "Love Ahoy" started. It will present Weldon Heyburn, Warren Hymer, Jeanne Madden, Dorothy McNulty, J. Carroll Naish, Sid Saylor, Ralph Sanford and Charles Trowbridge. Hamilton MacFadden is directing.

For RKO-Radio release, David Loew started "Fit for a King." Joe E. Brown is starred with Helen Mack, Paul Kelly, Harry Davenport, Halliwell Hobbes, Russell Hicks and Frank Reicher. Edward Sedgwick is directing.

Tenth starting picture is "The Awful Truth," Columbia. Leo McCarey is directing and the cast lists Irenne Dunne, Cary Grant, Wyn Cahoon, Scott Colton, Joyce Compton, Cecil Cunningham and Robert Allen.

Five pictures were completed and because of the death of Jean Harlow, MGM's "Saratoga" was temporarily postponed. However, with Mary Dees, the late star's onetime stand-in selected to complete the role production was resumed.

Republic completed an Adele Buffington story "She Didn't Want a Sheik." It will present Ramon Navarro, Lola Lane, Gene Lockhart, Kathleen Burke, Charlotte Treadway, Stanley Fields, Jamil Hasson, Billy Bevan, Robert Coote and George Sorel. Irving Pichel directed.

"Hell on Ice" (tentative title) completed at Universal. A Trem Carr production, it features John Wayne and Bernadene Hayes, with Shelia Bromley, Charles Brokaw, Billy Burrud, Jane Johns, Virginia Brissac, Hal Nieman and Huntley Gordon. Arthur Lubin directed.

Warner finished "Alcatraz Island." The cast which William McGann directed lists Dick Purcell, Ann Sheridan, Mary McGuire, Doris Lloyd, Ralph Dunn, Edward Keane, John Litel, Gordon Oliver, Addison Randall and George E. Stone.

COLLEGE MUSICALS VOGUE FOR SEASON

Indications of a college musical cycle in Hollywood followed Paramount's announcement that it would produce a sequel to "College Holiday." Twentieth Century-Fox plans to star the Ritz Brothers in "Life Begins in College" and Selznick International is considering a college musical in Technicolor. Selznick has signed John Monks, Jr., and Fred Finklehoffe, authors of the play "Brother Rat" to write an original on college life on which Oscar Serlin will be production aide. The Twentieth Century-Fox film will feature football sequences as in "Pigskin Parade."

At 20th Century-Fox "Too Much Limelight," a number in the "American Family" series, was finished. Jed Prouty, Spring Byington, Florence Roberts, June Carlson, Billy Mahan, Shirley Deane, Russell Gleason and Joan Marsh will again be seen in another "Jones Family" adventure. Frank Strayer directed.

Under its own auspices Universal checked "That's My Story" off the active list. Players to be seen are Claudia Morgan, William Lundigan, Ralph Morgan, Jack Smart, Hobart Cavanaugh, Eddie Garr, Herbert Mundin and Harlan Briggs. Sidney Salkow directed.

Music in the Air

During its sales convention MGM was not and since hasn't been reticent in letting all who care know that it will have at least seven filmmusicals on its 1937-38 program. Those mentioned are "Maytime," "The Firefly," "Broadway Melody of 1938," "Rosalie," "Girl of the Golden West," "The Ugly Duckling" and "The Red Mill."

But something that MGM's publicists have not very clearly brought out is that with the exception of "Broadway Melody," all the other productions are operettas. Also, with the possible exception of "The Ugly Duckling," all the properties are very well known to those who were patrons of the singing speaking stage in the years when the stage did not have to worry very much about motion pictures.

Oldsters, in and without the industry, who read the announcements must have been struck by an oddity. In the heyday of stage musical production, the ratio of production was about one operetta to half a dozen or so musical comedies. Generally speaking, the musical comedies that once were famous have now been forgotten and the operetta is coming back on the screen.

The condition prompts the question: "Why is MGM leaning towards such a type of film musical entertainment?" The answer may be found in the assumption that the screen has a more intelligent patronage than it is ordinarily credited with having. Then again, the company has personalities and singers who are glove-fitting in operetta.

Operetta differs from the modern musical comedy or revue in that its entertainment concept is based more on musical embellished story appeal than on the glamor of startling production effects or lavish mounting. In other words, with dialogue, action and music fulfilling their proper functions, operettas are merely popularly visaged grand opera.

SEC ATTACKS BANKER CONTROL IN CORPORATE REORGANIZATION

Second Report Recommending Legislation to Protect Stockholders in Reorganizations; Cites Paramount Case

The Securities and Exchange Commission at Washington hit out strongly this week against banker control and bankers' manipulations in corporate reorganizations, citing their activities in connection with the Paramount Pictures reorganization as being typical of the necessity for federal legislation to protect stockholders.

Resurrecting again the conditions of the Paramount and other reorganizations of the depression period, the SEC, in Washington, on Monday, sent to Congress another of its voluminous reports on protective and reorganization committees, recommending the enactment of legislation placing such committees hereafter under federal control.

The New Deal's Securities and Exchange Commission publicly told the United States Congress this week that nepotism was widely prevalent in Paramount Pictures in the early stages of the company's reorganization, and that John Hertz, serving as chairman of the finance committee and representing banking interests, cut the corporation's expenses by one-sixth, but, nevertheless was forced to resign as a result of feuds within the company.

The 605-page printed report—part two of the SEC's findings on its investigation of reorganizations—carried voluminous extracts from the testimony of witnesses who appeared before it last year in the course of the Commission's hearings on the reorganization of Paramount and some half-a-dozen other corporations outside of the film business.

The first section of the report, given to Congress in May, and explained in Motion Picture Herald on May 15th, page 65, asserted that, in the Paramount case, a group of actual security holders was organized, composed principally of large holders who were individuals and companies powerful in the financial world, and that "its program was founded upon vigorous criticism of the management and the bankers—Kuhn, Loeb and Company." "Its objectives," said the SEC, "were to oust the bankers and the old management from their dominant position and to substitute persons of their own choice. In this they largely succeeded.

"Though the struggle which took place was in the form of a security holders' fight, actually it was a battle between two groups of reorganizers for a position of dominance and supremacy over the new company."

The clear charge made by the SEC was that the various groups fought to advance their own banking or stock interests, and that "in this struggle for control the interests of investors are too frequently subordinated or completely forgotten."

Now the SEC seeks legislation for expeditious and economical rehabilitation of corporations in the throes of reorganization, which would give protection to stock and bondholders who up to now get "inadequate protection" in reorganizations.

NARRATIVE FILED IN FOX MIDWEST ACTION

A narrative statement of evidence consisting of more than 1,300 typewritten pages was filed in federal court in Kansas City this week in an appeal of the action brought by E. Rolsky and other independent theatre owners against Fox Midwest and several distributors. The defendants have 20 days in which to check the narrative.

The case was tried a year ago and Judge Merrill E. Otis ruled that because a film is a copyrighted article it may be sold to whomever distributors wish and on any kind of terms. He also decided distributors could give one theatre in an area an exclusive run for a film until the copyright expired.

The burden of the Commission's second report as issued this week is that committees uncontrolled by any laws or even generally accepted practices, as in the reorganizations cited, not only failed adequately to represent or protect the security holders, but also failed properly to cope with "various evils" and frequently fell short of the objective of "a clean and complete" reorganization.

"The importance of the management of a corporation to its security holders, is, of course, very great," the SEC pointed out, "but in many reorganizations there seems to have been little appraisal of the qualifications of the old management and the manner in which it discharged its trust. * * * Graphic illustration of the type of management policies and activities which should be examined in any reorganization is afforded by incidents from the history of Paramount Publix Corporation."

When John D. Hertz entered the management of the company, the SEC explained, he found that Paramount had done nothing in the way of negotiating for reductions in rental on its theatres, excessive insurance premiums were being paid, telephone and telegraph charges were high, the legal department was costly, and "nepotism had been practiced to a large extent."

All told, the report asserted, he cut expenses by about one-sixth, but nevertheless was forced to resign as a result of feuds within the company.

Said the SEC in its report: "We mention these allegations of diversion of company assets, of nepotism, of profligate management, and of temperamental direction of corporate affairs, not to evaluate this bitter Hertz-Zukor controversy, but because of the frequent importance of such matters in reorganizations. They are of the variety with which committees must deal, not only in discovering corporate assets in the form of claims against the management, but more particularly in appraising the faithfulness

(Continued on following page, column 1)

SEC Also Issues Reports on Stock Transfers in Pathe, Warners, Paramount and Columbia by Company Officers

Motion picture business occupied considerable attention of the Securities and Exchange Commission in Washington this week. Turning from its report to Congress on reorganization manipulations in the Paramount case (*see column one*), the Commission publicized stock transactions and other matters in Paramount, Columbia Pictures, Warner Brothers, Pathe Film, Trans-Lux and Grand National. Too, the SEC was listening to the requests of the management of the new Condor Pictures to act on Condor's application for stock registration, which the SEC has had pending since April 11th.

Sales during April of 212,000 three and one-quarter per cent Paramount Pictures convertible debentures by Stanton Griffis, chairman of Paramount's executive committee, through Hemphill, Noyes and Company, in which he also is interested, only partially balanced by purchases of 166,000 shares and resulting in a net reduction of 46,000 in his holdings, to 90,000 at the close of the month, were reported by the Commission in its semi-monthly summary of transactions of officers, directors and principal stockholders in the securities of their corporations.

A March report also was filed, showing that Mr. Griffis, through Hemphill, Noyes and Company, had acquired 901,000 debentures and disposed of 765,000 during that month.

Reports on Paramount stock covering the first three months of the year were filed, showing that Maurice Newton, New York, through Hallgarten and Company, disposed of 4,200 more shares of common than he acquired in January, acquired 5,000 shares more than he disposed of in February and made a further net acquisition of 4,500 shares in March. He personally acquired 4,000 shares in January. It was also reported that Mr. Griffis, again through Hemphill, Noyes and Company, through purchases, sales and exchanges, acquired 379,000 six per cent 20-year sinking fund debentures and disposed of 587,000.

The transactions of Hemphill, Noyes and Company in Paramount common stock were explained by Mr. Griffis at the Paramount annual stockholders' meeting, June 15, in New York, as a temporary one resulting from the firm's arbitrage transactions in Paramount securities.

Mr. Griffis said that Hemphill, Noyes, in an effort to aid Paramount in the retirement of its six per cent first preferred stock by conversion into common was buying first preferred, one share of which is convertible into seven shares of common, while selling the common stock. In the course of this process, the company temporarily went short on common, he said.

Mr. Griffis asserted that personally he had never been short on Paramount common and

(Continued on following page, column 2)

UNDERWRITING ACTIVITIES CITED

(*Continued from preceding page, column 2*)

and competence of the management. It seems obvious that committees dominated and controlled by a profligate management would be apt to close their eyes to such matters irrespective of their importance to security holders."

The Commission also went into the "wrongful hypothecation of assets," as involved in the transfer by Paramount in 1932 of a large portion of its assets to Film Production Corporation, a subsidiary, and the giving to bank creditors a claim against those assets prior to that of the company's debenture holders; the "wrongful repurchase" of stock out of capital, and alleged excessive salaries and bonuses, as typical of matters which reorganization committees are called upon to deal with, and in the Paramount case might have been the subject of litigation for recovery.

Of major importance in reorganizations, however, the SEC cited the activities of underwriting and banking houses which, having been active in the management of a company, later participate in its reorganization.

Kuhn, Loeb and Company, it was pointed out, filled this position in the case of Paramount; in spite of opposition and criticism, it sought to play a major part in the reorganization. "Had it been successful in completely dominating the reorganization," the report commented, "it and the management might never have been called to account for their acts. Evidence of this can be found in the comparative inactivity of the protective committees organized by Kuhn, Loeb insofar as investigation and suits against the management and bankers were concerned.

"In cases such as these, if control over the reorganization falls into unfriendly or independent hands, the result may be costly to the houses of issue. * * * On the other hand, if the houses of issue can dominate the reorganization, they can through selection of the management of the new company, provide for their own banking connections with the company. They may be able to control the selection of receivers or trustees for the company, and their counsel. They can control the organization of security holders by selection of protective committees. In these ways, they are in a very good position to control publicity, to stifle investigation, and to perpetuate their control over or business associations with the company."

Only by the enactment of legislation imposing control on the operations of committees, setting up restrictions upon the membership of such committees and requiring "full disclosure" of their activities, can situations such as existed in the Paramount and other reorganizations be prevented from recurring in the future, the Commission warned.

The report further pointed out the importance to the underwriters of having the control of a company in reorganization fall into "friendly" hands.

"It seems clear that the reconstituted reorganization system should entail a basic and fundamental change in the present system," the report concluded. "No longer should the management and investment bankers be in a position of domination and control. No longer should stockholders be permitted to represent bondholders. The result should be not only a shift of the power from the inside groups to security holders and their representatives, but also a reconstitution of committees so as to provide security holders with more adequate representation.

"The key to reform in the activities of protective committees lies in the legislative grant of the power to deal with these conflicts of interest directly and forthrightly."

SEC Reports on Other Companies

(*Continued from preceding page, column 3*)

declared that he was the largest individual owner of the company's common stock.

Other reports included in the Commission's summary were as follows:

Columbia Pictures: Disposition by Harry Cohn, Hollywood, of 5,124 common voting trust certificates and warrants covering 6,000 voting trust certificates, reducing his holdings at the close of April to 67,127 certificates and 18,587 warrants.

Warner Brothers: Disposition by transfer under a property settlement agreement by Jack L. Warner, Burbank, California, of 85,000 six per cent convertible debentures, bringing his holdings to 1,502,000.

Pathe Film: Acquisition by Robert R. Young, New York, of 1,900 shares of common, bringing his holdings to 25,715 shares.

Grand National Films, Inc., and Trans-Lux Corporation filed with the Commission notification of change of stockholders' meetings, and Trans-Lux a change of name from Trans-Lux Daylight Picture Screen Corp. to Trans-Lux Corporation.

Grand National meetings will henceforth be held in Delaware with elections on Tuesday, third day of July beginning this year. Trans-Lux announced change of stockholders meeting from second Wednesday in May to second Wednesday in April. The name was officially changed June 11, 1937.

Efforts to obtain action by the SEC on Condor Pictures' application for stock registration, which has been pending since April 11, are being made in Washington this week by George Hirliman, Condor president, and other officials of the company who arrived from the coast late last week for that purpose.

The failure of the SEC either to approve or disapprove the application has seriously interfered with the company's operations, making it impossible for Condor to proceed either with its originally proposed public financing or to abandon that for several avenues of private financing which Hirliman said are open to it, according to Condor's president, who added that the company had completed nine pictures without a penny being owed on them, but that further production would be stymied unless the SEC made its decision in the near future.

He made it clear that whether the company's stock registration was approved or disapproved, Condor was "going ahead." Pending the SEC decision, however, the company is virtually barred from obtaining new money, it was pointed out.

"The SEC's stop-order was issued on April 11 and we were given to believe that a decision would be made on our registration within 24 to 48 hours. Today, more than two months afterwards, we still have had no decision from the SEC. Officers of the company who stand ready to put new money into it are barred from doing so because we are unable to issue stock to them in return. Condor's bankers still owe the company more than $900,000 and can't give it to us because we are unable to issue stock to them. If the SEC could be prevailed upon to give its decision, whether it meant approval or disapproval of our registration, we would be in a position to go ahead. If it fails to act soon, we may abandon our public financing without waiting for the decision."

Mr. Hirliman was accompanied east by M. H. Hoffman and Albert Lieberman. He said that the clause in Condor's studio lease with Grand National requiring occupancy of the studio for a minimum of 100 days during the year, the omission of which from Condor's registration data brought about the SEC's stop-order, has long since been eliminated from the lease.

Society to Show Series of Pictures

Organized to show selected motion pictures without competing with regular theatres, the Southern California Society is planning to present two concurrent series of five programs each in Hollywood. On Wednesday evenings it will show foreign films, while on Tuesday evenings the Museum of Modern Art Screen Classics of America will be offered. The latter series will include the 1895 Edison feature "The Execution of Mary Queen of Scots"; 1896, "Wash Day Troubles"; 1902, "A Trip to the Moon," by George Melies; 1903, "The Great Train Robbery"; 1910, "Faust"; 1911, "Queen Elizabeth," with Sarah Bernhardt; 1912, "The New York Hat," by D. W. Griffith, with Mary Pickford and Lionel Barrymore; 1914, "The Fugitive," by Thomas H. Ince, with William S. Hart; 1917, Mack Sennet's "The Clever Dummy"; 1914, "A Fool There Was," with Theda Bara; 1916, D. W. Griffith's "Intolerance"; 1927, "Sunrise," by F. W. Murnau; 1927, scenes from "The Jazz Singer"; 1927, George Bernard Shaw in newsreel; 1930, "All Quiet on the Western Front"; 1928, "Plane Crazy," first Disney Mickey Mouse; 1928, "The Last Command," by Josef von Sternberg.

Bennett in Receivership

Richard Bennett has been placed in receivership in Hollywood following a petition by Mrs. Bennett.

Fight Continues In Congress Over Admission Tax

Powerful forces on both sides of the fight claimed progress this week in Washington in the effort to modify the administration-sponsored Doughton bill extending the admission and other so-called nuisance taxes for another two years. It was reported in the Senate on Monday that the Finance Committee's recommendation for a one-year extension instead of two would undoubtedly" pass the Senate this week. The measure would then be committed to a conference with a view to obtaining House approval of the Senate action before the present Congress expiration date, which is June 30. The measure will not be put to a vote in the upper house until the relief bill is out of the way.

Meanwhile, in the House of Representatives, Congressman Dingell of Michigan, leading nuisance tax modificationist, said he had practically completed plans to move for a preferential vote in the House in an attempt to force agreement with the Senate modification, provided chairman Doughton insisted on his original two-year extension.

At the same time, legislative matters of direct connection with the motion picture industry came up in New York City, Indianapolis, Kansas City, Philadelphia, St. Louis and Vancouver, B. C.

It was also reported from Washington that motion picture executives will be given full opportunity to be heard when the Senate Patents Committee takes up the pending Duffy Copyright bill and other copyright measures. The only provision to be made by the committee is that a written request to appear at the hearings be filed.

Meanwhile, Mayor Fiorello LaGuardia in New York signed a bill continuing the two per cent sales tax for one more year from July 1. This means that the motion picture industry will have to pay over an additional $700,000 annually to the city government.

Attempts of the film companies to have the city waive interest and penalties for non-payment of the sales tax during the recent court fight over its validity appeared doomed for failure for already the city has required one major company to pay both interest and penalties. The companies are acting individually in the matter.

The first step toward control of air conditioning in downtown theatres and business houses has been begun in Indianapolis by Henry B. Steeg, city engineer. Sanitation department engineers are making surveys of equipment and sewer conditions. An ordinance regulating the dumping of water from cooling systems into city sewers may result. Mr. Steeg pointed out that sewers already are overtaxed and that wells supplying cooling systems are doing the major share of lowering the water table under downtown Indianapolis.

In Kansas City the Kansas Tax Commission has ruled that screen advertising is "advertising," and is therefore exempt from the new two per cent sales tax. The same ruling applies to radio advertising.

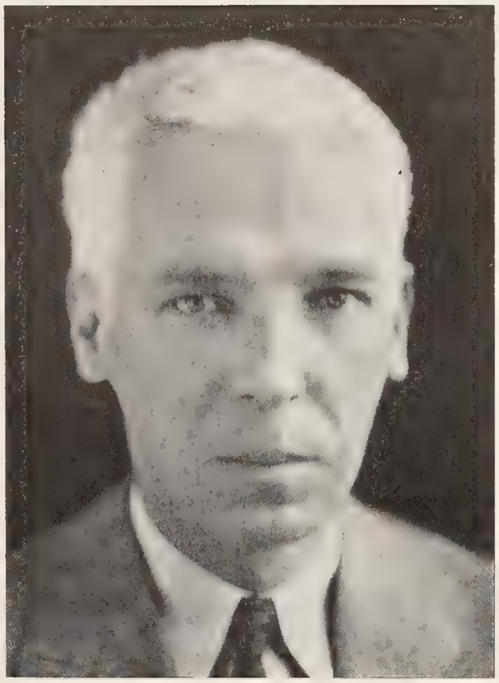
The Philadelphia amusement tax, calling for a levy of one cent on every 25 cents of admission, is expected to be passed on this week by the city council. The local measure follows closely the form of the Pennsylvania levy, and is expected to become effective July 23.

The Aldermanic Legislation Committee Monday in St. Louis asked the city councillor's office for an opinion on the legality of six proposed new taxation bills now pending, including the amusement measure. The committee adjourned to meet again later in the week without acting on an amendment offered by Alderman Arthur H. Pahl to eliminate the tax on tickets selling for less than 25 cents, which would drop the one cent tax on children's tickets. The amendment, if approved, would meet one of the chief objections raised to the bill by Fred Wehrenberg, Motion Picture Theatre Owners president.

Meanwhile, St. Louis theatres are circulating petitions of protest and some are running trailers opposing the proposed new tax legislation. It was intended to rush the message through to passage, but public protest reached such proportions that the board postponed its adjournment date and will reconsider the bill.

In Vancouver, B. C., a demonstration of projection equipment has been given before Commissioner J. M. Coadv as part of his general investigation for the Provincial Government into the question of whether two men in a booth are necessary. Theatre owners are seeking an amendment to the Fire Marshal's Act permitting one licensed operator and an apprentice in a booth.

WEAVER TO HOLLYWOOD



WILLIAM R. WEAVER, for the past eighteen years a member of the editorial staff of Quigley Publications, has been assigned as Hollywood editor, effective July 1. He will be in charge of editorial activities for Motion Picture Herald, Motion Picture Daily, Motion Picture Almanac, and Fame in the Hollywood Bureau. Prior to the World War, Mr. Weaver was associated with the operation of theatres and film exchanges and was editor of a reviewing service. At the conclusion of the war he joined the Quigley editorial staff and during the succeeding years has been in charge of various editorial departments, including editorship of "The Chicagoan". Recently he has been a member of the New York editorial staff of Motion Picture Herald.

Senators Shown Unreleased Film of Strike Fight

Although withheld from the public, a Paramount newsreel of the Chicago Memorial Day strike battle in which nine men were killed and scores injured has been shown secretly to members of the Senate Civil Liberties Committee and the Senate Post Office Committee, which is investigating charges of interference with the mails in the strike area.

Senator Thomas of Utah, after viewing the film with other members of the Civil Liberties Committee, said the reel showed an "unprovoked attack on a peaceful group of strike demonstrators" at the Republic Steel plant in Chicago. A graphic description of the newsreel was published by the St. Louis *Post-Dispatch,* which stated those who saw it "were shocked and amazed by scenes showing scores of uniformed policemen firing their revolvers point blank into a dense crowd of men, women and children and then pursuing and clubbing the survivors unmercifully and they made frantic efforts to escape."

After relating how the strike demonstrators marched to the police line, the St. Louis paper reported the film shows the leader "arguing earnestly with the police officer who seems to be in command."

"Then suddenly," the article continues, "without apparent warning, there is a terrific roar of pistol shots, and men in the front ranks of the marchers go down like grass before a scythe. The camera catches approximately a dozen falling simultaneously in a heap. The massive sustained roar of the police pistols lasts perhaps two or three seconds."

Described as among the most harrowing scenes in the picture is one of a small group who lagged behind the fleeing marchers. In reporting this scene, the *Post-Dispatch* stated:

"In a manner which is appallingly businesslike, groups of policemen close in on these isolated individuals and go to work on them with their clubs. In several instances from two to four policemen are seen beating one man. One strikes him horizontally across the face, using his club as he would wield a baseball bat. Another crashes it down on top of his head and still another is whipping him across the back."

Paramount, in refusing to release the film publicly, announced it was using its editorial right of withdrawing from the screen pictures "not fit to be seen."

A resolution that the newsreel be exhibited to all members of the House of Representatives was introduced Tuesday by Representative Teigan of Minnesota. The film is in the possession of Senator Robert M. LaFollette, chairman of the Senate Civil Liberties Committee.

While the film was withheld from the public in United States, it is being shown to British theatre audiences. In commenting on the newsreel, The News Chronicle, London newspaper, complained that the police revolvers could not be heard nor the gas bombs seen.

BRITISH EXHIBITORS' CONVENTION ATTACKS COST CLAUSE IN QUOTA

CEA President Urges Fight Against Provision Be Carried to House of Commons; New Negotiating Group Named

by BRUCE ALLAN
in London

The general council of the Cinematograph Exhibitors Association, at the organization's summer meeting at Harrogate this week, confirmed its previous decision to press for a Quality Clause in the new Quota provisions.

The general attitude of the body was expressed by C. P. Metcalfe, president, who, urging that a definite and declared policy be followed, said that the fight against the Cost Clause, included in the Board of Trade recommendations, should be carried into the House of Commons if necessary.

The CEA's stand was that the determination of quota films should be on a quality rather than on a cost basis. Resolutions endorsing the stand of Mr. Metcalfe and Ken Nyman, vice-president, were passed 53 to 20. Appointment of a new committee to replace the old Moyne negotiating committee was viewed as a further endorsement of the officers.

The new committee includes J. Prendergast, E. Trounson, J. Alexander, Major C. H. Bell, Richard Dooner, Sidney K. Lewis, E. J. Hinge, T. H. Hartley, F. G. W. Chamberlain, J. McCullie and H. P. E. Mears.

The position taken was in opposition to the former committee's wish that the quality clause be abandoned and that negotiations be reopened with the Kinematograph Renters' Society on the basis of acceptance of the cost clause.

Mr. Metcalfe reiterated the fundamental objection to the cost clause because of the product problem which is involved and said that the reciprocity idea as recently proposed is not practicable. He emphasized that the CEA should negotiate not only with the foreign faction of the KRS but also with the British distributors and the Film Group of the FBI.

Mr. Fligelstone, Mr. Gale, F. W. Morrison, Alex King and Ralph S. Bromhead of the old committee argued for a joint policy with the KRS on the ground of the definite rejection of the Quality Clause by the Board of Trade but other speakers urged the absolute necessity of maintaining the supply of minor American films, which the Cost Clause would kill. Jack Alexander said the independent exhibitor would be extinct in three years under the Cost Clause. Other speeches were in a similar vein.

The council voted thanks to Edward Kuykendall, president of the Motion Picture Theatre Owners of America for information concerning American rentals.

A paper on censorship, read by Lord Tyrell of Avon, president of the British Board of Film Censors, emphasized the submission of scripts by American companies to his board. One company, he said, sends all its scripts before production. He said a contact with Will H. Hays, president of the Motion Picture Producers and Distributors of America, meant the establishment of a better understanding of the American Production Code.

Discussion of the censorship problem was slight but there was some criticism of the emasculation of films to obtain "Universal" certificates and also of the classification for adults of pictures which would be educational for children.

BRITISH NEWSREELS OMIT DUKE'S WEDDING

All British newsreels omitted the scenes of the Duke of Windsor's wedding to Mrs. Wallis Warfield.

An official statement was made to the effect that "to release films of the wedding might reawaken painful emotions among patrons and even lead to invidious demonstrations in the theatres."

The Duke's plea for privacy was quoted and it was added that the news reel companies' decision "was reached independently, without pressure or guidance from the Government or any other authority." This assurance was received with a considerable degree of sceptism, in view of the fact that the reels actually filmed the event, and transmitted prints directly from France to America and other markets.

Other papers were read by Mr. Bromhead, general manager of County Cinemas, Ltd., on "Our Jig-Saw Puzzle;" on "The Development of Electricity," by Leslie Knopp, A.M.I.N.E., and on "Rating Assessments," by D. Graham Motion, M.A., F.S.I.

The council of the Cinematograph Exhibitors Association has requested the Board of Trade in London to consider the setting up of machinery for an official inquiry into all new plans for theatre construction. It has also made the point that, in considering such plans, regard should be paid to the principle that there should be a ratio between the available film output and the number of theatres in the country. Also reaffirmed is the association's desire for official arbitration in trade disputes.

It is generally believed that the Board of Trade takes the view that provisions covering overbuilding and trade arbitration would be out of place in any new Films Act.

"Overbuilding" Opposition Fails

That the existing machinery for opposing the erection of "redundant" theatres is not altogether serving the purpose for which it was created is suggested by two current news happenings. Unofficially it is said that the CEA Council has approached the Board of Trade to set up machinery for an official inquiry into all new plans for theatre erection, and to conduct such inquiries on the principle that there should be a ratio between the available film output and the number of competing theatres in any area.

Concurrently, the Association unsuccessfully has opposed issuance of licenses for two new theatres to be erected by A. E. Abrahams, the largest holder of freehold theatre properties in London, at Hillingdon and Hayes, in the London neighborhood. Before the London County Council objection was also taken to the grant of a license for a second news theatre in Leicester Square, although the opposition here was not provided by the CEA but by Jack Davis, whose Monseigneur News theatre is situated rather less than a hundred yards from the new site. Here again the license was granted.

An unusual situation will be created in Leicester Square. The Monseigneur flanks the Empire, the MGM shop-window, very closely on the East. The news theatre now authorized will neighbor it equally closely on the West. There will, in fact, be three theatre fronts practically in a continuous row; a hundred yards farther East is Daly's theatre, due for reconstruction as a multiple amusement center, another news theatre is across the road, with the Odeon-Alhambra arising in close juxtaposition, and on the South Side of the Square is the Leicester Square theatre. As a concentration of theatre this beats even the situation at Piccadilly circus, where two news theatres and four pre-run houses are within a stone's throw of each other but are separated by important traffic arteries.

▽

Documentary Pioneer

John Grierson, Film Officer of the Post Office Film Unit, is resigning on June 30th and establishing himself as a consultant in the film field. The news has considerably more importance than usually attaches to an announcement of a change of trade affiliation. Mr. Grierson is the most considerable figure in the very significant field of British "Documentary" film production, and his resignation takes place at a time when all opinion believes that a separate quota for shorts will be imposed by the new Films Act. The result will inevitably be a big expansion in that department of British production. In that development Mr. Grierson seems certain to play a very prominent part, inasmuch as his new activities will be directed to an increase in the number of British shorts sponsored by public or commercial undertakings, and possibly to an expansion of production of Documentary films not so sponsored.

The Documentary owes its importance to the fact that, though a film definitely with a propagandist aim, it has developed a technique in many respects superior to that of American shorts and quite definitely ahead of that of the average British entertainment feature. Such films as "Drifters" (a trawling picture made for the Empire Marketing Board), "Night Mail" (which publicized the Post Office), "The Voice of Britain" (an inside picture of the British Broadcasting Corporation) and "Song of Ceylon," all produced by Mr. Grierson, have been extremely popular programme items. They have also revealed a number of new directors, young and with imagination, in whom a good many people see the hope of the British industry.

The interesting feature of Mr. Grierson's plans is that they are believed to include a possible liaison between the Documentary and entertainment fields. The establishment of such a contact is overdue, in the opinion of a great many people.

▽

New MGM Executive

Miss Rose Rosenberg at the beginning of August will become an executive of Metro-Goldwyn-Mayer British Studios, Ltd., working in close association with Mr. Ben Goetz. For fifteen years, including the period in which he was Prime Minister of this country, Miss Rosenberg was personal private secretary to the Right Hon. J. Ramsay MacDonald.

"M-G-M, GIVE ME EXTRA TIME!"

Above is a composite photo of 10,000 showmen who are the lucky exhibitors of M-G-M's Multi-Million-Dollar Summer line-up!

(Isn't it logical—go on please!)

ALL ROADS LEAD TO YOUR BOX-OFFICE THIS SUMMER! YOU'VE GOT THE M-G-M LINE-UP!

Keep Your
Booking
Schedule
Wide Open!
Every Hit
Merits Plenty
of Extended
Time!

Yes, it's true, another "Maytime" in midsummer! Her new triumph of song and romance and thrill! Oh, Mr. Showmen, we've added another Giant Hit to your Multi-Million-Dollar Festival!

(and wasn't it smart to follow the romantic front page accounts of her true-life romance! Next page!)

BIG!

JEANETTE
MacDONALD

in

"THE
FIREFLY"

with

ALLAN JONES
WARREN WILLIAM
Billy Gilbert • Douglas Dumbrille

A Robert Z. Leonard Production • Screen Play by Frances
Goodrich and Albert Hackett • Based upon the Book and
Lyrics by Otto A. Harbach • Adaptation by Ogden Nash
Music by Rudolf Friml • Directed by Robert Z. Leonard
Produced by Hunt Stromberg

THEY'RE TRYING TO BE MODEST ABOUT IT ALL!

But "DAY AT THE RACES" in June outgrosses "Night at the Opera", a Thanksgiving holiday release! That's dandy!

EXTENDED TIME!

(Remember, we urged you to do it!)

2nd WEEK! "DAY AT THE RACES"

And more Hold-Overs as we go to press!

*Boston, Mass.	State
*Boston, Mass.	Orpheum
Columbus, Ohio	Ohio
Harrisburg, Pa.	Regent
Providence, R. I.	State
Wilmington, Del.	Loew's
St. Louis, Mo.	State
Salt Lake City	Paramount to Studio
Denver, Colo.	Orpheum
Milwaukee, Wis.	Milwaukee
Kansas City, Mo.	Midland
Houston, Texas	State
Nashville, Tenn.	Vendome
New Orleans, La.	State
Philadelphia, Pa.	Fox
Pittsburgh, Pa.	Penn to Warner
Reading, Pa.	Colonial
Buffalo, N.Y.	Great Lakes
Cleveland, Ohio	State to Stillman
*Los Angeles, Calif.	State & Chinese to United Artists & Wilshire

***Note!** Boston and Los Angeles playing 2nd week in two theatres day and date, making virtually a four-week run in each city!

"Oh, Leo! What next?"

Turn and See!

LEAPING LEO IS LEAPING

because Hit follows Hit! Isn't it lovely!

"CAPTAINS COURAGEOUS"

Opened to whirlwind business in its first five engagements!
An exploitation natural, and how it builds!

Extra! At Press Time!

HELD OVER 2ND BIG WEEK IN ALL OPENING SPOTS!

AS WE GO TO PRESS! NEWS FLASHES ABOUT LEO'S AMAZING SUMMER HITS!

ROBERT TAYLOR • ELEANOR POWELL

"BROADWAY MELODY OF 1938"

First Studio Preview assures one of the Greatest Hits of M-G-M History!

WILLIAM POWELL • LUISE RAINER

"THE EMPEROR'S CANDLESTICKS"

Watch the trade press for the raves following its advance Coast showing!

"PARNELL" HOLD-OVERS! *Watch it Build!*

CLARK GABLE, MYRNA LOY SO ROMANTIC!

2nd Week: Detroit, United Artists; Toledo, Valentine; Baltimore, Century; Spokane, State; Philadelphia, Stanley; San Francisco, Paramount; Boston, State; Boston, Orpheum (day and date); New York, Capitol

"GOOD EARTH" CAMPAIGNS READY!

Showmen are planning for the clean-up! M-G-M has marvelous material! Get set!

"As Cool as a 'Polar Bear!"

Your Summer Motto thanks to Leaping Leo!

... turn coolly to next page!

EXTRA!

As we leap to press!

"BETWEEN TWO WOMEN"

FRANCHOT TONE, MAUREEN O'SULLIVAN, VIRGINIA BRUCE

Sensational Preview! Talk of Coast! Watch!

BIRD'S-EYE VIEW OF THE PUBLIC!

What do they know *or care* about Seasons!

They're interested only in *what* you've got on your screen!

M-G-M exhibitors have the most amazing line-up ever released in Summer *or* Winter!

And M-G-M exhibitors know that it will be equally true Next Year as it always has been before!

M-G-M
NOW!
M-G-M
ALWAYS!

THE CUTTING ROOM

Stella Dallas

(United Artists—Goldwyn)

Melodrama

The dominating showmanship quality of "Stella Dallas" is its appeal to woman. When first made by Samuel Goldwyn about a dozen years ago, it not only was one of the most commercially successful films of its era, but during the elapsing years it has come to be regarded as one of the greatest stories of a woman's heartbreak and sacrifice. That, in devious ways, the plot of "Stella Dallas" has been adapted to scores of films is testimony of its appeal and merit.

The plot of Olive Higgins Prouty's novel, which has been modernly dramatized and adapted by Harry W. Gribble and Gertrude Purcell and Victor Heerman and Sarah Y. Mason, is simple and powerful. A woman marries above her station in life. She never can adjust herself. She finds her only real happiness in the sublime love of her daughter. A coarse, crude woman, Stella Dallas nevertheless has an understanding heart. Finally, although she knows it means tragedy for herself, she drives her daughter from her side and permits her husband to divorce her. As a lonely, disillusioned woman she sees her child come into the happiness a loving mother always dreamed would be her lot.

Being given the benefit of that class production which is common to all Goldwyn pictures, the great bid for modern popularity and success of the film is being placed on the character of the story. The matter of cast names has been given close attention. Barbara Stanwyck, who has made great strides in recent pictures, will be seen in the title role. John Boles is the sensitive Stephen, and Anne Shirley, featured in many RKO-Radio pictures, is Laurel. The woman in whom Boles finds solace is Barbara O'Neil, and Allan Hale is Stella's roistering companion, Ed Munn. Miss Shirley finds happiness in romance with Tim Holt. Supporting players include George Walcott, Marjorie Main, Bruce Satterlee, Anne Shoemaker, Halan Briggs and Etta McDaniels.

Release date: August 6.

The Californian

(20th Century-Fox-Principal)

Action Melodrama

Once more Sol Lesser has selected as material for a screen production the plot of the romantic bandit, the peace-loving boy who must turn outlaw in order to bring peace and justice to a strife-torn country. Familiar is the story of the hardships to which Spanish landowners were subjected when California became a part of the United States and before the full forces of law and order could be made effective. But probably it never has been told so graphically as in Harold Bell Wright's "The Californian."

Though the film tells an heroic romantic story, it essentially is a thrill action melodroma. Excitement is its blood stream. Production detail emphasizes that quality in slashing style. Among the many incidents in the forthcoming film and innumerable battles between bandit bands and between bandits and troops of U. S. cavalry. Thrilling rides lead to raids on ranchos and haciendas; desire for gold causes one bandit band to unleash a mountain avalanche of rock and stone; the sinister acts of a jealous woman bring on hand to hand combat.

To bring the Wright story to screen realism, Mr. Lesser has as the hero Ricardo Cortez. The heroine is Marjorie Weaver, who makes her screen debut. The principal heavies are Morgan Wallace and James Farley. Lesser's diligence in selecting the proper characters for types is nowhere better shown than in the choice of Katherine DeMille to appear as the feminine menace. Down the line of supporting players the same care is noted, as they all have long been associated with outdoor adventure yarns. Included are Nigel de Brulier, Maurice Black, Helen Holmes, George Regas, Pierre Watkin, Edward Keane, Richard Bottler, Tom Forman, Bud Osborne, Monty Montague and William Fletcher will be seen.

Release date: July 15.

Topper

(MGM-Hal Roach)

Fantastic Comedy

First of the Class A series of features which Hal Roach has contracted to deliver to MGM, "Topper" naturally is a source of more than ordinary interest. For a year or more during the transition period from short subject to feature length production, Mr. Roach has been experimenting. Intimately, he was searching for a new entertainment formula. He is convinced, and there is ample reason to agree with him, that he has found it in the forthcoming interpretation of Thorne Smith's "Topper," which Pack Jevne, Eric Hatch and Eddie Moran adapted and a comedy specialist, Norman McLeod, is directing.

Basically the idea is a comedy ghost story. Supplementing the dialogue and actions of the players and the situations in which they find themselves, some of the most unusual production effects ever attempted on the screen are being counted upon for a highly interesting turn, both in entertainment and salability.

An auto accident removes a high-flying but incompatible married pair from mortal existence. As ghosts they possess the power to commute between earthly and spiritual lives. To satisfy their eerie craving to do a good deed, they pick upon a staid but henpecked man. As they involve their victim in no end of strange and exasperating situations, the ghosts work out their own self-imposed purgatory and do something for their victim that he never thought could have been done for him.

Constance Bennett and Cary Grant will be seen as the ghosts. Roland Young is the victim they choose to haunt, and Billie Burke is his amazed wife. There is name value in the support, with Alan Mowbray, Eugene Pallette, Hedda Hopper, Virginia Sale, Theodore Von Eltz, Doodles Weaver, Si Jenks and Three Hits and a Miss.

Release date: July 16.

Between Two Women

(MGM)

Melodramatic Romance

Despite the fact that the major locale of this story is in a big city General Hospital, sound showmanship judgment would seem to indicate that it should be introduced to the theatre-going public as just what the title indicates. MGM's publicity men appear to think, although the record does not exactly confirm their belief, that there has been a dearth of hospital pictures. In concentrating on this idea they undoubtedly have overlooked the entertainment and commercial value of the motivating story.

That concerns a young interne who, physicaly attracted to a wealthy patient, thinks he loves her, and marries her. Romantic complications ensue for the man, who really loved a nurse who already was married, when his wife finds pleasure in the company of a brother doctor. It looks as if things might take a happy turn for the interne, as the nurse's husband dies and his wife runs away with the doctor, who has been debarred. Then a tragic situation evolves. The wife-stealing man and the woman are injured in an auto accident. The interne saves their lives. Compelled to forego his love for the nurse, he must live with the woman who deceived him.

The principals are Franchot Tone as the interne, Maureen O'Sullivan the nurse, Virginia Bruce the wife, and Leonard Penn, promising new player, as the other man. Others are Cliff Edwards, Janet Beecher, Charley Grapewin, Helen Troy, Grace Ford, Edward Norris and Anthony Nace.

Release date: July 9.

Annapolis Salute

(RKO-Radio)

Melodramatic Romance

With all but a few interior shots photographed in and around the historic Naval Academy, the romantic rivalry of two young midshipmen forms the basic theme of this story.

The story is an original by Christy Cabanne, who also is directing. A former student at the Academy, it is to be expected that Cabanne will include a great deal of intimate detail in the production and that through his knowledge of customs a unique and realistically intimate picture will result. The screenplay is by John Twist, who singly or in collaboration was associated with "Sea Devils," "Outcasts of Poker Flat" and "Wanted, Jane Turner."

James Ellison, graduate of the "Hopalong Cassidy" series, and recently in "23½ Hours' Leave" and "The Plainsman," and Marsha Hunt, featured in several Paramount pictures, including "Easy Living," "Murder Goes to College" and "College Holiday," are the leads. Sharing the romantic and melodramatic interest centering upon these two, are Van Heflin, previously in "A Woman Rebels" and "Outcasts of Poker Flat," as Ellison's rival and the one who finally saves his friendly enemy's reputation.

Forsaking his western roles, Harry Carey will be seen as a sea-going petty officer whose greatest ambition is achieved when his son, Ellison, becomes a midshipman. Supporting players include Arthur Lake and the newcoming Dick Hogan as middies; Ann Hovey as the campus flirt, and another screen novice, Marylin Miller, who has been featured on many radio broadcast programs emanating from the East.

Release date: August 15.

EDUCATORS SEE FILMS IN SCHOOLS EVENTUALLY AIDING EXHIBITORS

National Conference on Visual Education, in Chicago, Brings Together Some 600 People; Benefits to Theatres Seen

by WILLIAM CROUCH
in Chicago

The present rapid trend towards the use of motion pictures in educational work will ultimately benefit the theatre owner, in the opinion of A. P. Hollis, director of the National Conference on Visual Education.

The seventh annual session of this conference was held in Chicago this week, from Monday until Thursday, and during that time more than 600 persons attended the meetings. The average daily attendance was near the 350 mark. Most of those attending, about 65 per cent., were teachers who use motion pictures in their educational work. The other 35 per cent were, for the main part, advertising men, sales executives, and non-theatrical producers.

The National Conference on Visual Education was established seven years ago by Mr. Herman A. DeVry, Chicago manufacturer of motion picture equipment. Mr. DeVry, a pioneer in the visual education field, felt that a great need for such work demanded his sincere attention. As a result he founded the visual education conference and operates it as a non-profit organization. In fact, it costs Mr. DeVry about $2,000 a year just to sponsor the event which has no dues or membership fees.

The purpose of the conference is to bring together the producers of so-called business films with the persons who use them in educational work. The makers of the films have found that over a period of years they have received a great deal of good information from the teachers who use their films and the suggestions offered are often incorporated in subsequent productions.

It is naturally the desire of the producers of films used in schools and other such places, that they obtain the greatest possible audience for their pictures. Because in the main these films being of an advertising as well as educational nature this large audience demand is of great importance.

The films used in schools and those shown at the conference are for the most part 16 mm. Many of the longer films are on 25 mm. film and in most cases the films can be obtained in either size.

The use of films for educational purposes causes the students to have a greater interest in motion pictures it was learned from teachers at the conference, who have been using films in their work for some time. The reason for this is that the students are very apt to compare the entertainment films with the educational films from a technical standpoint. This close cinema study makes them more avid movie fans and they like to look at entertainment films and analyze them as they have analyzed the educational films.

Students Make Films

At the present time there are many exhibitors who are either making, or experimenting with a local 16 mm. newsreel. This enterprise is, for the most part, being developed through high school students who make newsreel films of school events such as plays, class activities and athletic contests. On one night a week these films are shown in the local theatre and in most cases it is reported that a very good business has resulted. The exhibitor usually supplies the school with the necessary equipment for the film production and in return gets to show the film first. Many theatre men, it is reported, have found this new enterprise most profitable and a means of advertising their coming attractions in the schools and getting cooperation that would otherwise be overlooked. It also makes the students movie minded and this in the long run is what brings about a healthy condition between the exhibitor and the educational groups instead of a competitive situation that would be harmful to both.

ADVERTISERS WARNED OF CENSORSHIP THREAT

A three-point program to curb advertising abuses and thus ward off a threat of "government censorship," was proposed this week by B. H. Namm, head of the Namm store, Brooklyn, when he spoke before the retail advertising conference of the Advertising Federation of America's convention in New York City.

His plan is for "truthfulness in advertising, both in statement and application; the inclusion in advertising of all essential information; the elimination of statements and practices unfair to competitors."

"Tested advertising," Mr. Namm declared, "is increasing. Many types of tests are now being used. I consider newspapers the best medium for such tests."

At the conference some of the outstanding films were those of the Standard Oil Co., which screened a new promotional film made in Hollywood called "Stan"; the Pure Oil Company's pictures made by Stuart Grant; "Heads Up Baseball," made by Lew Fonseca; "China Visualized," made by Herbert C. White, and numerous others.

The United States government is one of the most interested parties in the DeVry Foundation. They annually send a number of persons to attend the meetings and confer with the teachers who show the films that the government makes for educational purposes. The agricultural division is the main producer of films in federal service, it was learned. Many of the films made during the year were shown at the conference and discussed by leading teachers of agriculture.

Mr. Hollis pointed out that at this meeting those present showed great interest in the Pathe 16 mm. newsreel which was enabling the schools to get scenes from important events for study and observation. These films went into the school film library in many cases and could be used for research work whenever the occasion demanded.

Through the Better Films Councils, the P. T. A. and other like groups the link between entertainment and educational films will be strengthened, Mr. Hollis stated, and through these mediums the difficulties that arise can be worked out for the benefit of all concerned.

The final session of the conference was Thursday following the annual banquet on Wednesday which was attended by more than 400 persons.

One of the principal speakers at the general session Wednesday was Raymond Evans, chief of the division of motion pictures, extension service, United States Department of Agriculture, who read a paper entitled "The Motion Picture Policy of the U. S. Department of Agriculture."

Government Position Given

"We do not believe," Mr. Evans declared, "that the federal government should compete in the entertainment field, except in so far as the subject matter of our educational films, properly presented for the information of the public, may be entertaining."

He continued by pointing out that he did not believe the educational field and the entertainment field have "anything important in common."

"In purpose, methods and ethical standards they are as different as night is from day," Mr. Evans declared, "and we feel that the tendency on the part of uninformed persons to discuss them both in one breath and in the same category serves no useful purpose whatsoever."

As a preface to explaining how the government films are circulated through 2,900 agricultural agents, Mr. Evans said, his department believed that "seldom, if ever, should federal funds be expended specifically for the purpose of securing presentation of our films in theatres."

Pointing out that because the organization is set up for agriculture extension work, schools are not served to any great extent, Mr. Evans stated "we would not consider expenditure of Department of Agriculture funds for theatrical circulation as proper, so long as the extension and school fields remain wholly unsatisfied in spite of our best efforts to provide enough films for their use."

Art Restrained

Artistic atmosphere in government films should be subject to restraint, he declared.

"The government," the speaker asserted, "has no business spending the taxpayers' money on forms of pure art while there remains a crying need for instructional films on the control of syphilis, of malaria, of hog worms, of the Japanese beetle, of the boll weevil."

In connection with the cost of producing government films and the number of government agencies engaged in the work, Mr. Evans said he read a recent syndicated article placing the total cost at more than five million dollars and the number of agencies at "more than forty."

Other speakers at the convention were Dr. I. E. Deer of the Motion Picture Producers and Distributors of America; L. W. Cochrane, director of visual education at the University of Iowa; W. J. Hamilton of Oak Park, Ill.; Mrs. Alma B. Rogers, director of visual education at St. Louis County schools; William Kurath, professor at the University of Chicago; Wesley Green, director, International Film Institute, Chicago; E. T. McSwain, professor at Northwestern University; W. F. Worthley of the Frances W. Parker Schools; and Leland Bradley of the University of Illinois.

Theatre Owners Meet

Allied Theatre Owners of New Jersey met at the Berkeley Carteret, Asbury Park, N. J., Thursday.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

To Herbert Spencer Berg, of Paramount, who is Broadway's No. 1 fisherman, we relay Kay Kyser's story about the inebriate who rounded a corner one midnight and sought refuge from a sudden torrential rain in a darkened doorway.

It was a sporting goods store. Over the front hung a large sign in the form of a fish, with a hook in its mouth and a line attached. The inebriate took one look at the sign and became greatly excited. Hurriedly, he rang the bell of the apartment upstairs.

The sleepy tenant poked his head from a window.

"Who is it?" he called. "And what do you want?"

The inebriate waved his arms wildly.

"Hey, pull in your line!" he screamed. "You've got a bite."

▽

Johnny Chapman heard that our old friend General Hugh Johnson may be the new president of the Distilled Spirits Institute—the Judge Landis of liquor, the Will Hays of hey-hey. The General could dig out that NRA flag and replace the Blue Eagle with a Pink Elephant.

▽

The venerable old Daniel Frohman, speaking at the recent annual dinner of the Actors' Fund of America, asserted that, "Shakespeare would be amazed and amused to learn that his 'Richard the Second,' written for the limited few of the higher-classes of his day, was playing to $20,000 a week on Broadway"—thanks to the producers Eddie Dowling, Robinson Smith and Boris Said.

Having recovered from the shock, however, Shakespeare probably would have engaged Harry Ross's Federal Checking Service.

▽

Cliff Holt, our correspondent in Australia, air mails the story of Universal's "Show Boat" running 47 weeks at Sydney's Liberty theatre, and of the lady, who, after witnessing eight performances, was asked for an opinion on the picture. "I think," she said, "that Irene Dunne sang much better later in the run than at the beginning."

▽

H. Arthur Leatherman, managing the Oklahoma Theatre, at Norman, Oklahoma, conducted a contest to establish how his female clients would propose to "the man of your dream or, some other woman's husband."

First prize went to Miss Mae McCullough, who pre-determined: "I've made up my mind to marry you, big boy; will you be a gentleman, or must we quibble about it!"

▽

Inviting the town's "sour-pusses" to a theatre and daring them to sit through a comedy film without once cracking a smile, is a device that has been used down through the years by one exhibitor or another. Rodney Toups, Loew manager in New Orleans, now goes his predecessors two better, by daring not only the "sourpusses," but also all "picklepusses" and "twitchelpusses" to witness the Marx Brothers in "A Day at the Races" and not laugh a laugh.

▽

An insurance company warned Rubinoff that he ought to have an inexpensive "stand-in" violin on his movie set to use instead of his $100,000 Stradivarius, because of the intense heat from the studio lights. Rubinoff took their advice, and now, while appearing in "You Can't Have Everything," for 20th Century-Fox, he's using only a $10,000 Gaudignini.

PLOTLESS DIALOGUE

with apologies to ERSKINE JOHNSON

"My face may look like a full moon, but it will still be funny when the handsome guys are looking for jobs." —*Benny Baker.*

"Hollywood is the best place in the world to develop a swelled head. It's no wonder so few people wear hats." —*Astrid Allwyn.*

"One consequence of being a success in Hollywood is that all your unpaid bills come home to roost, bringing a flock of new ones with them." —*Tyrone Power.*

"The actor who complains about suffering for his art should watch the faces of his audiences now and then." —*Thomas Beck.*

"Sure I'm over 60 years of age. But I'm not old. An actor never gets old—he just matures." —*Charles Sellon.*

"Working in Hollywood with the Ritz Brothers makes one begin to regret one's own sanity." —*Alice Faye.*

"All this talk about certain male actors being 'best kissers' is a lot of bunk. Kissing for the screen is as impersonal as ordering a ham sandwich." —*Ann Dvorak.*

"I have applied for American citizenship because . . . its people have made it possible for me to earn more money than I ever dreamed of." —*Sonja Henie.*

"I've been fat since I was 20, but I didn't get anywhere until I started losing my hair." —*Edward Arnold.*

"I didn't receive a cent during the first seven years of my dancing career. But I was just as happy then as I am now." —*Eleanor Powell.*

▽

"In face of complaints from stockholders and Wall Street financiers who object to the high cost of motion picture production," Mr. Ted (Cook-Coo) Cook, in the New York American, reports that many economies are now being rigidly applied.

"Among the foremost efficiency men recently arrived in Hollywood from New York to refocus Hollywood spending attitudes, is Barnaby Artichoke, who," observed Mr. Cook, "dwarfed all predecessors by carrying not three but seven brief cases, each with double bellows. At the very first conference he made a speech which not only touched Hollywood's heartstrings, but introduced a happy suggestion idealistic as well as practical.

"'While I agree,' he said, 'that every motion picture couple should adopt a baby, and pose with it frequently for still publicity pictures, I do not deem it necessary for each couple to adopt another baby every 30 days. I propose that all the actresses join One Big Union, and adopt One Big Baby, and alternate with it. In fact, I am perfectly willing, for economy's sake, to dress up as a baby and, with bottle, sit on the lap of any actress while the publicity department snaps still pictures."

The always-belittin' London Era now comes forth with the tall yarn about the Hollywood "quickie" producer who is making westerns now with half the number of players formerly used, by fixing the actors with side-whiskers on one cheek, making them clean-shaven on the other and photographing them from alternate sides.

▽

To stimulate business, a theatre owner advertised a special feature and offered a substantial cash payment to any patron who didn't like it.

The house was packed, but not a single person claimed the money.

The theatre is in Berlin.

The picture was a feature about Adolph Hitler.

▽

This department, last April, reproduced a Los Angeles advertisement inserted by a person who called himself a "Professional Listener," and who charged $3 an hour merely to listen.

Lester Hyam, in New Orleans, is now offering a more extended service, that of "Burden Bearer." This consoler of complexes only charges $2 an hour, and for an additional quarter throws in a shoulder to weep on.

In either case the customer can not be absolutely certain that the listeners haven't got cotton in their ears.

▽

Wonder whether Gene Raymond and Jeannette MacDonald waited up all night for the morning newspaper reviews on their show of Hollywood nuptialism the other day. It has been described in its pretentiousness as "America's answer to the Coronation."

▽

Simone Simon philosophizes:

"I can only act like me, not like Garbo or Mrs. Roosevelt, or others. I have to act like me. I am me."

▽

The native producers of the motion picture "Koumi Diler" are in receipt of the following instructions from the Bombay, India, Board of Film Censors:

"Following parts should be shortened particularly:

"(A) Strangulation of father by hero.

"(B) Murder of daughter by hero's mother.

"(C) Murder of mother by hero."

▽

And the Bombay trade press gives the Bombay touch to a few new feature releases, as follows:

> **"'Jagirdar.' A social that will make men and women unsocial with one another.**
>
> **"'Lion of Sagar.' A rare thriller. You will be out of breath running with it.**
>
> **"'Bull-Dog.' Supercharged with Audience Sock."**

▽

Then there is Mr. Balavant Bhatt's sombre conclusion on "Why We Fail," in Bombay's "Moving Picture Monthly":

> "Various weaknesses make a cordon round our helpless yet haughty individuality and the public would peck to death leaving the cold director in the oblivion that is ready to muzzle him till his breath ceases to reach the studio walls which he so dearly loved in his past career."

PRE-ANNOUNCEMENT FROM COLUMBIA'S 1937-1938 PROGRAM

A Grand-Scale Musical
Produced and Written by

OSCAR HAMMERSTEIN II!

From a master showman . . . who gave you "Show Boat" . . . "Rose Marie" . . . comes this musical extravaganza, filled with the spirit of modern youth . . . zestful, gay, alive with the lilt and buoyancy of song . . .

Paris on Broadway

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Road Back

(Universal)

Drama

Some seven years ago Eric Maria Remarque wrote a novel that created comment in practically every country on the face of the earth. That was his "All Quiet on the Western Front." Universal Pictures bought and dramatized this story of a German soldier in the World War and the screen version was reputedly equally as successful as the printed. Then, several months later, Herr Remarque finished a sequel to this work and it first reached America, and Hollywood, through serialization in *Collier's* magazine. This was "The Road Back," and again Universal untied its purse strings and acquired the story of the return of a small group of German soldiers from the trenches to the Fatherland and their subsequent attempts at orientation, for presentation on the screen.

Again, as it did with "All Quiet," Universal cast aside many set principles of Hollywood production and allowed the story to merely tell itself. The result, therefore, of the screen version of "The Road Back," is a picture that is apt to be quite provocative of serious thinking rather than of mirthful entertainment. It is this that showmen will have to keep in mind in selling the picture, which, at the same time, is an understandable and human interest one.

There is much that is deep and significant in "The Road Back," especially at the present time when newspaper banner headlines daily promise the outbreak of another World War in Europe in the not too distant future. It might well be considered quite a preachment against such an event for although it tells the story of a group of German boys come home from the last war to find no flags waving, no bands playing for them and only fear, suspicion and hate, they might be the youth of any nation at any time, even the future. They are thus forced to cast aside the standards by which they have been living and adapt themselves to peace again. Some are able to do this, but others fail.

The action of the picture, although episodic, is fast withal. The comedy, however, appears quite forced and not at all comic. The humor of grown men, tried and true killers all, returning home to school where they are seated amongst children in the same desks they left five years earlier, and being returned confiscated playthings such as water pistols, just does not seem to register in face of what these soldiers have done before in the trenches.

Technically speaking, the picture has been given all but one of those features which the industry apparently deems tantamount of a "great production," and that one is the lack of so-called name players. About a dozen young players are trusted with the leading roles, and all handle them well. But, neither did "All Quiet" have a roster of then important Hollywood characters.

The other production values are there, however, in R. C. Sheriff, author of another great war story, "Journey's End," who did the screen play with Charles C. Kenyon. James Whale, known for "Showboat," "The Invisible Man" and "Frankenstein," is the director and Edmund Grainger was in charge of the actual work of production, which took months to complete, as producer.

As the picture opens, the remnants of a German regiment are together in a trench behind the front lines ready to move up again. They advance, losing quite a few of their number and take a French outpost as the Armistice is signed.

The men then begin the march back home in the quiet of peace. The first indication of what is to come is the demotion of all officers with the revolution in Berlin and the flight of the Kaiser.

Home at last, Tjaden (Slim Summerville), Willy (Andy Devine), Ernst (John King) and Ludwig (Richard Cromwell) encounter a revolutionary mob who attempt to tear at Ludwig's officer shoulder straps. They are victorious in this battle.

King is happy to see his father (Frank Reicher and his mother (Spring Byington), and is overjoyed at seeing Ludwig's sister Elsa (Jean Rouverol) until he realizes that he is still living in the days before the war as far as she is concerned. Summerville then saves from the mob the butcher shop of the Mayor (Etienne Girardot) and wins the hand of his daughter Angelina (Louise Fazenda).

The veterans return to school to pick up their studies where they left off but the places where their former schoolmates sat are now filled by children.

Albert (Maurice Murphy) then takes his fiancee (Barbara Reed) to a dance pavillion and learns she has been friendly with Bartscher (William Davidson), war profiteer. While the jealous boy quarrels with the girl rifle shots ring out. Troops are firing on hunger strikers. Weil (Larry Blake) marches forward toward his former captain (John Emery) to tell him that his men are shooting ex-soldiers when the officer calmly orders Weil shot down. The crowd is then fired on by machine-guns and dispersed.

Summerville invites his former pals to the wedding feast. Afterwards the men go to a cafe when Murphy finds Miss Reed in a booth with Davidson. Following the lessons he learned at the front, where he killed men who had never harmed him, he draws his revolver and shoots Davidson dead.

At the trial his friends testify for him. They contend that his act is the fault of the government which trained him to be a killer. If a man is compeller for four years to kill men he never knew they reason that there is cause for him to shoot a man who robs him of everything that makes his life worth living. Nevertheless, he is found guilty.

King and Cromwell then walk out into the country and come across a troup of young boys drilling, getting ready to fight in the next war when the echoes of the last have not yet died down. The men who traveled "The Road Back," then comment on the utter futility of it all as the picture ends.

Reviewed at a Monday matinee performance at the Globe theatre on Broadway. The theatre was approximately half filled and the audience was predominantly men, all of whom sat silently as the film unwound, apparently unimpressed at those scenes intended as comic relief, and remained silent as they filed out upon the picture's completion.—FRED BAEHLER.

Produced by Edmund Grainger. Directed by James Whale. Charles R. Rogers, executive producer. From the novel of the same name by Eric Maria Remarque. Screen play by R. G. Sheriff and Charles Kenyon. Photographed by John J. Mescall and George H. Robinson. Art director, Charles D. Hall. Associate, James Sullivan. Film editor, Ted Kent. Special effects, John P. Fulton. Musical director, Charles Previn. Musical score, Dimitri Tiomkin. Assistant director, Joseph A. McDonough. Sound, William Hedgcock and Bernard B. Brown. PCA certificate, No. 3137. Running time, 110 minutes.

CAST

John King	as	Ernst
Richard Cromwell		Ludwig
"Slim" Summerville		Tjaden
Andy Devine		Willy
Barbara Read		Lucy
Louise Fazenda		Angelina
Noah Beery, Jr.		Wessling
Maurice Murphy		Albert
John Emery		Von Hagen
Etienne Girardot		Mayor
Lionel Atwill		Prosecutor
Henry Hunter		Bethke
Larry Blake		Weil
Gene Garrick		Giesicke
Greta Gynte		Maria
Spring Byington		Ernst's Mother
Frank Reicher		Ernst's Father
Laura Hope Crews		Ernst's Aunt
Charles Holton		Uncle Rudolph
Arthur Hohl		Heinrich
William B. Davidson		Bartscher
Al Shean		Mr. Markheim
Edwin Maxwell		Principal
Samuel S. Hinds		Defense Attorney
Robert Warwick		Judge
Jean Rouverol		Elsa

Married Before Breakfast

(MGM - Sam Zimbalist)

Comedy-Romance

This is the season of the year when those surprise "sleepers" come along. "Married Before Breakfast" seems to have all the required earmarks; at least the audience which witnessed its preview in Uptown Theatre, Hollywood, gave evidence that it enjoyed the show greatly. Here in Hollywood there's always a flurry of expectancy when the MGM trademark follows the preview announcement. In this case, however, the enthusiasm lapsed noticeably when the title and cast credits flashed on the screen. But once the film got under way the mood and spirit changed. That buoyant tension which commonly comes into being when folks are genuinely surprised held sway.

The story is merely lively and refreshing farce comedy romance. Gay and airy continually, it is well prepared, acted and directed. Never serious, rather chock full of natural humor in dialogue, situations and characterizations, its wholesome fun that should have no trouble in gaining the attention of family audiences. Likewise, it holds much to interest the sophisticates.

All the characters are natural folks and the way they go about their work indicates that they must have had a pleasant time while on the job. As this spirit is evident to any kind of onlooker, it augurs well for the film's commercial and entertainment success.

The happenings in brief: Tom Wakefield sells an invention for a load of money. A regular fellow, he wants to share his good fortune with the world. Particularly he wants to share his windfall with his boarding house companions of less prosperous days. A dinner is arranged and to it comes a girl, Kitty Brent, who wishes she could get married. Money troubles stand in the way of her and her fiancee. Before she and Kenneth can marry, he must sell an insurance policy to Mr. Baglipp. Tom appoints himself boss of the job. The exciting and amusing incidents ensuing during the next several hours had the audience laughing endlessly. Every one in the cast participates as the Baglipps, funny gangster Harry, valet Tweed, policeman (Edgar Dearing), Miss Fleeter and socialite June Clayworth, who sees Tom slipping away from her.

Managers can really become enthusiastic in exploiting "Married Before Breakfast." By comparison lots of much more expensively produced and more elaborately staged attractions are much less worthy from an entertainment standpoint. A surprising film in its own right, it would not be surprising if many exhibitors elected to present it as the leading feature on dual programs.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Sam Zimbalist. Directed by Edwin L. Marin. From story by Harry Ruskin. Screenplay by George Oppenheimer and Everett Freeman. Photographed by Leonard Smith. P. C. A. Certificate No. 3236. Running time, when seen in Hollywood, 68 minutes. Release date, June 18, 1937. General audience classification.

CAST

Tom Wakefield	Robert Young
Kitty Brent	Florence Rice
June Baylin	June Clayworth
Tweed	Barnett Parker
Harry	Warren Hymer
Miss Fleeter	Helen Flint
Mrs. Baglipp	Irene Franklin
Kenneth	Hugh Marloew
Mr. Batlipp	Tom Kennedy
Police Sergeant	Edgar Deering

Ever Since Eve

(Warner)

Comedy-Romance

Just about all the elements necessary to a pleasing comedy romance have been included here. The story, though somewhat complicated at times, is interesting. It may not be brand new, but it has been given so many novel and unique twists that it is refreshing. There's a quality cast, practically all the members of which are presented with a definite eye to their value as comedians. Probably the most startling fact about the film, however, is that Marion Davies, who earlier in her career won popularity as a comedienne, returns to the kind of role in which she was best liked. As the picture goes along, it won't take audiences or exhibitors very long to realize that the star is not the whole show. Others, particularly Robert Montgomery, Patsy Kelly, Frank McHugh, Allen Jenkins, Louise Fazenda, Barton MacLane and Marcia Ralston have their moments in the spotlight. In its entirety the picture measures up as satisfactory summer entertainment and where there is the will and desire to indulge in a little intensive exploitation, the chances are more than favorable that it may become a respectable money maker.

The major plot is simple. "Marge Winton's" charm and beauty as well as attractiveness to employers makes it hard for her to hold a job. Becoming a plain girl via the media of a brunette wig and simple clothes, she gets a job through publisher "Abbie Beldon" as secretary to author "Freddy Matthews." Likeable but irresponsible "Matthews" finds himself falling in love with the girl whose duty it is to see that he finishes his book. Ensues several reels of funny goings on in which the entire cast is involved before "Matthews" finishes his novel and becomes aware that the girl he sees sometimes as a blonde and sometimes as a brunette is one and the same. For novelty to break up the straight comedy and romance a couple of musical spectacle numbers have been included.

Previewed in Warners Hollywood Theatre. Audience reaction indicated surprise satisfaction and likewise hinted that if this film is accepted by exhibitors without too much temptation to remember previous Marion Davies offerings, but considering her as making a fresh start, it should be popular with general audiences.—GUS MCCARTHY.

Distributed by Warner-First National. Produced by Cosmopolitan. Directed by Lloyd Bacon. Original story by Gene Baker and Margaret Lee. Screenplay by Lawrence Riley, Earl Baldwin, Lillie Hayward and Jerry Wald. Music and lyrics by M. K. Jerome and Jack Scholl. Photographed by George Barnes. P. C. A. Certificate No. 3209. Running time, when seen in Hollywood, 80 minutes. Release date, July 17, 1937. General audience classification.

CAST

Marge Winton	Marion Davies
Freddy Matthews	Robert Montgomery
Sadie Day	Patsy Kelly
"Mabel" de Craven	Frank McHugh
Camille Lansing	Marcia Ralston
Jake Edgall	Allen Jenkins
Al	Barton MacLane
Alonzo	Frederick Clark
Henderson	William Davidson
Lowell	John T. Murray
Barton	Pierre Watkins
President of the Purity League	Harry Hayden
Abbie Beldon	Louise Fazenda

Yodelin' Kid from Pine Ridge

(Republic)

Western

A typical Gene Autry outdoor drama, indicating that the production is a better-than-average western in story, action and in the appeal of its star performer. While localed in Florida the setting as unfolded during the course of its running might as well have been laid in the west or southwest, so infinitesimal does the scene differ from the standardized western locale. It serves one purpose, however, and that is in substituting Turpentiners for sheepherders as the traditional enemy of the cattlemen.

While not revolutionary the change of setting southward is another indication of the fresh approach made in these Autry westerns. An Autry picture is most unusual when innovations are missing. Of particular interest is the casting of the feminine lead, which ordinarily falls to a newcomer, whose chief hope is in catching some producer's eye. The girl is Betty Bronson, remembered for her "Peter Pan" role of another day. As the daughter of a Turpentiner, Miss Bronson imparts authenticity to the part. Smiley Burnette, as is his habit, capably handles the comedy interludes.

Autry's father leads a movement to set fire to the Turpentine forest because he believes the Turpentiners guilty of rustling cattle. Autry warns the Turpentiners and a battle results. Autry is disowned by his father and the cattlemen. Traveling with a wild west show, Autry becomes its star performer. Two years later the show comes to Pine Ridge. Autry discovers that two supposedly honest cattlemen are the rustlers. Both Autry's father and "Milly's" (Betty Bronson) father are killed. Autry is imprisoned for the murder of "Milly's" father. He escapes, finds the murderer and ends the rustlers reign. Peace comes to Pine Ridge between the cattlemen and the Turpentiners.

Previewed in projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Joe Kane. Scren play by Jack Nattleford, Stuart McGowan, Dorrell McGowan. Original story by Jack Nattleford. Photography by William Nobles. Film editor, Lester Orlebeck. P. C. A. Certificate No. 3,391. Running time, 60 minutes. Release date, June 14, 1937. General audience classification.

CAST

Gene Autry	Gene Autry
Frog	Smiley Burnette
Milly Baynum	Betty Bronson
Len Parker	Le Roy Mason
Autry, Sr.	Charles Middleton
Bayliss Baynum	Russell Simpson
Tennessee Ramblers	Tennessee Ramblers
Jeff Galloway	Jack Dougherty
Clem	Guy Wilkerson
Luke	Frankie Marvin
Sheriff	Henry Hall
Sam	Snowflake

North of the Rio Grande

(Paramount-Sherman)

Outdoor Romance

Concentrating on those fundamentals which are the essence of successful motion picture production, Harry Sherman again has delivered screen merchandise of action and adventure. As has been common to the "Hopalong Cassidy" series, which, in the main, have featured the same principals, melodrama, a trace of romance, comedy, a bit of music and suspenseful excitement are the ingredients of "North of the Rio Grande."

The picture is visible entertainment. Everybody can see and thus understand the whys and wherefores for all that happens. There is no necessity for explanatory dialogue, nor is illusion resorted to for stimulation of the imagination. The opening sequences, incidents in a framed-up inquest, suggest what is to follow. When "Hopalong's" name is mentioned, the stage is set for all to know that he will have a hand in the final reckoning. With comedy involving "Windy," and romance, which plays a bigger part than in earlier pictures, "Hopalong," in order to avenge his brother's death and wipe out a band of train robbers, swings into action. Posing as a bandit, he worms his way into the confidence of the dual character, "Stoneham-Lone Wolf," and his minion sheriff, "Crowder." Obtaining the evidence he needs, with "Hopalong" in danger, the story builds to an exciting climax. Galloping bands of horsemen and a racing railroad engine provide the thrill action in which the riding, shooting trio of cowboy musketeers account for the bad men and leave the town of Cottonwood Gulch in peace before they ride off to further adventures.

With the quality of other "Hopalongs" serving to identify the entertainment value, this picture can be expected to please those who are familiar with the series, and if sold by exhibitors on its face value there is plenty reason to believe that it will interest diversified audiences.

Previewed in studio projection room.

Distributed by Paramount. Produced by Harry Sherman. Production manager Harry Knight. Directed by Nate Watt. Screenplay and dialogue by Jack O'Donnell. Based on the Clarence E. Mulford story, "Cottonwood Gulch." Art director, Lewis Rachmil. Photography by Russell Harlan. Sound, Earl Sitar. P. C. A. Certificate No. 3203. Running time, when seen in Hollywood, 65 minutes. Release date, June 18, 1937. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Windy Halliday	George Hayes
Lucky Jenkins	Russell Hayden
Henry Stoneham	Stephen Morris
Lone Wolf	Stephen Morris
Faro Annie	Bernadene Hayes
Crowder	John Rutherford
Mary Cassidy	Lorraine Randall
Bull	Walter Long
Goodwin	Lee Cobb
Clark	John Beach
Plunkett	Al Ferguson

Born Reckless

(20th Century - Fox)

Melodrama

In a week during which the public was permitted advance examination of several pieces of recent production activity, "Born Reckless" held up to the entertainment standard established. Like two or three of the others, this is a little picture with a surprise content.

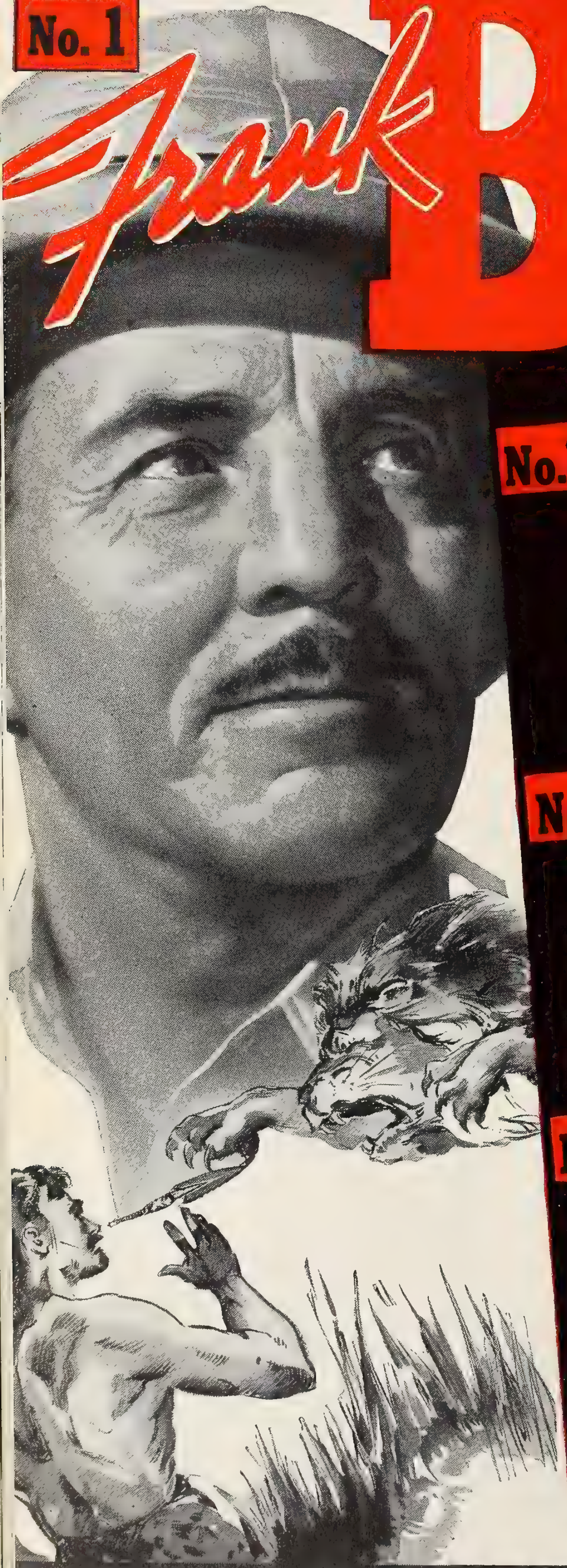
The show is chiefly melodrama that has been subjected to a breezy hokum treatment. The other qualities are comedy, suggestions of romance, suspense and action excitement. Whether made for a direct purpose or just made to meet a commitment, the picture does what all films are supposed to do but sometimes don't, entertain and amuse. At least the audience which saw it in company with "The Prince and the Pauper" appeared to be of that opinion.

Quick clip shots of the Indianapolis auto race open the story, but "'Hurry' Kane's" winnings don't last very long. In a strange city, he gets a job with the taxi operating "Martins"

(Continued on page 92)

WHEN A FEATURE SERIAL CAST

COLUMBIA PICTURES PROUDLY PRESENTS



No. 1

Frank BUCK

No.2 FRANK HAWKS

The fastest, most headlined flier on earth shooting out of the skies! Reaching 30,000,000 radio and newspaper supplement fans NOW! Coming with a stellar cast in "THE ADVENTURES OF THE MYSTERIOUS PILOT".

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No.3 THE SECRET OF TREASURE ISLAND

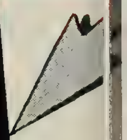
A title to grip 'em and sell 'em on sight. Buried billions... flying pirates... debs and desperadoes bringing the Spanish Main to life again on a Hell island in the Caribees. Stirring adventures of international crime hunters!

★

No.4 THE GREAT ADVENTURES OF WILD BILL HICKOK

The Great Box-Office West flames up again in all its savagery. Shattering clashes of Indians and cavalry, ambushed frontiers, Buffalo Bill, Custer...the true story of America's making...a tested audience getter that never loses its pull!

★



Produced by LOUIS WEISS

Torn out of the heart of cruelest Asia...terrifying adventures with "Bring 'Em Back Alive Buck"!

JUNGLE

HAS REAL NAME VALUE!...

THE FIRST OF ITS FOUR GREAT SERIALS!

AND THIS GREAT CAST!

REGINALD DENNY ★ ESTHER RALSTON ★ ROBERT WARWICK ★ CHARLOTTE HENRY ★ WILLIAM BAKEWELL ★ SNUB POLLARD ★ WILLIE FUNG CLARENCE MUSE ★ FRED KOHLER, Jr. ★ LEROY MASON ★ RICHARD TUCKER ★ MATTHEW BETZ DUNCAN RENALDO ★ SHERWOOD BAILEY GERTRUDE SUTTON ★ JOHN ST. POLIS ★ EARL DOUGLAS GEORGE ROSENER ★ WILLY CASTELLO ★ HENRY HALE ROGER WILLIAMS ★ HARRY HARVEY ★ BLACKIE WHITEFORD ★ RICHARD GODDARD "LIGHTNING" the dog

AND

SASHA SIEMEL

Tiger Man, who kills jungle monsters with a spear! First time on the screen!

HERE IS PRODUCTION OF REAL FEATURE-STRENGTH NAMES THAT HAVE IMPORTANCE, AND ENTERTAINMENT THAT IS ADULT IN INTEREST AS WELL AS JUVENILE!

MENACE

COLUMBIA

(Continued from preceding page)

and as a taxi war is raging "Hurry" is right in his element. As gangster racketeering is presented more from a comedy than vicious standpoint, "Hurry" has a grand time wrecking gangster "Barnes'" cabs. Even when "Barnes" thinks the menace to his plans is going to work for him, "Hurry" continues his destruction. For a few brief moments the film threatens to turn serious as "Hurry" becomes romantically attached to "Barnes'" moll, "Sybil," who, as she is presented, is hard to tell whether she's a good girl or one just out to double cross "Hurry."

Not a big picture, but one that is entertaining and full of that brand of exciting action usually so well relished by common ordinary folks, it appears to be less of a gamble than more pretentiously produced by less interesting features.

Previewed in Fox Ritz Theatre, Hollywood. Audience interest was spontaneous.—G. M.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Associate producer, Milton H. Feld. Directed by Malcolm St. Clair. Screenplay by John Patrick, Robert Ellis and Helen Logan. Based on a story by Jack Andrew. Photography by Daniel B. Clark. Art direction by Chester Gore. Costumes by Herschel. Musical direction by Samuel Kaylin. P. C. A. Certificate No. 3438. Running time, when seen in Hollywood, 60 minutes. Release date, July 9, 1937. General audience classification.

CAST

Sybil Roberts	Rochelle Hudson
Bob ("Hurry") Kane	Brian Donlevy
Jim Barnes	Barton MacLane
Lee Martin	Robert Kent
Dad Martin	Harry Carey
Dorothy Collins	Pauline Moore
Windy Bowman	Chick Chandler
Mac	William Pawley
Louie	Francis McDonald
Danny Horton	George Wolcott
District Attorney	Joseph Crehan

The Angels' Pit

(La Fossa degli Angeli)

Romantic Melodrama

The story is typically Italian and is placed in the marble mines near Carrara, in the most beautiful part of the Alpi Apuane. Two miners, Pié and Domenico, are in love with the same girl, Luisa. Domenico is much younger than Pié, who is his guardian after the death of his father. Domenico and Luisa are engaged but, against their own will, Luisa loves Pié. Luisa is delaying the wedding, but Pié, who considers Domenico as his own son and will not offend him, pretends indifference for Luisa and she decides to marry the younger man. Soon after, seeking refuge in a storm, Pié and Luisa take refuge in a desert hut. An avalanche of marble, caused by the storm, kills Domenico. Luisa believes her violation of her marriage pact responsible for the death of the young man. But later, love will make them smile again.

The picture gives a great view of the marble mines while the story is well directed by Carlo Bragaglia and is well acted, especially by A. Nazzari, acknowledged as the best young actor in Italy. Miss Ferida also performs creditably. The death of Domenico and the carrying of the body from the mine to the small village at the foot of the mountains is a superb sequence. The music is also good. Only in the supporting roles is there weakness to the picture.—Vittorio Malpasuti, Rome.

Produced by Diorama Film. Directed by Carlo Ludovico Bragaglia. Story by Cesare Ludovici. Screen play by Kurt Alexander and Carlo Bragaglia. Music by Maestro E. Masetti. Cameramen, Mario Albertelli and Piero Pupilli. Sound, Giuseppe Caracciolo. Assistant directors: Vincenzo Sorelli and Ugo Blasi. Film editor, Sorelli. Adult audience classification.

CAST

Pié	Amedeo Nazzari
Luisa	Luisa Ferida
Domenico	A. Gradoli

Wild West Days

(Universal)

Western Serial

A lovely young lady in distress, a band of smart but unscrupulous business men intent to defraud the heroine, the handsome and gallant cowboy come to the rescue, a horde of hollering Indians, some fast riding and equally quick gun play, all spread out on an expansive and eye filling western setting compose the ingredients needed to keep this serial story within the time honored traditions of its kind. First desiring the heroine's land for rustling purposes, the gang of land grabbers intensify their underhand work when a rich strike of platinum is uncovered on the property. Lucy (that's our heroine's name) is aided in her efforts to defeat the mob's purpose by the strengthening presence of hard riding, quick drawing Kentucky and his cohorts who form a sort of a Western three musketeers clique. A tribe of blood thirsty redskins, a stagecoach plunging over an embankment, a thundering herd and a broken suspension bridge are added complications for the young couple to worry about. Johnny Mack Brown and Lynn Gilbert play the leads and fulfill their arduous assignments of hair breadth escapes with particularly good grace. Robert Kortman, George Shelley, Chief Thunderbird, Russell Simpson, Frank Yaconelli, Walter Miller, Charles Stevens, Frank McGlynn and Al Bridge supply the necessary assistance and menace for the plot's continuance. The direction is credited to Ford Beebe and Cliff Smith. Ben Koeing and Henry MacRae were Associate Producers. The original story and screen play came from the combined pens of Wyndham Gittens, Norman S. Hall and Ray Trampe. 13 chapters in length. Running time, 21 minutes a chapter. Release date, July 5, 1937.

Paramount Pictorial, No. 11

(Paramount)

Entertaining

The content of this issue of the Pictorial series is devoted entirely to various methods of fishing. The material and locales presented make the subject different from the usual run of shorts depicting piscatorial sport. First in Florida and then in jumps to Alaska and Japan, interesting scenes are shown of the methods devised to catch crayfish and the unique use of the cormorant, a variety of an Eastern bird, by the Japanese for making their catch. The middle portion is the most striking and consists of shots of a family of bears fishing for their salmon dinner among fast flowing mountain streams. The narrative assignment is handled competently by Alois Havrilla. Running time, 10 minutes.

Serene Siam

(FitzPatrick-MGM)

Travelogue

A trip to Siam and, in the mood of the title, serenity predominates. In Bangkok the camera visits some of the innumerable and highly ornamental temples that are dedicated to Buddha and his teachings. Other points of interest are shown, including the everyday activities on land, the winding rivers with their overhanging trees and a sequence is devoted to the dancing girls of Siam. Contrary to the general rule of judging a dancer's ability by the nimbleness of the feet the girls of Siam are rated on the expressive gestures of their hands. Running time, 9 minutes.

Woodland Cafe

(United Artists)

Excellent Cartooning

Gay and tuneful is this richly imaginative visit to a bug night club. Equal to the brightly tinted tones in which the comic business has been dressed is the sparkling mood of animated fun and nonsense which the subject creates. Simply an enumeration of some of the hilarious and musical moments that occur in this odd rendezvous of frolic and frivolity, the incidents depicted will perhaps have a stronger appeal for the adult and the teen-age spectator. An aged albeit willing host and his young, blonde female companion, an amusing travesty of an apache dance executed by a spider and a fly, a "Cab Callowayish" orchestra playing some hot and low down tunes, a finale wherein an epidemic of "truckin'" sweeps the patrons and the entertainers off their feet supply cartoon moments that should hold small appeal value for the very young. Or, perhaps, the children of today are wiser in some respects than the children of yesterday. Running time, one reel.

Carnival in Paris

(MGM)

Musical Romance

A miniature musical romance and comedy that serves to introduce Ann Rutherford and Henry Brandon to the public. Potential stars of the future, the two have been surrounded with an elaborate two reel production and a Paris setting. The story relates the adventures of a homeless girl who, found stealing food, is chased by the gendarmes. She finds shelter in a museum, where she meets Brandon, who is janitor of the building and a student of Egyptology. They don Egyptian costumes and join in the carnival, winning the best-dressed prize. Returning to the museum they are discovered by the watchman when they break a vase. A paper that had been lodged in the vase reveals the identity of one of the museum's mummies which so delights the directors they reinstate Brandon and make him a member of the staff. Brandon asks Ann to marry him. Running time, 21 minutes.

Krazy's Race of Time

(Columbia)

Interesting

A forward looking creature is Krazy in his latest cartoon adventures. Projecting his fans into the future time of 1999, the far-seeing feline shows how the traffic problem will be solved by giving each car a road of its own. In this Utopian day and age, the homes of the future will be delivered to their sites by air transportation. Man will be valeted by a machine that will give his master a 24-hour service. In a rocket Krazy visits Mars, but finding the environment too martial for social amenities he drops into the more neighborly embraces of Venus. Imaginatively contrived with the comic situations certain to draw an amused response, this subject is well worth running time. Running time, seven minutes.

The Grand Bounce

(MGM)

Pete Smith Specialty

The "Grand Bounce" has reference to a check that paradoxically doesn't bounce at all in the euphemistical sense of the word. A short short story that originally appeared in a national weekly magazine it emerges on the screen as a dramatic record of the life of a check which in this particular instance is a week-end. Emerson Tracey, bank balance $95, signs his name to a $1,000 check to pay a gambling debt. The gambler indorses the check and passes it to his girl friend, who buys a fur coat with it. The furrier accidently runs down a child necessitating an operation on the youngster, the furrier paying the surgeon with the check. The surgeon lends the money (check) to a friend, who cashes it in a gambling house. The cash box is robbed. The thief turns the check over to a boxing promoter in payment of a debt. The promoter pays Nifty Turner, a fighter, with the check. Nifty owes Tracey $1,000. Tracey gets his check back and tears it up. Running time, 11 minutes.

Modern Inventions

(United Artists)

Deliciously Funny

Falling victim to the machine age, the doughty Donald Duck emerges from his combat with several of the latest modern inventions a bit bowed and worsted. (Can this tale be a portent of the times? Donald, whom his admirers imagined nothing under the sun could daunt,

WORLD PREMIERE AT HOLLYWOOD'S CARTHAY CIRCLE

Chosen to share the glory of "Wee Willie Winkie's" brilliant $2.00, two-a-day world premiere engagement!

The Coronation

in

TECHNICOLOR

Here's just one of the trade press raves:

"All the pomp, the pageantry, the riotous color of robes and jewels and cheering throngs attendant upon the coronation of a monarch and his queen, have been caught in their impressive splendor by the wonder of the Technicolor camera in this color featurette!"— says *Motion Picture Daily.*

Exclusive with

20th CENTURY FOX

finally meeting his master in the form of a machine!) Sad as it is to relate the defeat of the battling duck, the depiction of his downfall is extremely hilarious screen entertainment. The battle of wits between Donald and a robot butler who insists that the obstinate chap's chapeau be checked, Donald's experience in the automatic baby carriage and his treatment at the hands of a mechanical barber supply some fast and decidedly top notch comic moments. Running time, one reel.

Rushin' Ballet

(MGM)

Our Gang

The clever and appealing little fellow, Spanky McFarland, seldom gives a bad performance. In "Rushin' Ballet" Spanky is at his best. "Alfalfa" too contributes a commendable comic portrayal stooging for Spanky. When two bullies break up the marble game between "Buckwheat" and "Porky" the self styled ministers of justice, Spanky and "Alfalfa," institute reprisals. This consists in belting the bullies with tomatoes and then running for dear life. All concern wind up at a dancing school where a group of young ballet dancers are staging a show. Spanky and "Alfalfa" change to ballet costumes and join the dancers. Feeling secure in the belief that they have outwitted their pursurers Spanky and "Alfalfa" get quite a shock when the bullies appear on the stage, in costume. Running time, 10 minutes.

Hong Kong, Hub of the Orient

(FitzPatrick-MGM)

Colorful

Traveling eastward to one of the Orient's most renowned cities the camera has photographed, in beautiful color, various aspects in the life of its citizenry. In Hong Kong not all of its people make their home on land, a considerable number live in sampans. These sampans, small covered boats of unprepossessing appearance that literally cover the harbor, serve the Chinese family as a home. Leaving the distinctly Chinese atmosphere of sampans the camera next takes a tour along the waterfront where every face represents a different nationality. Also viewed is the crowded Chinese section and Repulse Bay. Contrary to its name Repulse Bay and its most noteworthy landmark the Repulse Hotel serve the aristocracy. The most beautiful girls of Hong Kong frequent the resort, attested to by the camera, not the least of them being the pulchritudinous Miss Hong Kong. Running time, 8 minutes.

Golf Mistakes

(MGM)

Very Good

This should delight the country's golfing legends and satisfy the non-golfers in its manner of presentation and comedy interludes. From the rudiments of this widely played game to the trick shots as illustrated by the experts various common mistakes are interspersed throughout the subject and the proper method of correcting them. Pete Smith has gathered four such experts, Horton Smith, Lawson Little, Harry Cooper and Jimmy Thompson. Their shot-making ability is a pleasure to watch. A canine golf ball retriever and a juggling caddy contribute the comedy interludes. Running time, 10 minutes.

Little Hiawatha

(United Artists)

A Real Treat

When the little Indian brave Hiawatha goes on the hunt, the audience is taken along with him for a sporting good time. Armed with his trusty bow and arrow, the miniature warrior tracks the woodland creatures with no success but wounded pride. Finally, he corners a little bunny but as he prepares to make his kill his determination vanishes at the pitiable sight of the tiny animal dropping a pathetic tear. The bunny is spared his life. Such an act of kindness is Hiawatha's salvation, for when the lad is being chased by a provoked mother bear, the forest people remember his good act and come to his rescue. How this is done will provide some exceedingly fine and imaginative bits of entertainment for any audience but particularly for the young folks. The coloring is exceptionally fine. The entire subject should prove a welcome screen offering. Running time, one reel.

IN THE NEWSREELS

MOVIETONE NEWS—No. 80, Vol. 19.—Scientists gather for sun's eclipse....Vessel splits in half near Sydney, Australia....Triplets wed same day.... Prague has dance festival....Sopwith shakes sails out of "Endeavor"....Osa Johnson....Lottie Lehmann....Roberta Jonay....New York's highways from the air....Lew Lehr....Swordfishing.

MOVIETONE NEWS—No. 81, Vol. 19.—Soviet fliers hop over North Pole to United States....Franco's troops capture Bilbao after three months....British royalty in a rare pageant of knighthood....Names in the news: Leon Blum, Edward McGrady, Paul Van Zeeland, John D. Rockefeller, Charles E. Hughes ....Lew Lehr....Aviation....Sports.

NEWS OF THE DAY—No. 278, Vol. 8.—Record Eclipse in South America filmed by U. S. Expedition ....Home town hails parson who wed Duke and Duchess....Roberta Jonay....The bootleggers are still with us....Now you can commute to Bermuda by air...."Bat Man" near death in leap.

NEWS OF THE DAY—No. 279, Vol. 8.—Races death from China to U. S., locked in "iron lung"....English society flocks to Ascot....Track stars battle in east and west....Russians hop over top of the world in flight to U. S.....London gets more Coronation shows....They say it with flowers in Genzano, Italy ....Flies in glider over New York.

PARAMOUNT NEWS—No. 91.—Britain's military pageant features martial music....G-men study weird case of Mrs. Parsons....U. S. Ryder Cup team sails for England....Roberta Jonay....Congressmen debate on hog calling....Church bell presented to Czechoslovakian village by Chicagoans....Newest farm aid comes from India....Sun's eclipse in Peru ....Cup yachts groomed for final tests.

PARAMOUNT NEWS—No. 92.—Track stars end season in title clashes....Pint-sized racing plane makes debut....Premier Van Zeeland arrives....Frederick Snite, Jr. kept alive in "iron Lung"....New Orleans honors Father's Day....Russians fly to America over Arctic....Government acts in steel strike crisis.... Military show marks King's 41st birthday.

PATHE NEWS—No. 95, Vol. 8.—Sun's eclipse....Summer sports styles....Miss Ethel du Pont and Franklin D. Roosevelt, Jr.....Dancing to fame....On board Endeavour II....Bermuda to New York by air.... Rival high schools in Wichita, Kan., have field day ....Teddy Roosevelt speaks again.

PATHE NEWS—No. 96, Vol. 8.—Soviet Polar flight.... Fred Snite Jr. arrives from China in "iron lung".... Flowery tribute....Harnessing America's power.... Trooping the colors....Music Hall Rockettes Paris-bound....Photo finish mile.

UNIVERSAL NEWSPAPER NEWSREEL—No. 572, Vol. 9.—Camera traps sun's eclipse....U. S. fights mine disasters....Congressmen hit the hay....Midgets conquer tough luck....Cub triplets keeping cool ....Cup challengers in trials....Auto racer hurts spectator....Sirens try wooden kimonas....Rain hampers summer skiers.

UNIVERSAL NEWSPAPER NEWSREEL—No. 573, Vol. 9.—Russians hop Arctic wastes....Man races death across sea....Flowers blanket city streets.... Milkmen remember the cow....Martial law in strike city....Knightly pageant revived in England....Mile race nearly dead heat....Rockette chorus sails for France.

The Morning, Noon and Night Club

(Paramount)

Popeye in a Song and Dance

Popeye and his devoted Olive Oyl team up as an adagio dance act and perform their specialty for the general amusement of all except, of course, the bullyish Bluto. Substituting his unwelcome presence for Olive, Bluto pairs with Popeye for a walloping and hilarious dance turn. The business of the two rivals using a dance floor for a ring affords some entertaining bits of comedy in the usual but still highly amusing Popeye routine. Need we say that the dependable diet of spinach puts the necessary bounce in Popeye's step to down his opponent? Running time, seven minutes.

The Hound and the Rabbit

(Harman-Ising - MGM)

Clever

A fast moving and cleverly thought out cartoon photographed in effectively beautiful color. A hound and a rabbit become friends. The bunny introduces the hound to a group of rabbits who have gathered for a football game. The rabbits at first skeptical of the hound's friendliness finally accept him and include him in the game. A wily fox happens along and with the expectation of a good day's catch succeeds in drawing the hound away from the rabbits. The fox swoops down on the rabbits but the hound returns in time to rout the fox. Running time, 8 minutes.

Mayor Considers Burlesque Code

F. H. LaGuardia, mayor of New York City, has under consideration a code of self-regulation drafted by a majority of burlesque theatre operators as a move toward reopening their houses which were closed May 1st by the refusal of Paul Moss, license commissioner, to grant license extensions.

The code was reported to propose a board of theatre owners to regulate burlesque, but it was understood Mr. LaGuardia prefers a supervisory board composed of theatre owners and other groups having an interest in the regulation of burlesque. The board, under the mayor's plan, would have complete power and would have a paid technical advisor.

Mr. LaGuardia also wants the theatre owners to sign a code of ethics which would prohibit entertainment such as the "strip tease."

Elimination of the word "burlesque" has been "suggested" by Mr. LaGuardia on the ground it is synonymous with the "strip tease" acts. Most of the operators have decided on the name "follies" for their shows which may reopen by the end of this week. Dropping of the name "burlesque" has started a jurisdictional dispute between the American Federation of Actors and the Burlesque Artists Association, both affiliates of the American Federation of Labor.

Sam A. Scribner, who is associated with the Apollo Theatre, will resign his post to become advisor to the theatre operators.

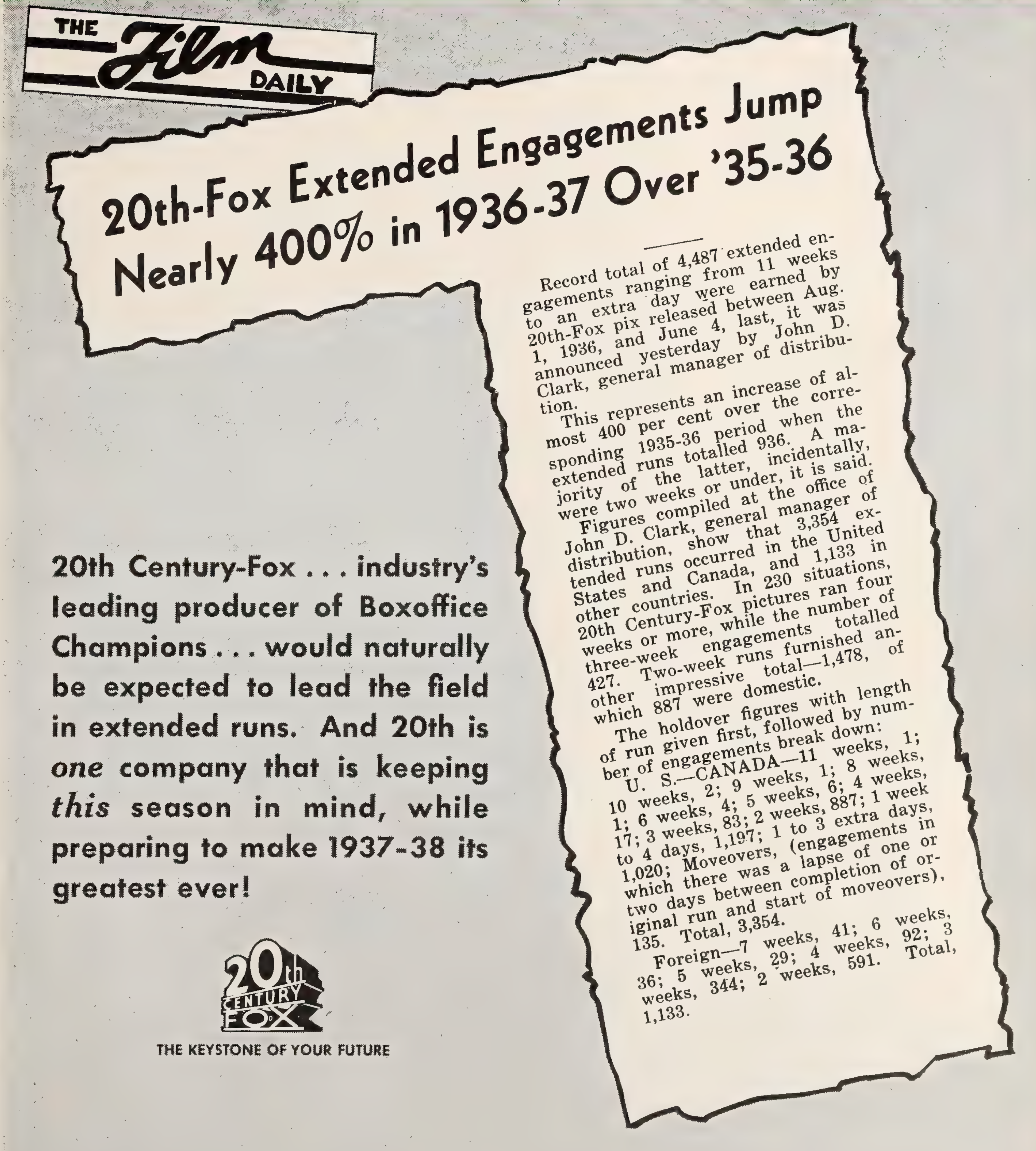
Mr. Moss, in an address before the New York Republican Club at the Lawyers' Club, 115 Broadway, mentioned his refusal to grant burlesque licenses by declaring he believed the New York theatre "an institution which should be protected from such depravity."

Georgie Harris to U. S.

Georgie Harris, actor and writer for the Rock Studios at Elstree, England, since the inception of that company, will leave Lonlon soon for a trip to Hollywood to observe production methods and technique.

Charles Light, general foreign manager of the Alexander Film Company, has left for Toronto on a trip to visit distributors. From Toronto he will go to Winnipeg and Vancouver and then will attend the company's sales convention in Colorado Springs in July.

Talking about THIS *season!*



THE *Film* DAILY

20th-Fox Extended Engagements Jump Nearly 400% in 1936-37 Over '35-36

Record total of 4,487 extended engagements ranging from 11 weeks to an extra day were earned by 20th-Fox pix released between Aug. 1, 1936, and June 4, last, it was announced yesterday by John D. Clark, general manager of distribution.

This represents an increase of almost 400 per cent over the corresponding 1935-36 period when the extended runs totalled 936. A majority of the latter, incidentally, were two weeks or under, it is said.

Figures compiled at the office of John D. Clark, general manager of distribution, show that 3,354 extended runs occurred in the United States and Canada, and 1,133 in other countries. In 230 situations, 20th Century-Fox pictures ran four weeks or more, while the number of three-week engagements totalled 427. Two-week runs furnished another impressive total—1,478, of which 887 were domestic.

The holdover figures with length of run given first, followed by number of engagements break down:

U. S.—CANADA—11 weeks, 1; 10 weeks, 2; 9 weeks, 1; 8 weeks, 1; 6 weeks, 4; 5 weeks, 6; 4 weeks, 17; 3 weeks, 83; 2 weeks, 887; 1 week to 4 days, 1,197; 1 to 3 extra days, 1,020; Moveovers, (engagements in which there was a lapse of one or two days between completion of original run and start of moveovers), 135. Total, 3,354.

Foreign—7 weeks, 41; 6 weeks, 36; 5 weeks, 29; 4 weeks, 92; 3 weeks, 344; 2 weeks, 591. Total, 1,133.

20th Century-Fox . . . industry's leading producer of Boxoffice Champions . . . would naturally be expected to lead the field in extended runs. And 20th is *one* company that is keeping *this* season in mind, while preparing to make 1937-38 its greatest ever!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

And STILL *we're not satisfied!*

DEPRECIATION OF ADMISSIONS AND HEAVY TAX WORRY FRENCH OWNERS

Syndicate of Exhibitors Are Ready to Strive for a Closer Union in Order to Fight in Defense of Common Problems

by PIERRE AUTRE

in Paris

At the general meeting of the French Syndicate of Exhibitors, held recently in Paris, two important questions were put before the members: the depreciation of admission prices, and the never-ending fight against excessive taxation.

The meeting was presided over by Raymond Lussiez, president of the French Syndicate of Exhibitors.

The spirit of solidarity manifested during this general meeting is a significant development in the French Cinema Industry.

Mr. Lussiez defined clearly the problems of exhibition, in the face of present day conditions. The exhibitors replied that they were prepared to do anything to defend their interests and to further a close union of all branches of the Industry.

Mr. Lussiez said:

"Up to now, the Syndicate has been only the defender of your interests. Now, it must be your chief, and sometimes your judge. We are ready for this new task. And I thank you, for having told me that you will follow me and approve of that which you desire me to undertake." Thus, the unity of Paris exhibition is complete in its syndicate.

Mr. Bernheim, vice-president of the Syndicate, told of the continual efforts made by his committee to regulate the price of seats, so that the minimum tariff will be applied by all.

Agreements have been made with the Management Society for Pathé Cinemas and the GFFA Society, as well as a large number of theatre managers, first-run theatres included, for the application of the inter-syndical rates.

Moreover, the committee summoned the theatre managers who had been accused of violating the inter-syndical decisions. Sanctions were applied, followed by immediate readjustments. Actually, on 320 theatres in Paris, there remain only 38 which are being readjusted; all the others, from now on, will have tariffs conforming with the inter-syndical decision.

Consequently, the committee considers its work finished.

"In spite of the fact that the classification of the theatres has been established hastily," Mr. Bernheim said, "you have all given in to this measure of discipline. We thank you. The results have been excellent for everybody. You will help us to reduce the number of dissidents (now 6 per cent) who have not as yet followed your example.

"No doubt we ought to have recourse to sanctions. We will ask distributors to refuse them programs. Will you approve of our attitude?"

The approbation was unanimous. A committee for the classification of theatres by category, composed of managers, will complete the work which was taken over, temporarily, by the syndicate in conjunction with the distributors' organizations.

ILLNESS AGAIN TAKES DONAT OUT OF FILM

Robert Donat, once again a victim of asthma, is out of the cast of Victor Saville's "South Riding," which starts immediately for London Films at Denham. The cast will include Ralph Richardson, Edna Best and Edmund Gwenn, and the adaptation of Winifred's Holtby's book has been done by Ian Dalrymple. Harry Stradling will be at the camera. Based on a story which turns on the changing of English life since the War, "South Riding" will include many country backgrounds.

A child discovery is announced in this picture, in the person of Joan Ellum, one of many Yorkshire school children tested by Mr. Saville. She has a solo bit in a classroom scene in which Miss Best, as the mistress, has to face forty-four juveniles.

In a month's time the unification of minima tariffs will be complete.

Raising Prices in September

"This is indispensible," said Mr. Lussiez, "as we must foresee for September an augmentation of the price of our seats.

"These prices, very often, have not changed for five years. We cannot stand thus before new burdens which have been overwhelming us for a year. We must also realize that production costs have been augmented by more than 50 per cent. If we want films, we shall have to pay more for them. If not, we shall kill production, without which we cannot live. Next September we will augment prices generally. As we will do it all together, and in the same proportion, the public will follow us. Do you agree?"

The assembly replied by loud applause.

Here then is effected, without reservation, the solidarity of three branches of the Industry, exploitation, production, and distribution.

Taxation Problems

As for the question of taxes, Mr. Lussiez went into full details. He told of previous steps taken. He said that the last strike, which took place in April, could not be transformed into a movement against taxes, as the CGT (Trade Unions) would not have followed the demands of the exhibitors. In addition, the Gaumont and Pathé circuits, which are still under the threat of being taken over by the state, and the Paris legitimate theatres, of which many are subsidized by the state or city, could not have followed the movement.

"And yet, we must finish with taxes," Mr. Leriche, an independent director, replied. "For twenty years they have been 'pulling our legs.' It is not a question of politics. The governments of Poincaré, Herriot, Tardieu refused to suppress our taxes, as well as the present government. We know now the way of obtaining what we want. If we know how to join forces and act, we will win this fight against fiscal injustice."

Thus, soon may be expected a serious offensive, including a lock-out, against the oppressive taxes of the past thirty years.

Oppressive Laws Blamed

There is no doubt that the situation of cinema directors in France is very serious.

The application of new social laws, the details of which appeared in a previous issue of the *Motion Picture Herald*, has brought upon exhibition considerable burdens.

Most of the exhibitors agree that certain reforms were necessary, but that others are oppressive. Many say it would have been better to do justice to the legitimate claims of the staff, instead of waiting for the law to require it, and that the exhibitors ought to have organized themselves to resist excessive demands.

It is now too late to discuss these laws. They have been voted, and they must be applied. The question to be decided is how exhibition is going to be able to support these obligations which have been added to those which already made the existence of so many theatres precarious.

Cost of Supplies

Fernand Bastide, vice-president of the French Syndicate of Directors and manager-owner of a very important cinema in Paris, made the following statement, which represents the ideas of the majority of the exhibitors:

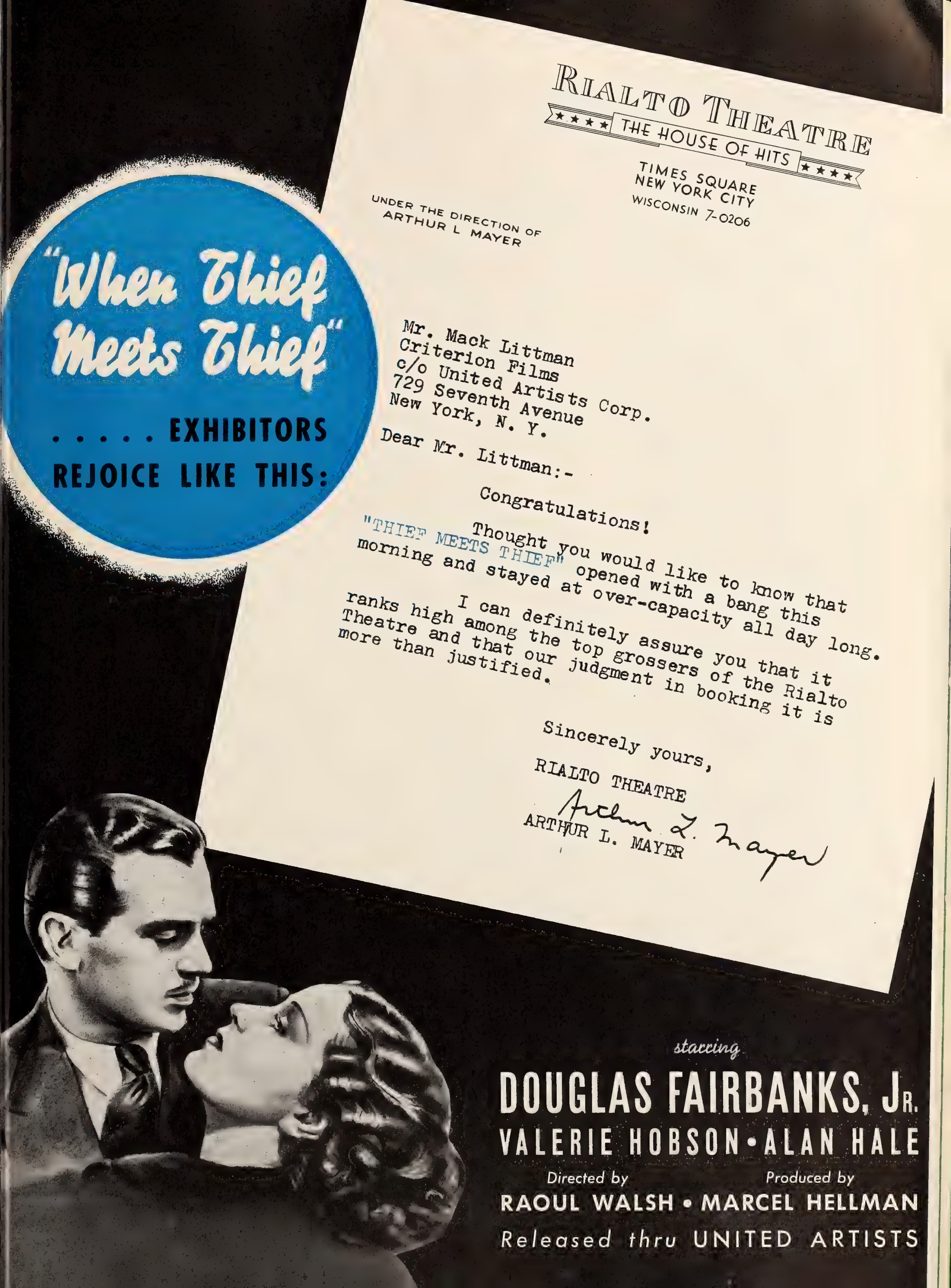
"I do not see," said Mr. Bastide, "how to meet the new burdens which have been imposed on us. These burdens are of two sorts: those which have to do with the application of collective contracts, and which are the cause of an increase of costs, often disproportionate to the normal resources of an establishment; and those which are caused by the increase in prices of all supplies: combustibles, carbons, spare pieces, transport, posters, prints. In some cases, the increase in price is 35 to 65 per cent.

"Soon, no doubt, it will affect costs of water and of electric current.

"Under these conditions we cannot keep going.

"There is only one solution: complete suppression of exceptional taxes, which are applied only to entertainment, and which, for the cinema, take as much as 30 and 35 per cent of net receipts. These taxes, before the new laws, caused a great number of theatres to operate at a loss. Today, they render exhibition impossible. Not only are they unjust, but they are fixed in an despotic way, with rates and special

(Continued on page 98)



"When Thief Meets Thief"

. . . . . EXHIBITORS REJOICE LIKE THIS:

RIALTO THEATRE
THE HOUSE OF HITS
TIMES SQUARE
NEW YORK CITY
WISCONSIN 7-0206

UNDER THE DIRECTION OF
ARTHUR L MAYER

Mr. Mack Littman
Criterion Films
c/o United Artists Corp.
729 Seventh Avenue
New York, N. Y.

Dear Mr. Littman:-

Congratulations!

Thought you would like to know that "THIEF MEETS THIEF" opened with a bang this morning and stayed at over-capacity all day long.

I can definitely assure you that it ranks high among the top grossers of the Rialto Theatre and that our judgment in booking it is more than justified.

Sincerely yours,

RIALTO THEATRE
Arthur L. Mayer
ARTHUR L. MAYER

starring

DOUGLAS FAIRBANKS, Jr.

VALERIE HOBSON • ALAN HALE

Directed by RAOUL WALSH • *Produced by* MARCEL HELLMAN

Released thru UNITED ARTISTS

FRENCH EXHIBITORS UNITE FORCES

(*Continued from page 96*)

steps according to the different categories of entertainment and according to the towns.

"Only a general reduction of taxes will permit us to reestablish a balance.

"In a great number of cases, this reduction of taxes will only permit the avoidance of bankruptcy.

Ban on Tips Is Also Problem

"The day that tips are done away with, which will mean new and extra expenses for us, it will be useless for us to try and fight. If I have to pay my ushers, it will mean an additional expense of 62,000 francs (about $3,000) per year, for me. Where can I find the money?

"The most deplorable thing in the whole affair is that the plan will at the same time equally displease a great number of employees.

"I know ushers, in many theatres, who make much more in tips than they would earn in a week if they were paid by the management for their work.

"You will never prevent, especially in theatres in the suburbs, the public from giving a tip. But, an increase in the price of seats will annoy them.

"How much shall I augment the price of the seats? One franc, (4 cents)? It does not, by far, compensate the new charges.

"For, one must not forget that out of the one franc the Public Assistance and the State will take their share. And on certain days, on this one franc I shall have 0.27 centimes with which to pay my general expenses.

"As for myself, I can only consider two possibilities: either a complete and total suppression of taxes, or closing down."

▽

Animated Cartoons

A French designer, Pierre Bourgeon, who has been studying the animated cartoons for three years, is now completing his first film, which will be entitled "Coccinella Town." This film, which will be 600 feet long, will be in color. It has been made by Mr. Bourgeon and an Italian unit directed by Leontina Indelli, and will not cost more than $2,000.

It is the first experiment with animated cartoons in France since talking films arrived.

The French press remembers a pioneer of 30 years ago in this field, Emile Cohl, who is now old and ill.

▽

"J'Accuse" in Sound

The famous French director Abel Gance, who made "Napoleon," is starting in French studios a sound version of his silent film "J'Accuse," produced in 1919. This will be a propaganda film for international peace.

▽

News Notes

Mrs. Hope Williams, of *Quigley Publications'* London office, spent the weekend in Paris, together with Lilian Jeffrey, from MGM's New York headquarters.

The Paramount and New York Metropolitan star, Gladys Swarthout, is vacationing in France with her husband, Frank Chapman. They plan a visit to Italy before returning to the States in a fortnight. Paramount French branch organized a press reception for them.

The majority of French audiences do not understand the philosophical meaning of the Capra film "Lost Horizon" and were interested chiefly by the first part of the film, i.e., the airplane hop from China to Thibet. Mr. Capra protested because French distributors made cuts in the film.

"Shall We Dance?" is the only American picture now doing good business in Paris. "After the Thin Man" had an excellent fortnight, but fell because of the warm weather.

Luis Trenker's "The Rebel," produced in Germany in 1933, is at last having its first showing in Paris at the Paramount in a dubbed version under its new title "The Heroic Ambush."

The best French film ever produced in France "La Grande Illusion," directed by Jean Renoir, is breaking all receipts records at the Marivaux theatre, in Paris. For the first time, an advertisement in two colors (black and red) has been used for this film in the French newspapers.

The Irish writer, Liam O'Flaherty, is in Paris preparing a film adaptation of his novel, "The Puritan." The film, to be produced in France, will be directed by Jeff Musso. The star will be the wellknown French actor, Pierre Fresnay. The Austrian cameraman, Curt Courant, will do the photography.

Hans Richter, a pioneer of the German "avant garde" cinema, in the silent days, and who made some futuristic films, is in Paris, and may produce some original short subjects.

The International Committee for the artistic and literary diffusion through the Cinema (CIDALC), which has as president Miss Helene Vacaresco, Roumanian delegate to the League of Nations, and is representative of 52 nations, has awarded the International Cup for Documentaries to "Il Est un Petit Pays" ("There is a little country"), a short film produced in the Grand Duchy of Luxemburg by René Leclère.

Interviewed in Paris, the French director René Clare said he is becoming a producer and his next films will be produced for Jack Buchanan in London, one in color.

WPA DIRECTOR URGES STATE THEATRE

A state theatre, operated for the public interest and benefit, is advocated by Miss Jeannette Eckman, director of the Works Progress Administration professional activities at Wilmington, Del., as a solution to the problem of offering permanent work to unemployed players.

Her plan was advanced after it was announced the Federal Theatre, a WPA project in Wilmington, will close July 15, leaving 25 persons out of work.

Film Franchise Up for Approval

A guaranteed price of $2,500 for each feature picture plus a graded percentage of gross receipts are the principal provisions in the proposed Twentieth Century-Fox film franchise for the Roxy Theatre in New York City. Arguments on the franchise and the first mortgage indenture for the theatre were to be heard Friday by Federal Judge Francis G. Caffey.

An amendment to the theatre's approved plan of reorganization was granted by the court upon petition of the theatre's gold noteholders' committee. Under the new plan, 15,480 shares of $1.50 cumulative preferred stock will be issued to noteholders instead of 7,740 shares of $3 dividend preferred. The court directed, though, that consents to the plan which already have been filed are not affected by the amendment.

In addition to the guaranteed price for films, the franchise provides for 50 per cent of the gross between $32,500 and $40,000 and 65 per cent of the receipts over $40,000. Features will be held over if they gross at least $28,000 in the first three days. The contract is for one year with provision for arbitration should the parties fail to agree on renewal terms.

Of six banks which entered bids for the right to act as trustee under the new indenture, the Continental Bank and Trust Company was low with a proposal of $2,000 for the first year's services and $750 a year for the remaining 19 years. The low bidder was trustee for old Roxy bonds.

Howard S. Cullman, Roxy trustee, submitted an unaudited profit and loss statement for the April 30th to May 17th period. It showed a profit of $9,609 before deductions for interest on funded indebtedness, depreciation and amortization, and administration expenses. Cash receipts were $138,570 and disbursements, $201,663. Cash on hand was $71,672; admissions totaled $121,005; film rentals, $22,554; special talent, $17,164; orchestra, $8,840, and stage, $6,957.

Warner Club Has Outing

The New York Warner Club held its annual boat ride and outing Wednesday with Miss Camille Garrity being elected "Miss Warner Club." The club members sailed to Bear Mountain on the S.S. Peter Stuyvesant. An innovation this year was a motion picture of the trip with Miss Garrity as star.

Close Vitaphone Plant

The Vitaphone studio in Brooklyn, N. Y., will close for the summer June 26 for the usual production halt. The plant will remain idle for 10 weeks.

Report Tests with Trailers

The American Tobacco Company, for Lucky Strike cigarettes, is said to be experimenting with one-minute film trailers. Lord and Thomas is the agency.

COLUMBIA SALES CONVENTION OPENS, AS U.A. AND RKO MEETINGS END

United Artists Adopts New Flexible Sales Policy; RKO Reports 150% Sales Increase; 1937-38 Features Total 700

The Columbia sales meeting, opening Sunday at the Hotel Ambassador in Los Angeles will bring the convention period nearly to a close with only Gaumont British remaining on the schedule. United Artists and RKO Radio concluded their annual sessions, in Chicago and Los Angeles, last week end.

Columbia home office delegates left New York Wednseday evening on a special train for the coast. The GB convention, twice postponed, has been set for July 9th to 11th at the St. Moritz Hotel, New York. Metro-Goldwyn-Mayer, Monogram, Warner Brothers, Grand National, Universal, Twentieth Century-Fox, Republic and Paramount gathered for sales discussions and product announcements during May and early this month. A total of 545 features have been announced for release during the 1937-38 season, and the Columbia and GB listings, together with productions planned by independent companies, is expected to bring the figure to approximately 700.

In the special Columbia train which left Grand Central Station on Wednesday were Abe Montague, Joseph McConville, Rube Jackter and Lou Weinberg, sales executives, and L. Astor, M. J. Weisfeldt, J. Seidelman, J. Friedman, Hy Daab, H. C. Kaufman, M. Grad, G. Josephs, M. Hannock, A. Seligman, L. Jaffe, B. E. Zeeman, V. Borelli, W. Brennan, S. Liggett, J. Martin, C. Roberts and branch managers and members of the sales forces of the New York, Boston, New Haven, Philadelphia and Washington exchanges.

The train will stop at Albany, Buffalo, Cleveland, Chicago and Kansas City where the home office representatives will be joined by delegates from exchanges in those territories. The meeting will open on Sunday at the Ambassador Hotel, Los Angeles and will continue through Thursday.

Gaumont British

From 75 to 100 delegates are expected to attend the GB session in New York which will open July 9th. The meeting was scheduled for this Friday after a previous postponement from June 10th. Executives of the company said this week that the sales officials were awaiting the arrival of several new pictures which are to be screened for the delegates. "Gangway" and "Non-Stop New York" are two of the films to be shown.

George W. Weeks, general sales manager, arrived in New York from the coast early this week after attending the Twentieth Century-Fox sales meeting in Los Angeles.

RKO Radio

Leo Spitz, president of RKO, told delegates to the five-day convention in Hollywood at the closing session on Monday that the company's records showed a 150 per cent increase for the first quarter of this year and that the fiscal year 1936 showed a gain of 250 per cent over 1935.

RENTAL CHOICE PLANNED BY UA

The United Artists sales policy next season will be flexible with exhibitors to be offered a program of 36 pictures on percentage or flat rental terms, officials returning from the Chicago sales meeting said. In addition to four Samuel Goldwyn films listed at 40 per cent each, another group of four will be offered at 35 per cent each. Walter Wanger will have four at 35 per cent and a like number at 30 per cent. Alexander Korda wil have two at 35 per cent, another two at 30 per cent and two others at 25 per cent. David Selznick's group of five will be from 25 up to 35 per cent.

A program of 48 features of which at least 25 will be of major importance was announced by Jules Levy, general sales manager. Titles which have been set were reported last week on page 45 of Motion Picture Herald. In addition there will be six George O'Brien pictures and two special attractions to be sold separately—Walt Disney's "Snow White and the Seven Dwarfs" and the British made "Victoria the Great," as well as 18 Disney shorts among the 1928 short subjects, including the "March of Time" and Pathe News releases.

S. Barret McCormick, director of advertising and publicity, announced that the company will triple the 1936-37 national advertising expenditure, most of the increase going to newspapers which, he said, are the backbone of exploitation. Campaigns will be augmented through magazines, trade publications, billboards, radio and other media. Advertising and publicity personnel of the company was increased 25 per cent during the last year, he said. A budget of about $100,000 is expected for advertising on each big attraction in the new program.

Public relations as they affect sales promotion and educational work in the motion picture industry was the subject of a talk by Leon J. Bamberger, sales promotion manager for the company, who showed how the work of his department not only increases business for exhibitors but develops interest in worthwhile entertainment on the part of the general public.

S. J. Briskin, vice-president in charge of production, reviewed the RKO roster of stars which, he said, had been increased to a total of 85 recognized names. These include Ginger Rogers, Fred Astaire, Katharine Hepburn, Lily Pons, Barbara Stanwyck, Herbert Marshall, Joe Penner, Burgess Meredith, Ann Sothern, Charles Boyer, Miriam Hopkins, Joel McCrea, Louis Hayward, Irene Dunne, Nino Martini, Mitzi Green, Joan Fontaine, Harriet Hilliard and Milton Berle. Newcomers added to the list include Marjorie Lord, Diane Barrington, Diana Gibson, Dorothy Moore, Constance Worth, Joan Woodbury, Ada Leonard, Thelma Leeds, Mary Frances Gifford, Anne Hovey, Elizabeth Russell, William Brady, Gordon Jones, Richard Lane and Onslow Stevens. Established favorites who will continue under contract include Jack Oakie, Preston Foster, Gene Raymond, Anne Shirley, Fred Stone, Wheeler and Woolsey, Helen Broderick, Victor Moore, Margot Grahame, John Beal, Parkyakarkus, Walter Abel, Erik Rhodes, Eric Blore, Eduardo Ciannelli, James Gleason, Billy Gilbert, Paul Guilfoyle, Van Heflin, Maxine Jennings, Ray Mayer, Bradley Page, Lee Patrick, Barbara Pepper, Lucille Ball, Frank M. Thomas, Patricia Wilder and Buster West.

Producers who will work on the new program include Pandro S. Berman, Jesse L. Lasky, Edward Small, Maurice Cohen, Edward Kaufman, Al Lewis, Lee Marcus, Cliff Reid, Robert Sisk, William Sistrom and P. J. Wolfson. Directors on the company's roster include John Blystone, Christy Cabanne, Edward Cline, Wallace Fox, Howard Hawks, Ben Holmes, Leigh Jason, Edward Killy, Gregory La Cava, Lew Landers, Rowland V. Lee, Joseph Lerner, Rouben Mamoulian, George Nicholls, Jr., Richard Rosson, Mark Sandrich, Alfred Santell, William Seiter, Joseph Santley, George Stevens and Ben Stoloff.

Contributions of Condor Pictures to the RKO release schedule will include six feature productions starring George O'Brien; 13 musical short subjects, and 13 new Bill Corum "Sports Shorts."

Sol Lesser will produce three Bobby Breen pictures also for RKO release.

The shorts schedule will include 18 Walt Disney "Mickey Mouse" and "Silly Symphony" cartoons; 13 issues of the "March of Time"; 24 two reel comedies to be made under the supervision of Bert Gilroy; two series of single reel musicals, 13 to be produced by Condor and six by Atlas Pictures; 13 "Sports Shorts"; seven issues of "Pathe Parade," film novelties to be created by Pathe News, and 104 editions of Pathe News. The two reel comedies will be released in six series, including six Edgar Kennedys, six Leon Errols, three Radio Flashes, three Headliners, three Smart Sets and three Radio Musicals.

Plaques and cash prizes were awarded the winners of special sales campaigns at the final session of the convention. The contests included the Jules Levy Campaign, special drives on the George O'Brien pictures, "March of Time," Joe E. Brown pictures and "Rainbow on the River," and a contest for poster clerks.

Parties and visits to the studios occupied the convention delegates over the week end. The convention banquet was held at the Trocadero Cafe on Saturday night when brief addresses were made by Will Hays and Jules Levy and the delegates were entertained by the RKO stars.

United Artists

Individual conferences and talks by George J. Schaefer, A. W. Smith, Jr., Jack Schlaifer and Monroe Greenthal ended the Chicago regional conference of United Artists last Saturday. Increased rentals were expected in view of the executives' suggestions that admission prices should be raised and that exceptional product was promised and big box office business predicted.

Last year's business and the product list were discussed at earlier sessions of the meeting which was attended by 85 salesmen from the western and southern territories. The delegates viewed two reels each of "Walter Wanger's Vogues of 1937" and "52nd Street" and all of "Knight Without Armour."

Ten of the 36 features scheduled for United Artists release during 1937-38 are finished or are nearing completion, Mr. Schaefer said. In addition to "The Hurricane," Samuel Goldwyn's South Seas picture which will be roadshown beginning November 1st, release dates on the group are as follows:

"Knight Without Armour," July 23rd; "Vogues of 1938," July 30th; "Stella Dallas," August 6th; "The Prisoner of Zenda," August 20th; "Dead End," August 27th; "The Adventures of Tom Sawyer," September 17th;

(Continued on following page)

LATEST PLANS FOR NEW PRODUCT

(Continued from preceding page)

"52nd Street," September 30th; "Nothing Sacred," November 19th, and "The Goldwyn Follies," December 25th.

Carole Lombard has signed a three year contract with Selznick International calling for one starring picture a year and Walter Connolly has been signed by Mr. Selznick for the role of Gerald O'Hara in "Gone With the Wind."

John Cromwell abandoned direction of "Marco Polo" after a dispute with Samuel Goldwyn over characterizations in the picture. Archie Mayo has been signed for five years as a director by Mr. Goldwyn. His first picture will be "Goldwyn Follies."

Paramount

Details of Paramount's new product were discussed for 60 theatre executives, salesmen and branch managers by William Erbb, division manager at a two day regional meeting in Boston this week. Present from the home office at the meeting in the Copley Plaza Hotel were Neil F. Agnew, J. J. Unger, Milton S. Kusell, Robert Gillham and Don Velde.

Similar regional meetings were held in Dallas and Cincinnati by sales executives of the company on their way back to New York from the coast where the annual sales convention was held.

Warner Brothers

The third of a series of four regional meetings for Warner Brothers bookers and ad salesmen was held at the Roosevelt Hotel, New Orleans, last week end. A. W. Schwalberg, supervisor of exchanges for the company and I. F. Dolid, assistant Vitaphone sales manager, conducted the session. Representatives of exchanges in Atlanta, Charlotte, Dallas, Kansas City, Memphis, New Orleans and Oklahoma City were present.

Sales policies for the new season's product were discussed with special emphasis on the company's recently adopted accessories rental plan. The final regional meeting will be held in New York on Saturday at the Hotel Warwick.

Grand National

Production began this week on the first of the seven pictures planned by Grand National to cost about $500,000 each. "Something to Sing About," starring James Cagney, went before the cameras and will be followed by "Gorgeous," new Anna Sten feature.

Metro-Goldwyn-Mayer

Metro-Goldwyn-Mayer has closed a deal with R. Dirks, creator of the newspaper comic strip, "The Captain and der Kids," for a series of cartoons. Thirteen of the subjects will be made for the 1937-38 season. The new series will replace the Harman-Ising shorts and will be supervised by D. G. Maxwell, formerly with Harman-Ising.

Monogram

Nine pictures of the 42 planned for Monogram's new program are completed and the first release date will be June 30th when "The Thirteenth Man" will open at the Los Angeles theatre, Los Angeles. Weldon Heyburn and Inez Courtney have the leading roles in the pictures.

Twentieth Century-Fox

Pictures released by Twentieth Century-Fox between August 1, 1936 and June 4, 1937 were held for extra runs in 4,487 situations, it was said this week at the office of John D. Clark, sales manager. Of the total 3,354 were in the United States and Canada, 1,133 in other countries.

NUMBERS TO REPLACE RKO'S A AND B LABELS

In an attempt to end "unjust prelabeling of motion pictures," RKO Radio will discontinue the practice of classifying films as A or B products.

Instead, a number system will be used, S. J. Briskin, production vice-president, said at the RKO sales convention in Los Angeles.

Mr. Clark left this week for Chicago and San Francisco for negotiations on circuit franchises.

Universal

Trem Carr has completed a deal with Universal to produce an indefinite number of pictures in addition to the six John Wayne vehicles for which he is under contract. The agreement provides that if the company approves stories purchased by Mr. Carr he will produce them on a single picture basis. First of the series will be Channing Pollock's "Synthetic Gentleman," retitled "Welcome Imposter."

Crescent Pictures

E. B. Derr, president of Crescent Pictures, has signed a contract with Hollywood Studios, formerly the Talisman lot, for space and offices for his 16 productions planned for the season. Six will be on the Secret Service Smith series and ten will be adventure action features.

Certified Pictures

Mack D. Weinberger has announced his resignation as general sales manager of General Pictures Corporation to become sales manager for Certified Pictures, new producing and distributing organization. Certified will distribute 34 pictures during the coming season of which 12 will be produced in their own studio. Mr. Weinberger plans to set up 25 franchised exchanges.

General Pictures

General Pictures which some time ago announced a program of 26 features and eight westerns, under its reorganization will produce eight features and six westerns. First of the new program will be "Night Edition," according to Bill Deming, production head.

Lenauer International

Lenauer International Films has acquired four shorts for distribution in this country: "In Austria with the Duke of Windsor," "Dangerous Mountain Climbing," "Tyrolese Costumes and Customs," and "Up in the Clouds."

Variety Club Plans Boxing Carnival

A boxing carnival featuring a bout between Freddy Steele, world's middleweight champion, and Charles (Hobo) Williams will be staged by the Variety Club of Washington July 20th. Proceeds of the event will be turned over to the club's welfare fund.

Rudolph Berger, who is chairman of the welfare committee, has been named general chairman in charge of the boxing show. It will be held at Griffith Stadium.

Musicians Veto Plan to Extend Work Campaign

Extension on a national scale of a campaign instituted in New York City to obtain reemployment of musicians in theatres was voted down at the annual convention of the American Federation of Musicians in Louisville, Ky. While pointing out that picketing and sit-in practices brought little results, delegates stressed the point the convention did not want to interfere with the efforts of the New York chapter.

The Philadelphia delegation proposed a resolution that the Federation give financial support to a local chapter striking or conducting a campaign to return musicians to orchestra pits but this too was defeated.

Action on two other issues which came before the convention was referred to the executive board with instructions that it convene in New York City within 30 days after the Louisville meeting. The first deals with the federation's stand on sound recordings, discs and wired music. In voting the delay the delegates empowered the board to act in "the best interests of the federation."

The second issue which the board will take under consideration is the question of hours and conditions of employment of union members at the Hollywood studios.

Joseph N. Weber, president of the federation, was assigned the task of handling any disputes arising between the musicians and the International Alliance of Theatrical Stage Employees.

Among the speakers at the convention were Mr. Weber, James Petrillo, president of the Chicago local, and Chauncey Weaver, executive officer. All three emphasized the dangers of the Committee for Industrial Organization and affirmed adherance to the American Federation of Labor.

Vincent T. Miles, a member of the Social Security Board, spoke, outlining the security act.

Mr. Weber, in addition to being reelected president, was granted a six weeks vacation to recuperate from a recent illness. A $250,000 trust fund to be invested in United States bonds with Mr. and Mrs. Weber receiving the benefits also was voted. The principal will revert to the federation upon the death of Mr. and Mrs. Weber.

Elected with Mr. Weber were C. L. Bagley, vice-president; Fred W. Birnbach, secretary; Harry E. Brenton, financial secretary treasurer; Walter M. Murdock, member of the international executive board from Canada; Mr. Weaver, Mr. Petrillo, J. W. Parks, and A. C. Hayden, members of the international executive board from United States; and Mr. Weaver, Mr. Bagley, Vincent Castronovo, Edward Canavan and William J. Kerngood, delegates to the American Federation of Labor convention.

The musicians will hold their 1938 convention in Tampa, Fla.

THE ANSWER

EASTMAN'S coöperation with the industry has helped to solve many a problem of motion picture technique. Now it supplies a complete answer to the important duplicating problem. Eastman Fine-Grain Duplicating Positive and Negative Films are capable of producing duplicates actually indistinguishable from originals. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

CHICAGO CONVENTION BRINGS SPLIT OF SUPPLY DEALERS, MANUFACTURERS

Manufacturers Set Up Their Own Organization and Announce an Annual International Equipment Exposition

The four-day convention of the Independent Supply Dealers Association, ending at the Medinah Club in Chicago on Monday, was climaxed by the split in membership of the supply dealers and the manufacturers and the formation of the Theatre Equipment Supply Manufacturers' Association, composed of manufacturers alone, who immediately announced an annual international theatre equipment show in cooperation with supply dealers, film producers and distributors, and architects.

The new organization grew out of the situation which found two factions fighting for leadership, the dealers proceeding alone in almost continuous conference, paying little or no attention to the exhibits of the manufacturers.

Plans for the manufacturers' show next year will be made by a committee composed of Joseph B. Kleckner, chairman, president of Motiograph, Inc.; Oscar Neu, president of Neumade Products, Inc.; William Geddris, president of Ideal Seating Company; H. C. Hecht, president of Da-Lite Screen Corporation; Harry Strong, president of Strong Electric Corporation; C. S. Ashcraft, president of C. S. Ashcraft Manufacturing Company, and J. E. Robin, engineer and manufacturer, formerly executive secretary of the Independent Theatre Supply Dealers Association and now head of his own company of wholesale sales engineering.

The manufacturers' committee plans to hold several meetings during the next few months and will shortly hold an election of officers. Major and independent producers will be contacted, and commercial and educational motion picture producers will also be asked to cooperate in the venture, which is expected to be held in Chicago in June of next year. It is also thought that the 1939 show will probably be held in New York to coincide with the New York World's Fair.

Officers Are Elected

Harry Grahame, Denver, president, and all other officers of ISDA were re-elected Wednesday for another year with the exception of Mr. Robin, who was succeeded by Joseph Goldberg as secretary. Headquarters were ordered moved from New York to Chicago.

The Theatre Equipment Distributors of America, Inc., the rival dealer association, who also held their convention in Chicago at the same time, announced this week that the following dealer members were elected officers of the association: Arthur Marrone of the Superior Motion Picture Company, Pittsburgh, president; Joseph Pear of Amusement Theatre Supply Company, New York, vice-president; E. L. Hurley of Clems Motion Picture Supply Company, Philadelphia, secretary; R. Perse of Capitol Motion Picture Supply Company, New York, treasurer. The board of directors is made up of Joseph Guercio, Paul Heuter, Henry Dusman and Arthur Marrone.

Among the manufacturers exhibiting equipment at the convention were Summerour and Devine, Inc.; Peabody Seating Company; Operadio Manufacturing Company; Hurley Screen Company; Metallic Arts Corporation; Lavezzi Machine Works; Albert Sprincin and Company; Wenzel Company; Da-Lite Screen Company; United Optical Company; Wagner Sign Service, Inc.; Continental Electric Company De-Fi Manufacturing Company; Goldberg Brothers; National Carbon Company; Baldor Electric Company; Forest Manufacturing Corporation; GoldE Manufacturing Company; Century Electric Company; Strong Electric Corporation; Motiograph, Inc.; Brenkert Light and Projection; Lighting Distributors, Inc., and Ideal Seating Company.

Braddock-Louis Fight Films

The Braddock-Louis fight pictures which will be distributed by Henri Elman through his Monogram-Capitol film exchanges in this territory, will open Wednesday morning in two Loop theatres. The Palace and the Apollo will play the films day and date. In the past few years the Palace has had first call on the fight pictures with at least one week's clearance over other Loop houses. This year B & K had an even break with the RKO house and the films will be shown in both theatres simultaneously.

Robbins Acquires Miller

Robbins Music Company, in which Loew's has a half interest, has taken over Miller Music, Inc., in New York. The company will be operated by Jack Robbins as a separate unit, the same as the Leo Feist company, which was acquired some years ago. Included in the Miller library are the scores of Vincent Youman's shows, "Great Day" and "Through the Years," the entire catalogue of the late William H. Woodin and songs by Mack Gordon and Harry Revel.

Asks Fee in Fox Case

The law firm of Wise, Shepard, Houghton and Hoffman have filed an application in the federal court at New York for $12,500 for legal services rendered to the Continental Bank and Trust Company, as trustees in reorganization for the Flatbush Ave. and Nevins Street Corporation, owners of the Fox Brooklyn theatres.

Film Column Dropped

Four Paul Block newspapers have dropped Eileen Percy's daily column of film news. The papers which had published the column for the last five years are the Pittsburgh *Post-Gazette*, the Newark *Star-Eagle*, the Toledo *Blade* and the Milwaukee *Sentinel*.

New Animating Device Claimed

Animated cartoons with the third dimension of depth is claimed for a device invented by a Russian artist, according to Max H. Hoepli, who has arrived in New York from Paris to market the invention.

In addition, Mr. Hoepli claims that the new method of making cartoons requires less actual work and permits the artist to do more shading than is possible with the present system of making cartoons.

The invention is said by Mr. Hoepli to consist of a perforated screen with two-and-a-half-million black pins filling the holes. The pins, Mr. Hoepli explained, may be pushed in and out of the screen with a magnet or roller. When they project their full length, he continued, four brilliant lights located at the four corners of the screen cause them to cast criss-cross shadows that are a dense black. As the pins are pushed farther into the screen, Mr. Hoepli said, the shadows become lighter and it is in this manner that shading is attained.

"Cartoons," Mr. Hoepli declared, "become animated engravings instead of animated drawings."

He amplified this by asserting that with the new device, invented by A. Alexeiff and his assistant, Miss Clare Parker of Boston, the artist, makes only one drawing for a scene. This drawing, Mr. Hoepli explained, is projected on to the screen and the pins are pushed forward to outline the subjects. The background does not have to be changed, although the position of the figures is altered, he said. Each change in the position of the figures corresponds to another drawing and it is photographed, he concluded.

Mr. Hoepli, who resides at 157 East 172nd Street, New York, plans to open offices in New York.

Seven Theatres Built

Seven new theatres were constructed and 38 were transferred in the New York territory during the first three months of the year, according to the New York Film Board of Trade. The transfers included eight each in Brooklyn and New Jersey, seven in the upper New York area, six in Manhattan, five in Long Island and four in the Bronx. Two new houses were built in the Bronx and in New Jersey and one each in Manhattan, Brooklyn and upper New York State.

AMPA Has Swim Fest

Novelty races, comedy diving, miniature water polo and under water events featured a water carnival and swim fest held for members of the Associated Motion Picture Advertisers by Monty MacLevey at the Parc Vendome Pool, 363 West 56th Street. Marvin Nelson, three-time winner of the Toronto marathon swim, gave an exhibition.

FILMS FIND TELEVISION FAR AWAY AS WORLD'S FAIR SIGNS FOR 1939

Film Industry Concludes That Television's Picture Still Is Too Small, the Cost Too High and the Show Is Poor

The motion picture's formal and official estimation of television's status today is that the picture still is too small, the cost too high, the show poor and the patronage meagre.

Employing the report of a special scientific committee of the Research Council of its Academy of Motion Picture Arts and Sciences, the organized industry in Hollywood now is studying the progress of television and its relation, present and future, to motion pictures. The Academy submitted its first report on May 15, 1936, and, in future, will prepare semi-annual reports—the next being planned for issuance in January of 1938.

"It is still improbable that television will burst on an unprepared motion picture industry," the report observed, adding the opinion that "many millions of dollars must be invested before a nationwide urban exploitation of television becomes possible in the United States." The start of such a development, it was said, was forecast for 1937-38. "But television service for rural areas is still beyond the calculable figure."

The one tangible technical improvement to which the Academy does call attention is in the design of electronic projection devices, which now give promise of a considerable enlargement of television screen areas, "the relation of which would vastly accelerate the evolution of television as a practical art."

Nine engineers of the Research Council of the Academy, in presenting its second annual report on television, made no wild predictions of the new development's "being just around the corner." However, they did warn that "the time is not far off when those engaged in motion picture production, and others whose interests are likely to be affected by the evolution of this new field, will do well to acquire as much familiarity as possible with its characteristics and methods."

Commenting extensively on the British television experiments, in which the coronation process was televised, the committee said:

"The (British) accomplishments may be summed up as follows:

"Regular tranmissions for two hours a day over a period of seven months, using an all-electronic system with 405 lines and 50 pictures a second, interlaced.

"The sale of 1,000 television receivers in a highly populous area within, roughly, a 60-mile radius from the transmitter.

"The development of technique and operating organization, including multi-camera pick-up, studio procedure, special effects, training of personnel, accumulation of engineering data, etc.

Comparing the American developments, the committee, consisting of Carl Dreher, chairman; Gordon Chambers, L. E. Clark, J. G. Frayne, Barton Kreuzer, Wesley C. Miller, Hollis Moyse, William Mueller and Gordon S. Mitchell, Council manager, declared that the active television interests have accepted the Radio Manufacturers Association standard of 441 lines, a frame frequency of 30 pictures a second, a field frequency of 60 pictures a second, interlaced, and an aspect ratio of 4:3, the same as in motion pictures.

"Both here and abroad," the report said, "systematic engineering progress is being made in the development of high-definition television. The situation has reached a point where it warrants careful observation and analysis.

"As soon as large pictures are available with the requisite photographic quality, television may be expected to gain marked impetus, and commercial application in the larger urban centers will not be long delayed.

The committee pointed out that although most American television experiments have taken place in New York, the next urban center for development of television will be Los Angeles, which because of its topography suitable for the erection of high transmission towers, free from interference of "radio shadows" caused by tall buildings, has more favorable conditions.

The Council's Report

The Research Council's complete findings of television, as it stands today, follow:

"The members of the reporting committee are too well aware of both the potentialities and uncertainties of technological research to claim infallibility for such predictions as their task entails. It happens, however, that only one of the forecasts contained in the 1936 report requires, as yet, any essential modification. In every other particular the 1936 report is as valid now as when it was issued. To quote from that report, it is still improbable that television will burst on an unprepared motion picture industry; many millions of dollars must be invested before nationwide urban exploitation of television becomes possible in the United States; the *start* of such a development, forecast for 1937-38, is confirmed; television service for rural areas is still beyond the calculable future.

"The one change to which we would call attention is that recent improvements in the design of electronic projection devices give promise of a considerable enlargement of television screen areas, the realization of which would vastly accelerate the evolution of television as a practical art.

The British Experiment

"It is legitimately claimed for the transmissions inaugurated from the Alexandria Palace in London, on November 2, 1936, that they constitute the first and only existing public television service. For this achievement the British Broadcasting Company, the Marconi-Electrical Musical Industries, the receiver manufacturers, and the other governmental and private interests involved deserve the credit due to pioneers in a difficult field. Looked at realistically, however, theirs is still an experiment, as is any enterprise in which more problems are raised than solved.

"The accomplishments may be summed up as follows:

"(1) Regular transmissions for two hours a day over a period of seven months, using an all-electronic system with 405 lines and 50 pictures a second, interlaced.

"(2) The sale of not over 1,000 television receivers in a highly populous area within, roughly, a 60-mile radius from the transmitter.

"(3) The development of technique and operating organization, including multi-camera pick-up, studio procedure, special effects, training of personnel, accumulation of engineering data, etc.

"(4) As a special event, the televising of the Coronation procession, under adverse weather conditions, to some thousands of viewers.

"Our British correspondents agree, however,

(*Continued on following page, column one*)

World's Television Developments, RCA's Agreement for Television at Fair, and New Advances in London and Berlin

The greatest public attention given in this country to television to date came this week when David Sarnoff, for RCA, and Grover Whalen, chairman of the 1939 New York World's Fair, signed a contract placing television in the fair, as "a major attraction." Signing of the agreement was attended by the first ceremony of its kind ever to be televised, going out from the television studio of the Radio Corporation's National Broadcasting headquarters in the RCA Building at Rockefeller Center, where representatives of the press both saw and heard the major participants, Mr. Sarnoff, Mr. Whalen and Lenor R. Lohr, NBC president.

Additional television developments this week were noted in London, Los Angeles, Berlin and New York.

In London, observers were said by Bruce Allan, *Motion Picture Herald* correspondent, to have noticed considerable advancements in television at an exhibition held in connection with the opening of the Science Museum, at South Kensington, and in which the British Broadcasting Corporation participated. A display of early apparatus and components was combined with room-to-room transmission by standard television receivers as at present sold to the public.

"The screen quality of the pictures shown was excellent, and singularly uniform in all the different sets," wrote Mr. Allan. "The picture was very clear and there was a notable absence of flicker," he added.

"A five-foot by four-foot picture shown by Scophony, Ltd., transmitting from a laboratory two miles distant, was less clear and there was a distinct flicker," Mr. Allan concluded.

The British Broadcasting Corporation is understood to be considering the production of films for television broadcasting, at the Cricklewood Studios, under the direction of Dallas Bower. The first picture would be a history of television.

Meanwhile, Scophony, Ltd., in a statement to shareholders, claims that its medium receiver gives a dependable television picture, for actual theatre use, measuring five feet by four feet, and that its latest home receiver shows a picture measuring 24 inches by 22 inches. In both cases, still larger pictures are promised as a result of present experiments, said the company.

Scophony, of which Arthur Levey, Oscar Deutsch and S. Sagall are the principal directors, has received an order from the Soviet Government to install both transmission and receiving television apparatus in the Soviet Television Station at Moscow.

London also sends word that the Marconi-EMI Company is understood to have developed its Emitron television instrument to the point where a camera ten times as sensitive as any yet operated will soon be available, probably for use in the television studios of British Broadcasting. It is said that the development will permit the televising of scenes in indifferent lighting and the transmission from interiors not

(*Continued on following page, column three*)

ACADEMY REPORTS ON TELEVISION

(Continued from preceding page, column two)

on the following adverse conclusions:

"(1) The received pictures, which are of the order of seven and one-half by 10 inches, are too small to afford more than scant entertainment value, even if other technical difficulties, such as a consistent lack of definition in the longer shots, are overcome in due course.

"(2) The cost of the receivers, 60 and 80 pounds ($278.70 and $371.60) makes television a toy of the well-to-do.

"(3) The theatrical content of the video broadcasts has rarely risen above the level of mediocrity.

"In short, the picture is small, the cost high, the show poor, and the patronage meagre. Even allowing for the success of the Coronation visual broadcast, we have to date an entertainment *tour de force,* rather than a spontaneous growth in answer to a genuine public demand. As for the economic question, it is no nearer solution than when the experiment was inaugurated. It is argued that if larger governmental subsidies can be secured, better shows will become available, and eventually widespread public interest and participation can be enlisted. Perhaps so. In the United States a few thousand radio amateurs listened to the Highbridge audio broadcasts in 1916; a few years later the number of broadcast listeners had risen into the millions. In the case of British television it is too early to draw conclusions.

American Developments

"In the United States the active television interests have accepted the Radio Manufacturers Association standard of 441 lines, a frame frequency of 30 pictures a second, a field frequency of 60 pictures a second, interlaced, and an aspect ratio of 4:3, the same as in motion pictures. These are the present characteristics of the test transmissions by the National Broadcasting Company from the Empire State Tower in New York, which are the nearest American equivalent to the British operations reviewed above. (The former, however, is not a public service; the receivers, of which there are over 100, being in the hands of RCA executives and engineers who report confidentially on the results.) The shows originate in a special studio in the RCA Building and are relayed to the transmitter over a coaxial cable and a radio link between the two buildings, whose airline separation is under one mile. The power of the transmitter, 7.5 kilowatts, is sufficient to lay down a satisfactory signal on the optical horizon, which is some 43 miles from the top of the 1,250-foot tower.

"The size of the received pictures is about the same as in the British case: seven and one-half by ten inches. Such a picture is afforded by a 12½-inch cathode ray tube, a size readily manufactured in the present state of the art.

"This experimental service has been in operation for about 11 months, with an interval to permit changing the transmitter from the earlier 343-line standard to 441 lines, and some briefer interruptions. A mass of data on the technique of televising, electrical interference conditions, signal distribution, etc., has been and is being collected. Papers describing the technical aspects of the research are presented periodically before the Society of Motion Picture Engineers, the Institute of Radio Engineers, and other recognized bodies. In connection with one of the most recent of these papers there was a demonstration on a scale as large as ten by eight feet, using optical projection from a kinescope equipped with a suitable lens system, with, it is said, impressive results. (Similar experiments have been carried on in Germany, but there it was reported that the optical quality of the larger pictures was unsatisfactory.)

"Occasional television programs are transmitted from a Philco station in Philadelphia, and others. The Columbia Broadcasting System has announced its intention of installing a television transmitter on the Chrysler Tower in New York.

Other Developments Abroad

"In Germany there is considerable television activity. Scenes from the Olympic Games were televised, but apparently the results were unimpressive. In France the forthcoming installation of a 30-kilowatt transmitter on the Eiffel Tower is announced. There are also reports of Russian purchases of television equipment in the United States.

General Considerations

"Both here and abroad, systematic engineering progress is being made in the development of high-definition television. The situation has reached a point where it warrants careful study and observation. Just as the physical equipment required cannot be brought into existence quickly, it is impossible to acquire a background in a field as complex as television overnight, and study well in advance is a prerequisite of wise and economical planning. The time is not far off when those engaged in motion picture production, and others whose interests are likely to be affected by the evolution of this new field, will do well to acquire as much familiarity as possible with its characteristics and methods.

"We recur to the question of picture size. As soon as larger pictures are available with the requisite photographic quality, television may be expected to gain marked impetus, and commercial application in the larger urban centers will not be long delayed. The lesson to be derived from the British experience to date may be that when those in a position to gauge entertainment value advise that a given picture size is inadequate for successful commercial application, no purpose is served by trying it out on the public. The likelihood of a favorable verdict does not increase with the size of the jury.

"For the United States, it is to be hoped that no attempt will be made to commercialize home television until a picture equivalent in definition to the best home-movie projection, and not smaller than 24 by 18 inches, can be furnished with routine reliability. The most important interests in the domestic field appear to be committed to some such prudent policy.

The Situation in Los Angeles

"New York and Los Angeles together constitute the principal reservoirs of movie, radio, and television talent in this country. It may be expected, therefore, that when the problems of providing television service for the New York area are well on the way to solution, say in 1938 or early 1939, the next major urban area selected for television coverage will be that of Los Angeles. The topographical and physical conditions in the two regions are quite different, and, it would appear, are on the whole more favorable in the West.

"In New York the land elevations are relatively low, no point in any of the five boroughs, excepting Station Island, being as high as 300 feet above sea level. To secure short-wave covering, therefore, it is necessary to radiate from high buildings, of which there is no scarcity. However, the mass of steel structures on Manhattan Island of necessity casts radio shadows which complicate the problem of television distribution.

"Los Angeles, in contrast, is a city of low structures, but natural elevation provide numerous sites from which television service could be effectively provided."

Television Signed For World's Fair

(Continued from preceding page, column three)

especially lit, such as Westminister Abbey, the Albert Hall and West End theatres.

From Berlin comes a description of a newly developed television device which is said to combine a film projector with a "picture catcher" tube. It is now being shown in the German Post Administration's display of television in the German Pavilion at the Paris Exposition. The catcher, it is said, may be exchanged against another without interruption or phrase regulation, so films and open-air scenes may be alternately televised by interchanging the picture-catcher established on the roof of the pavilion and another such instrument placed in the hall.

In Los Angeles, Dr. Lee De Forest, radio pioneer, is reputed to have asserted that the cathode beam now being employed by television engineers, is not practical, and that successful commercialization of television awaits a concentration upon a mechanical plane.

Benjamin S. Moss, pioneer theatre operator, returned to New York from Paris and London, to where he traveled for the purpose of surveying latest television developments with a view to installing television, eventually, in one of his Broadway theatres. Mr. Moss brought back with him a complete television broadcasting and receiving equipment.

Television at World's Fair

By the terms of the agreement between RCA-NBC and the World's Fair, RCA will construct on the Fair Ground in New York City a building which will house a complete exhibition of all branches of the radio art and its developments. Facilities will be provided for demonstration of all aspects of radio and television.

This building, linked directly with the NBC television transmitter on the Empire State Building, will televise outstanding World's Fair events, and will bring to visitors, for the first time in American radio history, joint demonstrations of sound and sight broadcasting.

"The complete story of radio will be told to Fair visitors, Mr. Sarnoff declared at the the ceremony. We shall show how radio safeguards the passage of ships at sea, and the flight of ships in the air. We shall maintain a radio communications center at the fair, so that visitors may send Radiograms to any part of the world and to ships on the seven seas. We shall demonstrate how photographs are transmitted across the ocean by radio.

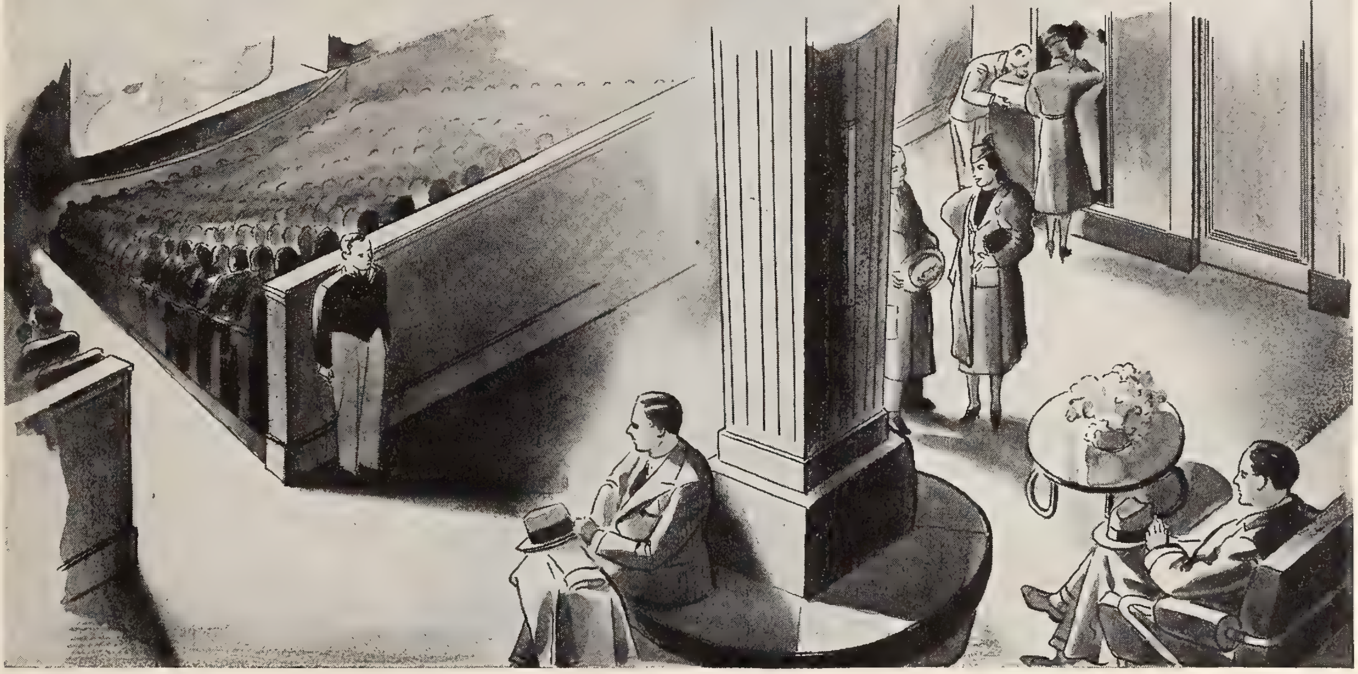
"Our exhibit will include the most modern equipment for recording sound in motion picture studios, and reproducing it in theatres, and we will demonstrate how the music of the world is recorded and reproduced on records.

"The youngest child in the family of RCA is of course—television. This infant is not yet out of the nursery, but is now learning to walk and to talk. The progress we are making daily in the development of transmitting sight through space gives promise that by the time the World's Fair opens in 1939 television will be greatly advanced over its present-day position.

"While the problems of developing a nationwide television system are enormous, we have faith in the future of this new radio art. Television is bound to have a profound influence on the lives of all of us. It will extend but not replace our present-day system of radio broadcasting."

PROVIDE *Lighting*

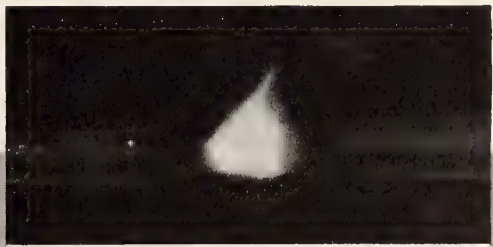
COMPARABLE TO THE OTHER LUXURIES OF YOUR THEATRE



● Thousands of dollars are spent on the equipment of a motion picture theatre—a beautiful building, tasteful decorations, expensive carpets and the most comfortable seats. These luxuries call for lighting in keeping with other provisions for the pleasure and satisfaction of the patrons.

High Intensity Projection adds little to the cost of theatre operation but adds much to the quality of the picture thrown on the screen and to the comfort of incoming patrons.

HIGH INTENSITY PROJECTOR



AND NATIONAL SUPREX CARBONS

provide a steady, brilliant, snow-white light which gives clarity and depth to black and white productions and accurate tones in color projection. They also permit a level of general illumination adequate for comfortable vision.

USE NATIONAL PROJECTOR CARBONS

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide UCC and Carbon Corporation
CARBON SALES DIVISION, CLEVELAND, OHIO
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Branch Sales Offices: New York Pittsburgh Chicago San Francisco

Silver Jubilee of Frederick Mercy's Independent Circuit Is Observed

TWENTY-FIVE years ago this month, Frederick Mercy turned to the fertile Yakima Valley in Washington to plant his ideas for the exhibition of motion pictures. Today, the motion picture and the communities alike in those parts are duly observing "Frederick Mercy Silver Jubilee," with the principal attention coming, publicly from both citizens and Chambers of Commerce, in towns of Yakima, Walla Walla, Toppenish, Pasco, Sunnyside and Kennewick, where the properties of the pioneer now stand.

Banquets have been tendered Mr. Mercy in each of the six towns in which he operates. In each case the Chamber of Commerce sponsored the testimonial on its own.

Starting with the Majestic Theatre in Yakima, in June, 1912, the Mercy circuit has progressed until it now includes some 14 theatres, five of them in Yakima, three in Walla Walla, two in Toppenish and one each in Pasco, Kennewick and Sunnyside. Only the other day, Mr. Mercy ordered construction of the 15th, to be called the Liberty, extending his holdings into Ellensburg, and which will open on August 15th.

All of the Mercy theatres are owned directly by the Mercy operating company, and the progress of the firm has been steady without the complications of outside interlocking. No rental properties are operated by the company—which in itself is unusual with independent circuit operators—and among the 14 houses are included several which are generally admitted to be the finest in the northwest. Notable among them is the Capitol, in Yakima, seating 2,000, the "flagship" of the fleet.

The keynote being sounded at the Silver Jubilee banquets is that Mr. Mercy has been out front in keeping pace with both motion picture and business progress and never has hesitated to scrap a property or equipment at the first sign of antiquation. He has remodeled several of his properties many times down through the years.

In connection with the opening of the celebration, newspapers in each of the six towns published special sections to honor the exhibitor and his Jubilee. Pages and pages of congratulatory messages and pictures were included.

H. A. Gillespie, advertising manager for the circuit, said that the spontaneity of the Jubilee celebration was greater than any with which he has been connected in 20 years of publicity in exhibition and elsewhere. It came wholly unexpectedly to Mr. Mercy. It had been initiated by his son, Frederick, Jr., secretary of the Mercy Yakima Valley Theatres, who was assisted in arrangements by Arch Bartholet, division manager of the circuit, by Mr. Gillespie, and by the local managers of all the theatres, including J. E. Wright, city manager at Walla Walla; C. M. Wight, of Pasco; Don Visger, Kennewick; A. MacArthur, Toppenish, and C. A. Baldwin, Sunnyside.

FREDERICK MERCY

Few are aware that Frederick Mercy, Sr., really started in exhibition 27, and not 25 years ago. Although his Yakima Valley beginnings date back just a quarter of a century this month, and which now is the occasion for the celebration, he spent two years prior to that operating in the little town of Georgetown.

He is one of the few pioneers still living who played Adolph Zukor's first feature, "Queen Elizabeth," in 1912, and before that screened only short subjects.

Two years ago Mr. Mercy took his three sons into full partnership. Besides Frederick, Jr., who has headquarters in Seattle and is in charge of booking for the circuit, there are Edgar, now attending a poster advertising school in Chicago, and Paul, who started this week on a 'round-the-world sail aboard the S. S. President Adams.

The Mercys also operate the Yakima Valley Poster Service, of which S. G. Turner is manager. This outdoor advertising plant practically parallels the theatre circuit both in growth and operations. In this position, Mr. Mercy this week received from Clarence D. Martin, Governor of Washington, an appointment to membership on the State of Washington Advertising Commission.

Annual Equity Report Made by Treasurer

The annual report of the treasurer of the Actors' Equity Association was made this week in New York and showed assets totalling $481,945.37. This included cash in banks and on hand to the amount of $126,279.33; investments at cost and accrued interest of $106,587.41; cash in banks and securities held on deposit from theatrical companies of $53,000, and the Actors' Equity Realty Corporation of $185,027.06. The association's liabilities, totalling $481,945.37, included accruals and audited vouchers payable to the amount of $2,003.97; legal claims collected payable to members, $29,708.03; security deposits, $94,290.00; deferred credit to income, $664.47; reserves, $6,272.51, and surplus, $349,006.39.

In the association's legal report, it was shown that the number of arbitrations instituted on behalf of members decreased 17 per cent from the number last year. The Arbitration Committee's report showed that 19 arbitrations had been instituted, involving a total of over $32,000.

Meanwhile, the association's members, this week, voted to remove the secret ballot on all questions considered by the membership.

Entertainers Tour In Covered Wagon

A horse drawn covered wagon, carrying entertainers, is being sent on a tour of approximately 250 cities as part of Chicago's 100th anniversary celebration of the granting of its charter. The entertainers will supervise talent contests and the winners of the contests will go to Chicago for semi-final tests on August 23rd and 24th. The final winner will be given a screen test at RKO Radio's Hollywood studio.

All English Odeon Companies Merged

Eighty-six companies owning the theatres included in the Oscar Deutsch Odeon circuit in London have held formal meetings to approve the merging of all companies into one. The move is preparatory to a public issue by Odeon, on a preference or debenture basis, probably of £4,000,000 of a total authorized capital of at least £8,000,000. United Artists has an interest in Odeon.

To Honor Kurtzman

A testimonial dinner in honor of Charles E. Kurtzman, head of the Kurtzman Agency, Inc., Ambassador Theatre Building, St. Louis, is being planned by a group of his friends. Mr. Kurtzman recently sold his interest in the Kurtzman agency and also his stock in corporations interested in the Fanchon and Marco theatres in St. Louis. He plans to move to New York City about July 1.

B. & K. Announce Dividend

Balaban & Katz this week declared a quarterly dividend of $1.75 on the seven per cent preferred stock, payable July 3rd to stockholders of record June 25.

Selected Opens Office

An office at 50 Melrose Street, Boston, has been opened by Selected Pictures. The exchange is owned and operated by Florence Scully, sister of the late Henry Scully of Paramount and John Scully, Grand National manager in England.

HUNGARY USED 220 FEATURES IN 1936-37, HOLLYWOOD SENDING 64

Season Was Good for Product from U. S.; Speculators and Amateur Producers Now Will Be Barred from Production

by ENDRE HEVESI

in Budapest

With the end of May the 1936-'37 film season in Hungary has come practically to an end, for all the more important films have been released. Only less important pictures will be shown in June and July and these will not make much difference to the business results of the distributing firms.

From August 1936 to the end of July 1937, 220 features have been released in Hungary, including films to be released in June and July. Of this number 64 were from Hollywood and 24 were Hungarian-speaking films made in Budapest. The Hungarian market was secured for these films as movies are compelled to recruit 20% of their programs from Hungarian-speaking pictures. Certain of this market, Hungarian producers were very eager to make films during the past season, especially so because local films had grown in popularity during the season 1935-'36. Unfortunately, the 1936-'37 season was not as prosperous for local producers as they had expected. The pictures shown during this season had deteriorated in quality and the immediate result was that the public of Budapest first run houses which had only recently begun to patronize locally made films again fell away from them.

Of the 24 Hungarian films, only five had real box-office success in Budapest first-run theatres. Of course, neighborhood and provincial audiences still like Hungarian-speaking films, but naturally even they greatly prefer the good local films to the inferior product. Towards the end of the season, it grew evident that even this public, for whom the fact that locally-made films are Hungarian-speaking, is of greater importance than any other quality, was beginning to get tired of the bad Hungarian films which were all made after the same pattern. The weak Hungarian films are losing ground even in the provinces, which so far have been their stronghold. Even so, in provincial movies a bad Hungarian picture still obtains box-office receipts which are five or six times as high as those of a good American film.

FORTUNE SURVEY FINDS SINGLE FEATURE FAVORED

In its ninth quarterly survey, Fortune Magazine, in its issue of June 21, 1937, reports that the replies of "more than one per cent of the public showed that:

"A thorn in the side of the movie industry is the double feature program, which it is trying to eradicate as fast as it thinks the public is welling. To find out how willing the public is to go to a theatre to see one feature, plus whatever miscellaneous fare it is offered, this question was asked, and the answers are conclusive enough: Which do you prefer?

	Answers
Double features	21.7%
One feature and good shorts.	63.9%
No preference	3.1%
Don't go to movies........	11.3%*

*"*In the Survey for April, 1936, 15.7 per cent said they did not go. The discrepancy between this and the answers here and on the star-preference question is probably accounted for by infrequent movie-goers who have seen enough of them to pick out their favorites.*

"All kinds and conditions of people agree that they prefer single features, although the poor like double features twice as much as the prosperous, presumably because they think they get more for their money."

A certain amount of irresponsibility characterized Hungarian film production this year. Many producers started to make films without proper financial backing and without any artistic and technical experience. They themselves lost very little because they invested very little capital, but the creditors advanced cash and material and lost considerably. This situation was disadvantageous for the whole trade. The movies which released the bad films made by these inexperienced producers, suffered because their public was dissatisfied with the performance. Even the studios felt the bad effects of this unhealthy system. It happened in many cases during the past season that several producing firms could not pay studio charges. In one case the hitherto unprecedented thing happened that a Hungarian film could not get bookings from any Budapest first run movie. The Minister for Home Affairs had to use his authority to compel two first run movies, which had a very good season, to release the film in question.

Trade Warned

Such cases warned the trade and also official circles that something must be done about the prevailing situation. Forty Hungarian films have been planned by producers, with and without capital of their own, for the next season. If they would all be made and such a large percentage would be of bad quality as was the case last year, a catastrophe of the film industry and the distributing trade could not be averted. Luckily, the authorities will probably interfere. Up till now they had furthered the growth of local film production in every respect, but now they seem to have realized that this unlimited and uncritical production is anything but advantageous for the future of Hungarian films.

It is rumored that a limit will be set to local production officially. According to the plan, the state-owned Hunnia Studio will be leased only to producers who can guarantee sufficient financial means and adequate artistic experience to make films of good quality. Speculators and amateur producers with insufficient means will be barred. Although there is room for 30 to 35 films to be made in the three Hunnia studios yearly, it is planned that only 12 to 15 Hungarian films are to be shot in these studios next year. For the rest of the time, Hunnia will either be leased to foreign producers or remain dark. The other studio, the private property of Filmiroda, can be used for only about 12 pictures a year. If this restriction is brought into practice, no more than 25 to 27 Hungarian pictures can be made locally in the 1937-'38 season. Hunnia would prefer its studios to remain empty for a few weeks rather than lose considerable sums as it did in the last season. In one case Hunnia management was compelled to have the negative of a newly made Hungarian picture sold by auction because in no other way could they get back the 60,000 pengös (12,000 dollars) which the producing firm owed them.

Would Aid U. S. Films

This reform would greatly benefit the Hungarian market. Of course American films would also greatly profit by this self-imposed limitation of Hungarian production. Forty Hungarian films, even if the majority is of deplorable quality, would be a heavy blow to American film companies. It would mean that in the country, where movies have performances once or twice a week only, American pictures would have no chance of release at all, owing to the great number of Hungarian films that would flood the market. Limited number but good quality is obviously as essential for Hungarian films as it is for American ones.

The local branches of American companies adhered to this principle last season. Most of them imported big features rather than a great number of less important films. They realized that it is not the quantity but the quality that is important if they want to make good in Hungary. If they carry this practice to even greater length, they will achieve satisfactory business results in the future.

The following list shows the takings of the branch offices of five American companies and those of the German Ufa from August 1st, 1936, to March 31st, 1937:

Metro-Goldwyn-Mayer leased 20 features during these eight months and their takings were 534,000 pengos ($107,000);

Twentieth Century-Fox showed 16 features, took 475,000 pengos ($95,000);

Paramount showed 10 features, took 214-000 pengos ($42,500);

Warner showed 12 features, took 184,000 pengos ($36,500);

Universal showed 5 features and 11 westerns (cut shorter) and made 141,000 pengos ($28,000).

The local branch of the German Ufa released 20 features; 18 of these were imported from Germany and 2 were made in Hungary by local producers and distributed by the local branch of Ufa. These two Hungarian films alone made of 250,000 Pengös ($50,000). The 18 imported German features together made 265,000 Pengös ($53,000).

MGM's outstanding success was "Camille," the greatest hit of the season. About 100,000 persons, 10% of the entire population of Budapest, have seen the picture in the first eight weeks of its run in Metro's own first run house. The film will run until September in

(Continued on following page)

FEW U.S. FILMS BARRED

(*Continued from preceding page*)

subsequent deluxe movies. Other big Metro hits were: "Rose Mary," "Night at the Opera," "San Francisco," "Wife Versus Secretary." Two big features, "Great Ziegfeld" and "Romeo and Juliet," failed to hit the mark; their takings were far below the expected sums. "Born to Dance" was not so popular as last year's "Broadway Melody," although Eleanor Powell has many fans here. "Gorgeous Hussy" was a disastrous failure. Its historical background did not interest local audiences and the end of the film caused tremendous laughter and ridicule. When the hero and heroine declared that they were going to beautiful and peaceful Spain where they could live in peace, the public roared with laughter.

20th-Fox Gains Ground

Twentieth Century-Fox gained ground considerably on the local market. The biggest successes were: "Poor Little Rich Girl," "Girls' Dormitory," "Message to Garcia," "Under Two Flags," "Shark Island" and "Private Number." Big failures were: "Country Doctor," "To Mary with Love" and "Ladies in Love." This latter owed its failure to the carelessness with which the Hungarian scenes were produced. Scenes which happened in Budapest were accompanied by Vienna music; when a view of Budapest was shown, the orchestra played "Wien, Wien, nur du allein" ("Vienna, Vienna, You Are the Only City for Me") and finally a well-known building of Budapest was represented as being in quite a different district from where it really is, with a non-existing Turkish cafe opposite. Such minor faults nearly invariably occur in American made films with a Hungarian background. They ruin the film's chances by evoking annoyed ridicule from local audiences.

Paramount had no outstanding hit in the last season. "Jungle Princess," "General Dies at Dawn," "Plainsman," "Texas Rangers," "Trail of the Lonesome Pine" did fair business. "Champagne Waltz," on the other hand, was a big failure.

One of the season's greatest hits was Warner's "Charge of the Light Brigade." Other good, b.o. takings were attained by "Pasteur" and "Anthony Adverse," although both scored less than was expected from them. "White Angel" was a failure.

The new Universal had two considerable successes: "Three Smart Girls" and "My Man Godfrey." Universal had hardly done anything on the local market in 1936, but in 1937 did well with these films. They also had 11 Western films cut down to a length of 1,000 metres and distributed them in neighborhood and provincial movies as accompanying shorts.

Columbia has no local branch here and no local distributing firm has taken over the distribution of their products.

RKO have no local branch either, but their products are distributed by a Hungarian distributing firm. Their best b.o. successes were the Fred Astaire-Ginger Rogers pictures and "Mary of Scotland." "Dancing Pirates" was a failure.

Few Barred by Censors

Only few American films were banned by the Censors because the local branches were careful and did not import films which they knew would be rejected. Gangster films have no hope of being passed in Hungary. But apart from these and crime films, a few films were banned for interesting reasons. "Green Pastures" and "Maid of Salem" were rejected owing to religious reasons and "Road to Glory" because of its pacifist tendency.

The profits on German films decreased this season. Independent Hungarian producers imported very few German films and none of these was more than fairly successful. Ufa, the local branch of which distributes the best products of the present German film industry, cannot boast of very good results either. The gross scored by German films is far below that of American pictures, despite the fact that German is understood by considerably more people in Hungary than English.

A few French films made good business here, especially in Budapest first run houses. British films, however, cannot win the hearts of local audiences. No British film did good business in Hungary in the past season. Austrian films, which had done quite well in previous years, fell back considerably.

National Decency Legion Classifies 16 Productions

Of 16 pictures reviewed and classified by the National Legion of Decency in its listing for the current week 11 were approved for general patronage and five were found unobjectionable for adults. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Black Aces," "Doomed at Sundown," "Famijen som var en Karusell," "Fizessen Nagysad," "The Girl Said No," "Love in a Bungalow," "Married Before Breakfast," "One Mile from Heaven," "Punks kommt aus Amerika," "Two-Fisted Sheriff," "Yodelin' Kid from Pine Ridge." Class A-2, Unobjectionable for Adults: "Another Dawn," "Midnight Madonna," "Slave Ship," "The Road Back," "She Had to Eat."

Weinberger to Head Sales for Certified

Mack D. Weinberger, who recently resigned as sales manager of General Pictures, has joined Certified Pictures in a similar post. Certified, according to an announcement, will distribute 34 pictures next season, 12 to be produced by the company and the others from independent companies. Franchise holders are expected to be lined up in every key center within a month.

FROM READERS

To the Editor of the Herald:

The writer just enjoyed a visit from Mrs. Jasen of California, who spent a very interesting forenoon with us at our home.

Mrs. Jasen was particularly interested in the Motion Picture Herald, and said she had often heard the Herald quoted. She gave us a very descriptive description of the making of the picture "Garden of Allah," as to detail used and amount of money it took to produce it. Many scenes were taken on her friend's ranch.

Her boy was tried out for a part in "Tom Sawyer," but was too small.

So we learn from day to day the value and wide circulation of the Motion Picture Herald.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

Governor Signs Anti-Ascap Bill

Approval of the Cashman bill by Philip F. LaFollette, governor, has placed Wisconsin in line with five other states which have enacted laws that virtually prohibit activity by the American Society of Composers, Authors and Publishers to which royalty fees are paid by radio broadcasting stations, theatres, hotels and other entertainment places where copyrighted music is played.

Specifically, the Cashman bill levies a 25 per cent tax on music brokers' receipts from licenses issued for the public rendition of copyrighted music. It also provides for a $20 annual license fee for investigators.

Other states with laws barring operation by Ascap are Michigan, Florida, Washington, Nebraska and Montana. Suits contesting the validity of the laws in all five states either have been filed or are being prepared by Schwarth and Frohlich, Ascap counsel.

Ascap was denounced at the opening of the National Association of Broadcasters convention in Chicago this week when Ed Craney of Station KGIR, Butte, Montana, declared conditions as outlined by Ascap officials were untrue in most instances. All broadcasters want, Mr. Craney asserted, is honest legislation and protection from infringement suits and a chance to pay those who deserved money for their music instead of numerous others. He stated the money was not going to the right people and until it did the situation would be unhealthy for all. Composers and the rightful parties are not getting their share or anywhere near it, he declared. The NAB, he continued, does not object to the price paid but it does object to whom the money is paid.

Mississippi MPTO To Meet July 18-19

State and Federal tax problems will be among the questions discussed when the Motion Picture Theatre Owners of Mississippi convenes in Biloxi for its annual convention July 18th and 19th.

Ed Kuykendall, president of the Motion Picture Theatre Owners Association, will speak at the session. Mr. Kuykendall also is planning to address the annual convention of the Southeastern Theatre Owners Association at Birmingham, Ala., June 27th and 28th.

New Agency Opened

Catherine Cartier and Dae Colahan have opened an agency at 33 West 55th Street, New York City, to represent authors and publishers in the sale of material for production on the stage and screen.

Daws in New Job

George Daws, onetime eastern publicity representative for Samuel Goldwyn and subsequently with Warners, has joined Newsom, Palmer and Company, public relations counsel.

Joins Publicity Staff

Jack Diamond, former United Press columnist and feature writer for the Chicago *Daily News*, has joined the Proser-Kay publicity office.

IN THE BRITISH STUDIOS

by **BRUCE ALLAN**
in London

Walbrook as Apache

Anton Walbrook, who just has completed the part of the Prince Consort in the Herbert Wilcox "Victoria the Great," has been cast for a second Wilcox picture. He will play the lead in "The Rat," an adaptation of an Ivor Novello play which has been big box-office in England. His role is that of an Apache chief, and the settings for the most part will reproduce the Parisian underworld. To play opposite is Elizabeth Allan, who was opposite Walbrook in "Michael Strogoff."

The director of the picture will be Jack Raymond, who is in Paris getting background shots. The screen treatment of the story, which was made previously as a silent, is in the hands of Hans Rameau, who worked on the Walbrook vehicle "Maskerade." Marjorie Gaffney is writing the scenario.

Herbert Wilcox has a third Walbrook subject scheduled, but it must await completion of the star's Hollywood engagements. In the meantime he will, after his return from the American presentation of "Victoria the Great," produce Anna Neagle in the Technicolor version of "Nippy," the American title of which might well be "Tea Shop Girl."

Seven Finished

The total output in 1937 of the Warner-British studio at Teddington will be 14 features. Seven have been completed and two are currently on the floor. They are "Transatlantic Trouble," with Max Miller, and "From a Dark Stairway," with Hugh Williams and Chili Bouchier. Recently completed are "You Live and Learn," with Glenda Farrell and Claude Hulbert and "Change for a Sovereign," with Sir Seymour Hicks. Immediately planned are a Keith Falkner musical and a comedy-melodrama with Claude Hulbert, to be followed by another in which the latter will travesty long-distance swimming. Another Max Miller comedy and a second Falkner feature are scheduled for September.

The Teddington studio takes care of the British quota obligations of the Warner and First National distributing organizations in England. Irving Asher has also found time to discover, in Errol Flynn, a front rank star for Hollywood.

Barnes Gets Lead

For the Arnold Pressburger (British Cine-Alliance) production of "The Return of the Scarlet Pimpernel," for London Films at Denham, Barry K. Barnes has been cast in the lead. It will be the first screen role of this twenty-eight-year-old actor, who has made an international reputation in the last seven years, and is now under a long-term screen contract to Pressburger. Hans Schwartz and Adrian Brunel are the directors.

COMPANY'S FIRST FILM COVERS ARCTIC FRONT

Roy Kellino started this week at Sound City on studio sequences for "The Last Adventurers," the first film of Conway Productions, using a cast which includes Roy Emerton, Peter Gawthorne, Linden Travers, Niall MacGuiness, Kay Walsh and Johnnie Schofield.

For the exterior scenes of this drama of trawling in the White Sea, a unit headed by H. Fraser Passmore has just returned from a four weeks' trip in Arctic waters. Eric Cross is chief cameraman.

Barnes started with a small part in the Charles Laughton stage play, "Paul the First." He had repertory experience in Hull and Edinburgh, played in "The White Assegai" in the West End, and in "The Barretts of Wimpole Street" at the Malvern Festival of 1930 and then spent a year in Australia before returning to London for "The Late Christopher Bean," "Flowers of the Forest," "Aunt of England" and "Spring Tide." That he will prove another Robert Donat is the hope of his present producer.

Of equal interest is the appearance in the chief woman role of Sophie Stewart, who has been due for stardom since her work in the Bergner "As You Like It," and more recently in the New World "Under the Red Robe." Francis Lister, Henry Oscar (as Robespierre) and Margaretta Scott are also cast.

Two in Work

With completion of the Jessie Matthews "Gangway," which is in the cutting room after seven weeks on the floor at Pinewood, Gaumont-British has only one production in progress for its major program, the Alfred Hitchcock version of Josephine Tey's "A Shilling for Candles." At the Gainsborough studio at Islington "Dr. Syn," with George Arliss, is still in progress, current activities being concerned with exteriors at Rye.

Hitchcock's cast at Pinewood now totals 73 speaking parts, the latest additions including Percy Marmont, playing father to Nova Pilbeam, Basil Radford, George Curzon, Jerry Verno, John Longden, George Merritt and H. F. Maltby. The director's treatment promises to be original; he will tell his story largely through the reactions of a bunch of everyday English people to the various incidents of a crime-and-escape story, in which Miss Pilbeam is a girl faced with a love or duty problem. As well as variety of character, "A Shilling for Candles" will have a wide range of settings; the camera will travel widely through the English countryside.

Itemized

Jessie Matthews and her husband Sonnie Hale are resting in Cornwall.

Nat Pendleton is in Paris, *en route* to Hollywood, after concluding his part in "Gangway."

Miklos Rozka, who is under contract to London Films, and wrote the background music to "Knight Without Armour," has been awarded the Franz Josef prize in Hungary. The award is made only once in three years to an outstanding composer.

Edmund Lowe is booked for Hollywood on the *Normandie* on June 24th.

Ned Mann got in on the *Queen Mary* with Alexander Korda and Murray Silverstone.

Joan Gardner (Mrs. Zoltan Korda) and her newly born son have left the Nursing Home.

Barbara Allen, "Perfect Girl," selected to represent the idea of national fitness, is being featured in a series of physical training films by G-B Instructional.

Ontario Censor Head Outlines New Rules

O. L. Silverthorne, chairman of the Ontario film censor board, following his recent attack on British film standards, in which he suggested the need for more censorship of British films, has outlined the new policy for his board in the viewing of pictures.

Among the censorship requirements which will act as the official guide for the Ontario board will be: disapproval of films ridiculing religious sects, or races; elimination of all matter which tends to debase morals; loose conduct between men and women will be barred; criminal methods and crimes which give instruction in crime through suggestion will be eliminated; prolonged or passionate love scenes, when suggestive of immorality, will be eliminated. Mr. Silverthorne declared also that the board will disapprove any films of a propaganda nature, or which are definitely partisan.

New London Trade Publication

A new motion picture trade paper, the *Independent Sentinel,* has begun publication in London. It is described in the first issue as presenting the case of the independent producer, exhibitor and distributor. There is no indication in the first issue of the identity of the publisher.

N.Y. OWNERS TO FIGHT CHANCE GAMES RETURN

Action to Combat Practice Is Taken After Loew's and RKO Resume in Manhattan

Independent exhibitors in New York this week declared "war" against Loew's and Radio-Keith-Orpheum for returning chance games to their theatres.

The Independent Theatre Owners Association of New York unanimously adopted a resolution for the appointment of a committee to devise ways and means of combatting the return of chance games to Manhattan theatres, where they were recently discontinued, but reinstated, two weeks ago, both by Loew's and RKO.

The organization, in its bulletin, *The Independent,* attacked Loew's for its action and criticized the distributor's extended playing time, protection and preferential contracts. Loew theatres' "low admissions" were also cited as "unfair competition."

This attack against the Loew's chain of theatres came immediately after the circuit, along with RKO, announced last week that it was returning chance games to its theatres because the public was demanding them. Broadway, however, heard that the games were being brought back because of the refusal of independent theatres in competition to the Loew houses to discontinue the practice of giveaways.

Skouras Studying Move

Despite the fact that Loew's and RKO have reinstated games in their theatres, Skouras Theatres will not revive the practice, it was said at the circuit's New York headquarters. According to executives of Skouras, they believe it is a mistake to put games back during the summer months. However, the current moves are being watched closely, and unless something is done to do away with the practice, circuit executives feel they may be forced to return to Bank Night and Screeno.

Meanwhile, at Columbia, S. C., Governor Olin D. Johnston of South Carolina ended the chance game disputes in his state this week as he called to the attention of Sheriff J. H. McLeod of Kershaw County a ruling by the attorney general to the effect that Jack Pot and Bank Night come under the classification of lotteries.

But, in Denver, C. U. Yaeger, president of Affiliated Enterprises, Inc., Bank Night owners, was preparing to preside over a two-day convention, June 25-26, at Colorado Spring of Bank Night distributors. The convention was to open with a luncheon and dinner with only the second day taken up with business sessions under Claude Ezell. sales manager.

Further South, in Austin, Texas, theatre interests have filed a motion for a rehearing in the H. S. Cole Bank Night case, in which Judge O. S. Lattimer of the Texas court of criminal appeals ruled the game a lottery. Meanwhile, the game was dropped by Interstate Theatres in face of the announcement by Karl Hoblitzelle that they would be continued until the court of criminal appeals had ruled on the petition for a rehearing of the decision that it was a lottery. District Attorney John Shood at San Antonio had said that he would not interfere until the ruling had been handed down. Following the lead of Interstate, the Will Horowitz Homefolk Theatres at Houston also withdrew their free lotteries held twice weekly in the street before their four theatres.

Meanwhile, the grand jury of the criminal district court at Beaumont has been instructed by Judge R. A. Shivers to investigate Bank Night drawings. In a special charge, Judge Shivers told the jurors that the court of criminal appeals at Austin had ruled that the game as "commonly practiced by theatres" is a violation of the state gambling statutes.

Injunction Attacked

Attorneys for the Omaha Motion Picture Exhibitors' Association filed a 51-page brief with the supreme court at Lincoln, Neb., objecting to the allowance of a temporary injunction against Bank Night drawings asked by the attorney general of the state. They claim no final decision can be made until the referee appointed by the court reports. Meanwhile, exhibitors say they would suffer irreparable financial damage if the injunction is granted now.

An action which will determine whether or not Bank Night is a lottery in Oklahoma has been filed in Oklahoma City by O. P. Ludicke, a patron at the Victoria, against the theatre, Standard Theatres, Inc.; and Pat McGee, general manager. Mr. Ludicke asks $100, the amount of a prize, plus six per cent interest from April 28, when, he claims, he was refused admittance to the theatre to collect the prize after he alleges his name was called outside the theatre.

At Santa Fe, N. M., District Judge David Chavez, Jr., has ruled that the so-called Bank Night insurance is a violation of the state's lottery laws.

Coronation Color Film Will Open in Hollywood

The premiere of the All-Technicolor featurette, "The Coronation of King George VI and Queen Elizabeth," set for Fdiday at the Carthay Circle theatre, Los Angeles, was paired the preview of "Wee Willie Winkie." Twentieth Century-Fox is distributor of both pictures.

National release for the Coronation films has been set for July 15, according to John D. Clark, general manager of distribution. Mr. Clark said that although July 15 is the national release date, several key-city runs will get the film on or about July 1.

In Story Department

Mrs. Doris Warner LeRoy. daughter of Harry Warner and wife of Mervyn LeRoy, has joined the story department of Twentieth Century-Fox. Mr. LeRoy produces his own pictures for release through Warner Brothers.

Ben Chapman has been named casting director of Major Productions, succeeding Veronica Grusling, who resigned recently.

Work Speeded on Brazilian Films

by L. S. MARINHO

in Rio de Janeiro

Brazilian motion picture production has been practically at a standstill during recent months, with no domestic product having been offered local theatres for some time. But now work has speeded up and it is expected that before the end of the year at least seven pictures will have been completed. The first will be "Maria Bonita," directed by Julian Mendel and starring Elaine Engel. The second will be "O Bobo do Rei," a play by Joracy Camargo, directed and played by Mesquitinha, prominent comedian. Cinedia, one of the major producing organizations, will soon start shooting on "Alegria," with Gilda de Abreu in the leading role.

▽

The censor board of Brazil was asked to take action, through President Getulio Vargas, this week against Celestino Silveira, motion picture commentator over radio station Mayrink Veiga because of the criticisms of domestic short product and the "requests of the public not to attend theatres showing these films." Theatres in Brazil are now compelled by law to show at least one domestic short subject.

▽

It was reported this week that the Companhia Brasileira de Cinemas would soon start construction on another theatre in Cinelandia, where practically all of Rio de Janeiro's first run houses are concentrated, to increase its total of theatres owned outright to seven. At the same time it was said that the organization was also taking over the Alhambra, which had formerly been operated by the Companhia Commercial e Immobiliaria.

Vital Ramos de Castro, owner of a circuit of second-run theatres, as well as the first run Plaza, will soon open his new Opera as another second run unit.

▽

Albert Rosenvald, formerly assistant to John L. Day, Jr., at the Rio de Janeiro office of Fox, and later assistant to J. C. Bavetta when he took Mr. Day's post on his joining Paramount, this week resigned from the company after 23 years of service.

Zucker Heads Radio Office

Stanford Zucker of Cleveland has been named general manager of Consolidated Radio Artists, Inc., succeeding Gus Edwards, resigned. Other appointments include those of Milton Roemer as vice-president in charge of hotel and night club sales division, and Earl Thomas, who has been named radio theatre director.

LeRoy Plans Stage Play

A New York stage production of "They Won't Forget," which is now being prepared for release at the Warner Brothers west coast studio, is planned by Mervyn LeRoy, producer and director. It will be the first Broadway show produced and directed by Mr. LeRoy.

Although originally banned by the Ohio censor board, "Ecstasy" has been approved and will be shown at the Carter Theatre in Cleveland.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 73

Bluebook School Question No. 73 was: (A) What attention does the driving motor transmission require? (B) In general, describe what maintenance is required by speed control devices and what is the greatest help in tracing their troubles?

The following made acceptable replies: S. Evans and C. Rau; D. Danielson; G. E. Doe; L. Cimikoski; C. Oldham; J. R. Prater; K. and R. Wells; W. C. Brown; T. F. Bochert; M. and J. Devoy; H. Edwards; C. Lonie; W. Limmroth; C. Champney; D. E. Birdsong; L. F. Hayes; H. B. Smith; C. L. Loft; O. H. Schmidt; W. Edmonds; J. A. Zachritz; W. McCollister; T. W. Redhouse; F. H., S. and P. Dalbey; S. R. Hewitt; D. and W. Porter; A. H. Bradley; G. E. Michelson; W. C. Bant and L. M. Roberts; R. E. Bullard and J. K. Robinson; A. W. Baxter; P. and L. Felt; J. H. Morton; T. S. Randall; H. Lathrope and M. Dey; F. L. and L. Savlor; E. L. Sanford; S. H. Billings; B. and M. Walker; A. Leonard and G. T. Jones; D. Smith; M. F. Robinson and L. A. Beachwood; A. D. Lonby; E. M. Brown, D. Davis and W. L. Davis; L. F. and G. Brown; J. H. Morton; B. L. Cooper and T. L. Kent; L. B. Knox; S. C. Osborne; M. L. Grahame; E. F. and M. Wentworth; R. S. Welch; R. R. Jacobs and B. B. Hornstein; B. L. Sanderson; H. L. Jacobs; R. R. Robbins and W. Winkler; T. Turk; P. F. Maxwell and R. D. Hicks; N. G. Gee; L. B. Masters; A. C. Greene; T. L. Stobey; W. A. Kendal; R. H. Jones; T. B. Brown and W. V. Henderson; H. A. Ames, R. Dennis and F. E. Dorp; W. R. and L. Matthews; O. L. Goldstein and K. N. Alberts; H. T. Randolph; D. A. Shea and H. T. Plum; L. E. Dodson and H. T. Todd; J. W. Harrison; J. R. Davidson and W. R. Matthews; E. Exline; G. Caldwell; R. H. Carter; D. Stanhope; T. L. King.

Concerning Section A, Evans and Rau say, "The driving motor transmission should be properly lubricated with a lubricant recommended manufacturer. Tension of the drive belts or chain should be watched very carefully, in order that the undue strain resulting if it be too tight. If, however, it be too loose, a belt may slip, or a chain will be noisy. In either case unsteady speed of projector mechanism will occur, resulting in flutter and/or wows in the reproduced sound. Worn gear teeth and frayed belts should be watched for as they may cause a break-down while a show is in progress."

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J. R. Prater says, "The driving motor transmission requires constant, careful attention as to lubrication and adjustments of belts or chains (as the case may be) and gear trains; also careful daily inspection of parts to the end that worn or deteriorated parts such as belts, chains, gear teeth, sprocket teeth, shafts, bearings and rubber or damping parts be detected before trouble occurs. Oil is injurious to rubber, hence must be kept away from all such parts.

"Excessive slack at any point, due to wear or lack of proper adjustment, may cause flutter or wows. Complete failure of any part may jam the whole machine and cause possible heavy damage, aside from show stoppage. Many types of transmission are now in use and it is the wise procedure to follow the manufacturer's recommendations exactly regarding lubrication, adjustments and care."

May I butt in to emphasize the high importance of regular, thorough inspection? Most troubles encountered in projection would be avoided (assuming requisitions for repairs and replacement parts to be promptly honored by managements) did the projectionist make regular, properly spaced, careful inspections. But be it remembered that merely glancing at a part does not comprise an inspection. Parts must be carefully examined, both individually and with relation to other parts they contact or have electrical connection with. Because something was quite all right yesterday is no proof it is all right today. Some parts should have careful daily inspection; others less frequent, but regularly spaced inspection. In this connection, examine page 212 of your Bluebook of Projection. On the wall of the projection room have a sheet of paper of proper size, white cardboard such as business cards are made from by preference, with inspection periods of various things marked. For example: Monday. All switches. Timing of projector rotating shutters. Test lost motion in projector mechanism gear trains and so on, with various things for each day, some marked every second, third or fourth Monday, Tuesday or whatever day selected for that article's inspection. Careful, regular inspections insures smooth, excellent operation, with trouble backed off the map. Lack of it is an invitation to trouble, which invitation usually is accepted.

(B) Charles Oldham replies, "Since speed control systems vary with different types of motor employed for projection, so do the maintenance requirements vary. Frequent inspections are necessary to insure constantly good operating condition.

"Where control cabinets are supplied for the motors, such as, for example, the Western Electric, which may be either a. c. or d. c., the circuits are of course very different. A large part of the troubles in these cabinets are nevertheless the same for both. The most frequent sources of trouble are easily corrected. They consist of faulty switch contacts and the contacts of the rheostat control that is employed for variable speeds being dirty or not properly adjusted. Defective tubes, loose connections or otherwise poor contacts, tube contact spring weak enough to not insure good contact with tube prongs. On a single phase induction motor, which also is used, the fingers of the short-circuiting disc must be kept clean, as well as the commutator and brush contacts. The centrifugal switch must not be permitted to bind from any cause or else short-circuiting the commutator when up to speed may occur. If this happens the motor of course cannot run as a regular induction motor, thus causing the starting resistance, that is connected in series with the brushes, to burn out. The synchronous motor depends upon frequency of the power supply for its speed. If that frequency is steady such motors give very little trouble. Such trouble as occurs may usually be traced to either a blown fuse or a burned-out starting resistance. A voltmeter is helpful in locating some of the troubles of speed control devices."

W. C. Brown says, "Speed control devices in general require but little care. Vacuum tube types should have their tubes checked periodically. Governor types should have their contacts inspected and cleaned with crocus cloth at regular intervals. Tubeless types require practically no attention except regular inspection of contacts and correction of any faults found. Synchronous motors require only that regular care that any motor should receive."

In addition to which, very many properly stressed cleanliness, which always is of high importance in machinery of every type and kind, especially where oil is used, or the equipment is exposed to the atmosphere, which invariably carries within more or less dust.

BLUEBOOK SCHOOL QUESTION NO. 79

(A) Do you believe the tendency to give circuit theatre house managers only very limited authority is wise?

This question is not intended as in criticism of the system, but is asked because I think it very possible some views and ideas that may be helpful generally may result.

Commissioner Told Of Union's Refusal

Harold Warren, projectionist and owner of a theatre in Port Alberni, B. C., informed a government commissioner in Vancouver the projection's union refused to send him a substitute operator when it learned he planned to testify for the theatre owners in their dispute with the union.

The commissioner, J. M. Coady, was appointed by the provincial government to arbitrate the owners' request and the union's refusal to change regulations so as to permit an apprentice to replace one of the two qualified projectionists which are on duty in each booth.

State Department Complains About Ambassadors in Films

With the same dignity it claims for its members, the State Department in Washington has issued a complaint against the motion picture version of diplomats.

The ambassador depicted in films—the one with diamond studs in his shirt, a monocle in his eye and a beautiful woman in his life—doesn't exist in real life, the diplomats insisted, according to the United Press.

And to prove their point, the diplomats point to the department's official photograph album. Some of the ambassadors pictured in the book are handsome but mostly they have bald spots, bay windows and bone-rimmed glasses, the press association explained. Furthermore, virtually all of them are married.

The lament concerning movie diplomats was published in the American Foreign Service Journal, official publication of the Foreign Service Association of which Cordell Hull, secretary of state, is honorary president.

One development, however, which the diplomats are hoping is a good omen is the fact that a film producing company recently requested two copies of the State Department's photographic register. It shows the faces of every man in the diplomatic corps but it also shows all the buildings the department uses as embassies and this is the reason, diplomats fear, the film company wanted the books.

U.S. Concludes Business Census

With the completion this week of its general business census project, covering general business operations for 1935, the Bureau of the Census has closed its quarters at 2401 Chestnut Street, Philadelphia, and is moving its files and records to the Commerce Building in Washington, abandoning the Philadelphia branch, which was established for the express purpose of conducting the nation-wide census of business, including the motion picture, under the direction of Fred A. Gosnell, chief statistician for business.

Future correspondence relating to the census of business or any other census matters should be addressed to the Bureau of the Census, Washington, and not to Philadelphia.

The Census of Business received and tabulated a total of 3,000,000 schedules on all phases of business. In addition to preliminary and interim reports on many subjects, there were published in volume form a total of 35 final reports, including a report on places of amusement, and published in Motion Picture Herald on March 27th, page 33.

The extent to which motion picture exhibition represents the backbone of American amusements was graphically shown in the census of reports on amusements. From these it was determined that American film exhibition conducts one-third of all American amusement places, yet employs 59 per cent of all amusement employment, pays 64 per cent of all amusement payrolls, and grosses 73 per cent of all amusement receipts.

Final figures on the 1935 census of amusements, made public by the United States Census Bureau disclosed:

1. 157,789 persons were employed in all amusements, and 93,052 of them, or 59 per cent, were in motion picture theatres.

2. $159,641,000 represented the entire amusement payroll, while motion picture theatres' payroll was 64 per cent of this, or $102,804,000.

3. Total receipts for all amusements were $699,051,000, of which motion picture theatres grossed $508,196,000, or 73 per cent.

There were 37,677 establishments of all kinds covered in the census, 12,024 of them motion picture houses. The census reported baseball, football and other sports, bathing beaches, canoe rentals, race tracks, riding academies, skating rinks and swimming pools, amusement parks and amusement devices, band recitals, billiard and pool parlors, bowling alleys, dance studios, dog tracks, and legitimate stage, vaudeville, opera and motion picture theatres.

Robb & Rowley Sale Effective July 1st

Sale of a half interest in the Robb & Rowley circuit of about 80 theatres to United Artists Theatres will become effective July 1st. Contracts were signed immediately after the board of UA theatres voted approval of the purchase. William P. Philips, vice-president, treasurer and a member of the board, recently returned to New York City from the coast and Dallas, where he conferred on details concerning the transaction. The theatres on the circuit are located in Texas, Oklahoma and Arkansas.

Change Exhibitor Outing

The Independent Theatre Owners Association of New York outing, which was originally scheduled for July 21, has been postponed to July 27, according to a statement from the organization this week. The Alexander Hamilton has been chartered by the organization for the day's sail to Indian Point. Luncheon, dinner and dancing are planned aboard the boat, while games and prize contests will be held at the Point.

Cecil DeMille, Laughton Named In Tax Inquiry

by FRANCIS L. BURT
in Washington

Promised dramatic disclosures of how wealthy taxpayers "rooked" the United States Government tax collectors last week degenerated into a statement purporting to explain how various individuals saved themselves a few thousand dollars here and there by taking advantage of long-standing provisions of the revenue laws.

Initiated by a message from President Roosevelt June 1st in which it was declared the Government was losing hundreds of millions of dollars a year through tax evasion and avoidance, the investigation opened last week by the joint Congressional committee proved a disappointment to public and committee alike when Treasury officials failed to make the sensational revelations which had been anticipated.

Instead, Secretary of the Treasury Morgenthau and his subordinates treated the committee to learned disquisitions on the tax laws and tax evasions and Elmer L. Irey, head of the intelligence unit of the Internal Revenue Bureau, cited a motion picture director, an actor, a razor inventor and a couple of comparatively small Wall Street personages to support his explanation of how it is possible to reduce income tax responsibilities. In most instances, he admitted, the methods of tax reduction cited were perfectly legal.

DeMille, Laughton Cited

The motion picture actor whose name was bandied about was Charles Laughton, British citizen, who is said to have had a contract with a British corporation under which the corporation collected his salary and made payment of a lesser sum to him. In 1935, Mr. Irey said, Mr. Laughton's earnings of $190,000 were paid to the corporation, which paid the actor $20,000.

On Wednesday before the joint Senate and House committee which is investigating tax evasion, Commissioner George S. Helvering outlined the formation of a corporation by Cecil B. DeMille, admitting that the courts had held the film director's position to be perfectly legal. The corporation, formed and completely dominated by De Mille, he said, consisted of himself, members of his family and his attorney.

"This was an incorporation of what may be called the earning personality of Mr. De Mille," Mr. Helvering explained. "In other words, DeMille's earning power was almost the sole corporate asset. DeMille the individual then went to work for DeMille the corporation at a salary far less than he knew he could demand as a director. The corporation then sold DeMille's services.

"The government claimed that the accumulation of this surplus was unreasonably a purposeful attempt to avoid surtaxes. De Mille answered that his corporation was saving up money to go into the production of motion pictures at a later date, which was a proper accumulation of surplus. The court sustained DeMille."

WHAT THE PICTURE DID FOR ME

Atlantic Pictures

FALLING IN LOVE: Chas. Farrell—This English made picture is what I would term as an above the average program picture. It was better than I expected and it gave the satisfaction of a good B picture of the major studios. Doubled with "More Than a Secretary," which seemed to please in an average fashion. Business on this program a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Columbia

CRAIG'S WIFE: John Boles, Rosalind Russell—Very serious character study which pleased an average midweek audience.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

END OF THE TRAIL: Jack Holt, Louise Henry—A good historical drama which didn't do as well on Saturday as I hoped for. Probably due to pre-commencement activities.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LADY FROM NOWHERE: Mary Astor, Charles Quigley—Fairly entertaining action drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PAROLE RACKET: Paul Kelly, Rosalind Keith—A good programmer. Worked out to a nice climax. Played May 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THUNDER IN THE CITY: Edward G. Robinson—Surely were disappointed in this picture, did not pay film rental. Whoever wrote this story must have had thunder in his head. Better play this on bargain night. Running time, 76 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

TROUBLE IN MOROCCO: Jack Holt, Mae Clarke—Jack Holt is always a good drawing card here but this picture is too weak to stand alone. We played it with a three Stooges and a serial and did better than average business. Running time, 62 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

WOMAN IN DISTRESS: May Robson, Irene Hervey—Fair programer. A bit messy, but will please the none-too-particular. Played May 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—Good aeroplane picture. Enjoyed by all my patrons. Running time, 10 reels. Played May 27—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

GREEN LIGHT: Errol Flynn, Anita Louise—Very good. Interesting all the way through. Running time, 85 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

ONCE A DOCTOR: Donald Woods, Jean Muir—Very interesting picture. Many good comments on this. Running time, six reels. Played May 22.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

ONCE A DOCTOR: Donald Woods, Jean Muir—A surprise picture. Even First National did not rave over it but it pleased much better than some of the so-called specials. Good story, good cast, and some wonderful shots of the ocean in a storm. I double featured this one but with good shorts it is good enough for a single feature program. Running time, 65 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SING ME A LOVE SONG: James Melton, Patricia Ellis—Very good entertainment. Melton's singing was enjoyed by all. A refreshing comedy. Play it, plenty of compliments at the door. Running time, nine reels. Played June 10.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

SING ME A LOVE SONG: James Melton, Patricia Ellis, Hugh Herbert, Walter Catlett—A darn good picture in any language. I just wish there were more to be had like it. Hugh Herbert and Walter Catlett should have been the stars. Running time, 79 minutes. Played May 13.—Roy Pringle, Rio Theatre, Fabens, Texas. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

STOLEN HOLIDAY: Kay Francis, Ian Hunter—Good picture for this type. Kay Francis is always good. A picture with a foreign locale does not go so well as my patrons seem to prefer "made in America" films. Was rained out the first night and attendance not so good as the picture deserved the second night. Running time, 90 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THREE MEN ON A HORSE: Frank McHugh, Joan Blondell—It seems strange that a story will ring the bell on the stage and prove a dud as a movie. At least, that is the way it proved for us. The stage with its limited following may have had enough followers of the racetrack to find this to their liking but as movie fare it has not the ingredients for a popular movie success. Business below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Metro-Goldwyn-Mayer

CAMILLE: Greta Garbo, Robert Taylor, Lionel Barrymore—Greta with us is thumbs down. She can go to Sweden or Switzerland any time now. After seeing Jeanette MacDonald, Betty Furness or Annabella, what can you expect.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAD HOLIDAY: Edmund Lowe, Zasu Pitts, Elissa Landi—This should be titled "Mad Exhibitor and Patrons" for aside from Zasu Pitts' excellent acting there is nothing to it. I still do not know who killed who and why. Edmund Lowe is very poor in the lead. Running time, 72 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OLD HUTCH: Wallace Beery, Cecilia Parker—Ran this on gift night and had tie-up with the school and did very satisfactory business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—We didn't think when we played this it was Jean's last. And had our fans, we doubt they would have passed it by so lightly. Jean was well liked and surprising that we did so little with this one. Our vote can be added to the many (incidentally several have even requested the same thing at our box office) that Metro release what they can of Jean's work in "Saratoga." Another player could finish the plot. We think everyone wants it this way. They'd do it on the stage; why not on the screen? Played May 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

ARIZONA RAIDERS, THE: Buster Crabbe, Marsha Hunt—This is a very good western for Friday and Saturday. Showing very short. Takes too many shorts to build up a program. OK for a double feature. Running time, six reels. Played June 4-5.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, Burns and Allen, Bob Burns—A very good show, recording much above all that I have played from Paramount since the sound has started in pictures. Jack Benny is the leading man and his voice is much superior to all other actors. Thanks, Jack and Bob. Running time, 10 reels. Played June 6-7.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HILLS OF OLD WYOMING: William Boyd, George Hayes—Very good. Running time, 78 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

NO MAN OF HER OWN: (Reissue) Clark Gable, Carole Lombard—Got by. Just a programer. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

OUTCAST: Warren William, Karen Morley, Lewis Stone—Good melodrama. Lewis Stone helps lots and Karen Morley fine as ever. Played May 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OUTCAST: Warren William, Karen Morley—Would hardly say this is more than an average program picture. Running time, 79 minutes. Played April 30.—Roy Pringle, Rio Theatre, Fabens, Texas. General patronage.

SWING HIGH, SWING LOW: Carole Lombard, Fred MacMurray—Very good entertainment. Played May 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TRAIL DUST: William Boyd, Jimmy Ellison—Average Hopalong Cassidy western, which means that it will please the western fans. Running time, 77 minutes. Played April 24.—Roy Pringle, Rio Theatre, Fabens, Texas. General patronage.

TURN OFF THE MOON: Charles Ruggles, Eleanore Whitney, Johnny Downs—Pleased all. Good show. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross—Very satisfactory Crosby picture. Shirley Ross is very well liked. They ask for more of her. Played May 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHEN LOVE IS YOUNG: Virginia Bruce, Kent Taylor—Very good picture that will please more than you might guess from the title. Running time, 76 minutes. Played May 1.—Roy Pringle, Rio Theatre, Fabens, Texas. General patronage.

Republic

OLD CORRAL, THE: Gene Autry—We couldn't see anything in this Autry opus. At any rate, his personality failed to click with our folks and the production value was way below standard. Played May 8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROUND-UP TIME IN TEXAS: Gene Autry, Smiley Burnette—Very good Autry picture. Running time, 58 minutes. Played May 22.—Roy Pringle, Rio Theatre, Fabens, Texas. General patronage.

TWO WISE MAIDS: Alison Skipworth, Polly Moran—Average program picture. Running time, 68 minutes. Played May 27.—Roy Pringle, Rio Theatre, Fabens, Texas. General patronage.

RKO Radio

DANIEL BOONE: George O'Brien, Heather Angel—This is a very good picture of its kind, but ran into a Saturday slump for some reason which I fail to understand.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DON'T TELL THE WIFE: Guy Kibbee, Una Merkel—Not so much to this one, although we did good business with it. We wanted to set this out but couldn't get what we wanted, so we played it without any advertising and let them come at their own risk. Well they came and lots of them. You figure it out. Running time, 62 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

OUTCASTS OF POKER FLAT: Preston Foster, Jean Muir—Nothing special as to draw or satisfaction. May have been true to Bret Harte's time, but too much dance hall and killing. Played June 11-12.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

PLOUGH AND THE STARS, THE: Barbara Stanwyck, Preston Foster—Held the attention of those who came to see the picture, but the same fault that spoils some other productions existed in this one, and that is that there are too many dark scenes. Played May 29.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson—This is a swell picture for a small town audience and gave a good account of itself on a Sunday date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson—This proved a power for us. Bobby Breen seemed to bring them in and the picture gave complete satisfaction.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SEA DEVILS: Victor McLaglen, Preston Foster—Pretty good program picture that did poor at the box office. It seems like a sea picture never did draw for us. Running time, 88 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SEA DEVILS: Victor McLaglen, Preston Foster—The old stuff, McLaglen versus Foster, etc. The only change is Foster instead of Lowe. A bit wearisome. Played May 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

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Twentieth Century-Fox

OFF TO THE RACES: Jed Prouty, Shirley Deane—Good program picture. Running time, 62 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

ONE IN A MILLION: Sonja Henie, Ritz Bros.—Very, very good. It looks like Fox has something to rave about in Sonja Henie for she is charming, aside from her one hundred per cent perfect skating. Arline Judge is very good. Personally, if I never see Adolphe Menjou again it will be nineteen years too soon but the excellence of the balance of the cast counteracts his very tiresome performance. This one had been shown all around here so the box office was not too good but it pleased. Running time, 92 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ON THE AVENUE: Dick Powell, Madeleine Carroll, Alice Faye—All that Fox claims in way of a nice picture, nice music, story and cast. Played June 13-14. —P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ON THE AVENUE: Dick Powell, Madeleine Carroll, Alice Faye—Good program picture. This did not make any money on account of the rental being too high. So far Fox pictures have not made any money for us. Running time, 90 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

REUNION: Dionne Quintuplets—Very pleasing drama. Did just fair on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou, Ritz Bros.—A perfect musical comedy that did not set the world on fire with our weekend patrons, but was thoroughly enjoyed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STATE FAIR: (Reissue) Will Rogers—Played to nice repeat business, but have had bigger Rogers' pictures. Think it still has box office value.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TIME OUT FOR ROMANCE: Claire Trevor, Michael Whalen—Good on the whole. Again we say Claire Trevor deserves much better material. Played May 19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—If this was made in England it has all the earmarks of a high class Hollywood production. The color was perfect, and background, sound, etc., were all that one could ask for and there are enough incidents and action to please all tastes. It is hard to judge its pulling power as it was doubled with "Rainbow on the River," but no doubt it did its fair share of giving us three days of above average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

United Artists

HISTORY IS MADE AT NIGHT: Charles Boyer, Jean Arthur—A wonderful picture. Very good. You can't miss on this one. Something different, and the patrons actually enjoyed it. Was easy to understand the characters, too, for an English picture. The ladies seem to find something in Boyer's voice that enthralls them. Jean Arthur was real good. Personally, I thought Colin Clive did a wonderful bit of acting. Running time, 96 minutes. Played June 9-10.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

MEN ARE NOT GODS: Miriam Hopkins, Gertrude Lawrence—We played this with our fingers crossed and actually did good business. Pleased a few ladies but disappointed the majority. Was hard to understand the actors. We wouldn't allow children in and that's what evidently drew the people. Running time, 90 minutes. Played June 8.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

ONE RAINY AFTERNOON: Francis Lederer, Ida Lupino—We played this rather old but it is still a much better picture than most of the new ones we play. I wouldn't say this had anything to do with it, but we didn't have any rain for about 18 months until we played this picture. It started to rain the first night and rained for three days. Running time, 11 reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

Universal

EMPTY SADDLES: Buck Jones, Louise Brooks—Good Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LUCKIEST GIRL IN THE WORLD: Jane Wyatt, Louis Hayward—A very pleasing comedy drama. Did well on midweek date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAN I MARRY, THE: Doris Nolan, Michael Whalen—A good Sunday picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MIGHTY TREVE, THE: Noah Beery, Jr., Barbara Read—A very fine human interest drama. The dog seemed almost human. While the dog has a prominent part in this, it is not strictly a dog picture. Noah Beery, Jr., was at his best in this. Noah Beery, Jr., has the making of another Wallace Beery type of actor. He seems to resemble his uncle, Wallace Beery, more than his father, Noah Beery. This was doubled with "Fugitive in the Sky," a good action air thriller. This program did good average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THREE SMART GIRLS: Deanna Durbin, Ray Milland—Dandy little picture and many good comments. Running time, 84 minutes. Played April 20.—Roy Pringle, Rio Theatre, Fabens, Texas. General patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March, Olivia de Havilland—Just a wonderful production. Proud to show this one. Enjoyed by all my audience. Don't pass this one up. Running time, 139 minutes. Played June 3.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

BLACK LEGION, THE: Humphrey Bogart, Erin O'Brien-Moore, Dick Foran—Excellent. Bogart swell and Dick Foran proves his worth in something other than a western. A bit strong to appeal to the feminine part of your audience. Played May 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BLACK LEGION: Humphrey Bogart, Erin O'Brien-Moore—One could not ask for a better picturization of the Black Legion, but apparently our customers have had enough of the Black Legion from the papers. This was doubled with "Three Men on a Horse," which did not help any. Business below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CALIFORNIA MAIL: Dick Foran, Linda Perry—A good western. Foran's singing excellent. Played May 11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GREAT O'MALLEY, THE: Pat O'Brien, Sybil Jason—Very good entertainment. Deserves attention in any house. Sybil Jason is a big help. Played May 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POLO JOE: Joe E. Brown, Carol Hughes—Average Joe Brown picture that will get quite a few laughs. Running time, 65 minutes. Played May 8.—Roy Pringle, Rio Theatre, Fabens, Texas. General patronage.

Shorts

Celebrity

OLD MOTHER HUBBARD: ComiColor Cartoon—Good color cartoon and took well. You make no mistake in booking these ComiColor cartoons. Running time, 7 minutes.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Columbia

BOY AND HIS DOG, A: Color Rhapsodies—Amusing and quite okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DIZZY DOCTORS: 3 Stooges—Dizzy is right but the customers love it, so why worry. Running time, 17 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

DIZZY DOCTORS: 3 Stooges—Not as good as some of the Stooges comedies, but still good for plenty of laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LET'S GO: Color Rhapsodies—A very good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOTHER HEN'S HOLIDAY: Color Rhapsodies—One of the outstanding colored cartoons of the year. Give it your best days.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SKELETON FROLIC: Color Rhapsodies—Amusing antics. This sort of thing doesn't seem to bother our young folks any.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SKIING IS BELIEVING: New World of Sports Series—Although this is out of season it is one of the best sport reels I have seen and I would just as soon play it in July as in the winter. Running time, 10 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

Educational

ANY OLD PORT: Buster West, Tom Patricola—Another great comedy from West and Patricola. You'll like it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BIG COURTSHIP, THE: Two-Reel Comedies—Poor.

—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DITTO: Two Reel Comedies—Poor comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FUN'S FUN: Two-Reel Comedies—This series is improving. This is good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCREEN TEST, THE: Buster West, Tom Patricola —Not the best this team can do, but doubtless it was all they could do with such bad material.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SEE UNCLE SOL: Song and Comedy Hits—Good acts in this with a screwy presentation set-up.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPORTS IN THE ALPS: Treasure Chest—Good single reel with some very beautiful scenery. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. General patronage.

STRIKE! YOU'RE OUT: Song and Comedy Hits—Good musical numbers make this interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SYMPHONY IN SNOW: Treasure Chest—Okay enough.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHOSE BABY ARE YOU?: Bert Lahr—A very good comedy. Plenty of fun and that is what the customers want nowadays. OK. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

BOSKO'S EASTER EGGS: Happy Harmonies—Another Happy Harmony that should please anywhere. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CINEMA CIRCUS: Musical Revue—Once again we say Metro should pattern all their two-reel musicals after this type. The folks like these first rate.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CIRCUS DAZE: Harman-Ising—Excellent color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GILDING THE LILY: Peter Smith Specialties—An interesting study in the beauty make-up art.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOW TO BE A DETECTIVE: M-G-M Miniatures —Mildly amusing.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOW TO VOTE: MGM Miniatures—Exceptionally clever. A little over some of our farmers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

QUAINT QUEBEC: FitzPatrick Travel Talks—These FitzPatrick color travelogues are well received and often receive a good hand at the close.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

REUNION IN RHYTHM: Our Gang—Very good comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SERVANT OF THE PEOPLE: Special—A very fine historical subject that all should see. Reasonably entertaining for the masses. Shows the drawing and signing of the Constitution of the U. S. A. A credit to the industry but should be furnished on the regular short program to make up for some of the poor ones we have to pay for.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TORTURE MONEY: Crime Doesn't Pay—The brutality shown in this one makes it unsavory entertainment. Suppose it does point out a good lesson, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

CHRISTMAS COMES BUT ONCE A YEAR: Color Classics—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GRAMPY'S INDOOR OUTING: Betty Boop Cartoons—Fair. Betty Boop doesn't mean a thing here. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HAWAIIAN BIRDS: Color Classics—Very good filler and the natural color adds to the beauty of the pictures and scenery. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LOVER'S PARADISE: Musical Romance—Very nice color process and this is a good filler on a short program. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MUSICAL CHARMERS: Phil Spitalny and Girl Orchestra—Phil Spitalny presents his All-Girl Orchestra again and it's excellent entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEPTUNE'S SCHOLARS: Grantland Rice Sportlights—A very unusual and entertaining short subject. —Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NEVER KICK A WOMAN: Popeye the Sailor—Good enough to please most any place.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLEASE KEEP ME IN YOUR DREAMS: Screen Song—A very fine screen song with good band. Cartoon part excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWING, HUTTON, SWING: Ina Ray Hutton and Orchestra—very good band act. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THAT'S THEIR BUSINESS: Paragraphics—A good colored reel, covering out of the ordinary business enterprises. OK.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

CAMP MEETIN': Hall Johnson Choir—Entertaining subject.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DEEP SOUTH: Negro Cast—Good of its kind. Running time, 20 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

MAJOR BOWES AMATEUR THEATRE OF THE AIR: No. 6—Not as good as some. Would say it was passable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME: Just another old Newsreel. No comment from the patrons. Worth nothing except to fill in time; maybe that's why they call it March of Time. Running time, 10 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

MARCH OF TIME: No. 8—Still not drawing any favorable comment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RHYTHM ON THE RAMPAGE: Headliner Series —A fine two reel musical with Ted Fiorito. Best band act we have had.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SINGING IN THE AIR: Headliner Series—A very nice musical that will please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VOCALIZING: Edgar Kennedy Comedies—Very poor. I pulled it after one screening.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Twentieth Century-Fox

MOVIETONE NEWS: This company excelled themselves on the Coronation Pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOVIETONE NEWS: Just ran the pictures of the Coronation and they pleased one hundred per cent. The second night some out-of-town patrons called up to see if we were running it again. Advertise this one for it is very interesting.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. General patronage.

SPORTS HEADLINERS OF 1936: Adventures of the Newsreel Cameraman—Very good review of the Olympics.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

ALPINE CLIMBERS: Mickey Mouse—Good. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Universal

EVERYBODY SINGS: Oswald Cartoons—Fair; not as good as some we have played. Running time, 7 minutes.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

GOPHER TROUBLE: Oswald Cartoons—Average cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU CAN'T GET AWAY WITH IT: Universal Special—I tried to sell this as a special attraction, but I couldn't get away with it.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Vitaphone

BACKYARD BROADCAST, THE: Broadway Brevities—Very good entertainment, enjoyed by all. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

BINGO CROSBYANA: Merrie Melodies—Very clever cartoon enjoyed by everyone. Running time, seven minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

BOULEVARDIER FROM THE BRONX: Merrie Melodies—One of the funniest of the colored cartoons. "Dizzy Dann" is a scream.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. General patronage.

OILY BIRD, THE: Ken Murray—Why call these comedies? This star is not popular with my patrons. Poor stuff. Running time, two reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

PIGS IS PIGS: Merrie Melodies—One of the best color cartoons that we have played. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

PORKY AND GABBY: Looney Tunes—A very fine black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RED NICHOLS AND ORCHESTRA: Melody Masters—Excellent. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SAY IT WITH CANDY: Virginia Verrill—Very poor entertainment. Running time, two reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

SWEETHEARTS AND FLOWERS: Broadway Brevities—Very good Broadway Brevity with some good dancing and music. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. General patronage.

VAUDEVILLE IS BACK: Johnny Perkins—Good. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

VITAPHONE BILLBOARD: Big Time Vaudeville Reel—Just fair. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

Schines Acquires Theatres

Schines, who recently opened the Bucyrus Theatre at Bucyrus, O., have acquired the only other two theatres there, the Southern and the State.

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JAPAN SHOWS GAIN IN ATTENDANCE, BUILDING

Governmental Depts. Make Use of Screen; Change Seen in Status of Foreign Product

by H. TOMINAGO
in Tokyo

Sharp increases in total attendance of motion picture theatres in Japan during 1936 couple with a marked gain in number of theatres and heightened activity on the part of the government as a source of screen product to indicate a steady forward movement for the industry in all its branches.

Official figures give the number of motion picture theatres in Japan as 1,627 at the close of 1936 against 1,586 a year previously, a gain of 41.

Total motion picture theatre attendance in 1936 is given as 202,658,784, which compares with 184,922,485 in 1935.

The 400 governmental and municipal departments and offices making pictures for propaganda and other purposes, educational and cultural, produced 22,000 subjects of various lengths, most of them from 1 to 4 reels.

Out of the 1,627 theatres operating in 1936, 1,130 play Japanese pictures exclusively, 61 offer foreign product only, and 433 exhibit mixed programs of Japanese and foreign material, increases of 13, 5 and 23 per cent respectively over 1935 figures. The increased percentage of theatres playing mixed programs indicates a widening interest of the public in foreign product and, naturally, an expanding interest of foreign distributors in the Japanese market.

The year showed an increase of 161 theatres equipped for sound, bringing the total number to 1,368, which is 84.1 per cent of the total number of theatres in Japan. The rate of installation moved up sharply in 1936.

▽

Try 5-Day Runs

The Toho interests, dedicated to a policy of 10-day runs since last fall, announced a 5-day run schedule for its houses effective May 1. This does not apply, however, to the organization's first run theatres in Tokyo. It does affect Osaka, Kyoto, Yokohama, Kobe and Nagoya. Also announced by the circuit is an all-domestic product program for the Nippon Gekijo.

While it is granted that the 5-day run policy will enable Toho to release 6 pictures a month, as against a lesser number formerly, it naturally will follow that foreign film distributors serving Toho will have the number of picture requirements increased proportionately. This is expected to offset in a measure the loss of outlet incurred by them as a result of the Nippon Gekijo all-domestic policy.

On the face of it, the development appears to have much to win favor of both domestic producers and foreign distributors. But complications are expected to more or less nullify apparent gains as efforts are made to realign subsequent run booking schedules so as to make them conform to the first run openings. For this reason, trade opinion is as yet by no means unanimous as to the wisdom of the innovation.

Want Foreign Talent

Completion of "The New Earth," produced by Arnold Franck in Japan, has set in motion a movement looking to the bringing of foreign production talent to Japan to make product of comparable character. Towa Shoji, distributor of "The New Earth," is reported to have been approached by various European producing companies with proposals for joint production ventures.

The trade hears that the main purpose of the visit of Mr. Kawakita, head of Towa Shoji, to Germany, in company with Setsuko Hara, star of the film, and Mr. Kumagai, director of Nikkatsu company, was to negotiate with European producing companies, directors and players, with a view to inviting them to Japan to make other pictures for the foreign market.

Since "The New Earth" was presented in a number of Japanese theatres there has been a demand on the part of the film-minded public for reconsideration of the present status of foreign film in Japan with an eye toward increasing the output of Japanese product for foreign exhibition. Interesting in this connection is the move of S-Y theatres, usually playing foreign pictures only, in releasing "Osaka Natsuno-Jin," a big Shochiku production, simultaneously with other first runs of the Shochiki circuit playing Japanese pictures. This is considered as direct recognition of the trend of thought current in Japan.

In the opinion of Mr. Kido, vice-president of Shochiku, expressed to Mr. Ohtani, the president, in regard to this move by S-Y theatres, it is contradictory that the majority of the more intelligent theatre goers in Japan prefer foreign product. He added that, in view of this, the Shochiku company, commencing this year, will release the pick of Japanese productions in the first run theatres which have been playing foreign product exclusively.

CRITICIZES GIVEAWAYS

"Numerous complaints from moviegoers have reached my desk recently regarding a 'give-away' practice at certain neighborhood theatres here which seems to be the shabbiest kind of deception," writes Lowell Lawrence, movie critic for the Kansas City Journal-Post.

"To bolster the box office draw of cheap movies, the houses advertise free premiums of china or glassware to every woman patron, but instead of getting the premiums when they purchase their tickets, many patrons are handed socalled 'shortage cards,' claiming that the supply of gifts has been temporarily exhausted and supposedly entitling the holders to receive the premiums at a later date.

"The practice forces many of the patrons to make repeated trips to the theatres before they are handed a trivial premium worth only a fraction of the admission charge. Additional protests have been voiced because the attractive premiums displayed in the theatre lobbies are not the ones given ticket purchasers. Several disappointed neighborhood theatregoers are so incensed over the deception of the 'free gift' racket that they believe the practice should be investigated for violation of the honest advertising laws."

Japanese Feature Total Set at 500

The prevalence of double and triple feature programs in Japan will result in the production of about 500 Japanese films during the 1937-38 season, according to Nagamasa Kawakita, head of Towa Shoji-Kaisha, distributor of European made films in Japan. Mr. Kawakita arrived in New York City Monday, on the Queen Mary. After a week in New York he plans to spend about ten days in Hollywood studying production methods.

Mr. Kawakita was accompanied by his wife and Setsuko Hara, star of the picture "New Earth." The producer also brought a print of the film which, he said, is the first Japanese picture produced with an aim for international release.

"I think the world is interested in what is being done in the Far East," he said, "and while I am here I will try to find producers who will cooperate with us in the production of pictures for distribution in every country. I hope to have some companies visit Japan and produce there."

"New Earth" which also is called "The Daughter of the Samurai" will be handled in the United States by Modern Films.

Elliott Leaves for Jungles

Clyde Elliott, producer-director; Colin Tapley, one white member of the cast, and a technical crew of Paramount, will leave Los Angeles this week for the jungles 400 miles south of Singapore to film scenes for "Booloo."

Lustig Starts Theatre Service

Dave Lustig, pioneer publicist in New York independent exhibition, and who resigned last week as treasurer and member of the Theatrical Business Representatives' union, has inaugurated a service for special theatre exploitation and publicity, with headquarters at 334 West 44th Street, New York.

Japanese Consul Bars Film

"Our National Defense Line," a propaganda film, has been banned by the Japanese consul general in Shanghai.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

PROFITABLE PLANNING

The pattern of any successful enterprise is laid out against the background of a definite plan which of course has also to do with the execution of a well-devised picture campaign. The theatreman who would obtain results must line up a logical succession of ideas whatever form they may take, and work them so that the sum total of their accomplishments comes at least within reaching distance of a set goal.

In other words, able managers are expected to know in detail pretty near where they are headed and how, which covers something more than merely following a budget breakdown and hoping for the best in boxoffice returns.

Ofttimes, certain objectives not directly connected with any single picture campaign are aimed for by open-eyed theatremen while utilizing the momentum of individual campaigns to reach the points designated. John Burhorn illustrates this concretely in the preface forwarded with his recent Quigley May Plaque entry headed "Planning Our Campaign". Burhorn wrote: "When we first decided to campaign on a more than unusual basis, as to effort and expense, we definitely had in mind the accomplishment of the following purposes:

> *Boxoffice receipts should be increased to merit the extra advertising expense.*
>
> *We desired to use the picture in such a way that constructive and friendly feeling between the public and the theatre might be increased.*
>
> *That the campaign might result in our theatre gaining additional respect and admiration from business and professional men in the community.*
>
> *That certain members of the Gayety staff interested in taking active part in the preparation of the campaign, would thereby profit in experience and knowledge and become better equipped for future usefulness in the interest of our theatre, thereby profiting themselves."*

The Round Tabler's progress along his predetermined route is best traced by a serious study of his Award campaign described on a following page. There can be little doubt that his plan scored and emphatically in putting over his show; that it scored again in strengthening Burhorn's outside contacts and personnel morale to serve him well in future campaigns.

Seek the reasons behind the success of a manager in any spot and invariably one finds a definite planning in selling his shows with as little as possible left to chance.

LATITUDE IN EXPLOITATION

From Singapore, just now comes a jubilant note written by Julius Fisher, of Amalgamated Theatres, to say that local authorities after many years have finally granted him permission to employ "girls in the flesh" for ballyhooing, doing away with the necessity of using the less effective cutout or figure, and that a girl on a street float advertising "Jungle Princess" created a sensation.

To theatremen in this country accustomed to doing about what they please to put over their attractions, Fisher's triumph may appear less than earth-shaking. But the situation of the Far East member can be pointed out in comparing the exploitation latitude allowed the American theatreman in general with the restrictions that hamper our overseas brothers.

All of which is set down to emphasize that showmen in the United States have little reason to complain as concerns outside interference with their exploitation plans which often include cooperation of the very forces that work against managers in foreign countries.

▽ ▽ ▽

READY FOR EMERGENCY

Recently, the New York newspapers carried a story about a Saturday night fire at the Capitol Theatre, on Broadway. But nothing was said about the speed, dispatch and precision with which the theatre staff took hold to the extent that a capacity audience never knew that a fire had occurred caused by a lighted cigarette in a trash basket.

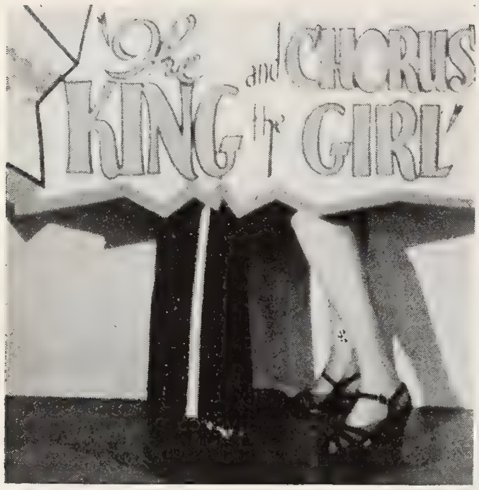
The rest of the story also bears telling.

It concerns the preparation made by Manager Herman Landwehr by regular fire-equipment inspections, panic-and-fire drills plus perfect teamwork from his staff. It concerns the immediate presence of the manager at the point of threat, the placing of vacuum sweepers to suck the smoke through open windows, the quick extinguishing of the flames, the taking of panic-stations by the staff ready to control the crowds, man the exits and house lights.

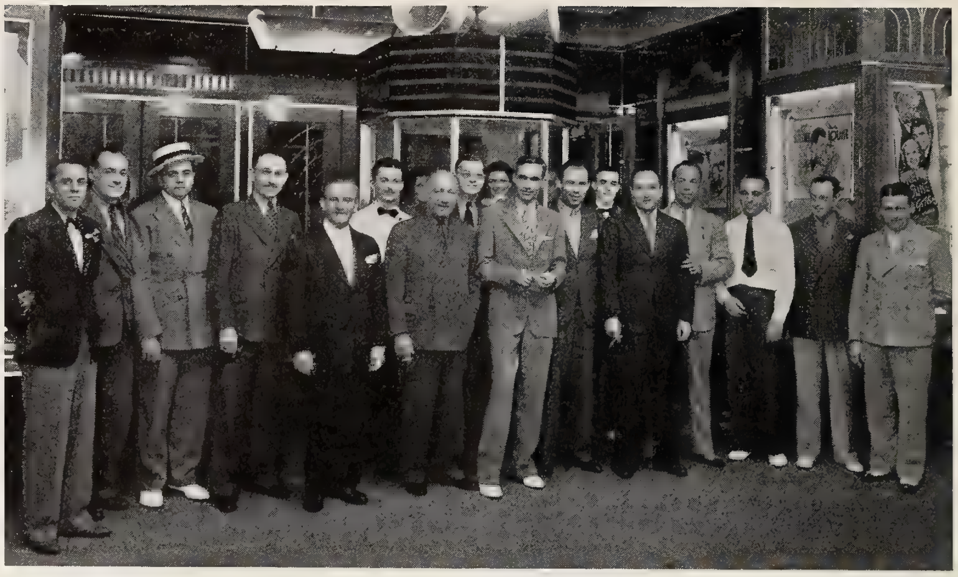
The praises showered upon Landwehr and his staff are well deserved. But more to be stressed is that the theatreman had trained his personnel religiously to meet the occasion and was in complete control when danger threatened.

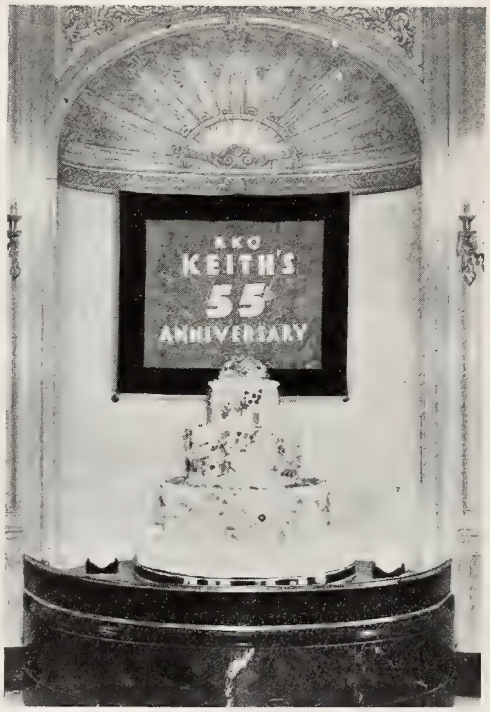
A-Mike Vogel

Round Table Pictures



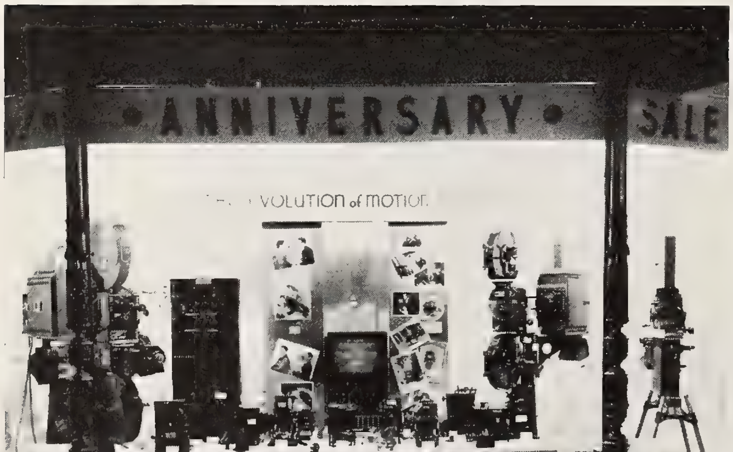
LIMBS of "king and chorus girl" behind lobby poster above were department store figures borrowed for the occasion by Manager Orville Rennie, Rivoli, Hastings, Neb. . . . For the theatre's 55th anniversary, Jack Granara, RKO Boston Keith's ad head and manager George French promoted cake shown to right. Note facsimile of star signatures. . . . Smash window in Brooklyn department store below secured by Manager Ben Simon, Loew's Metropolitan. Campaign detailed on a following page.

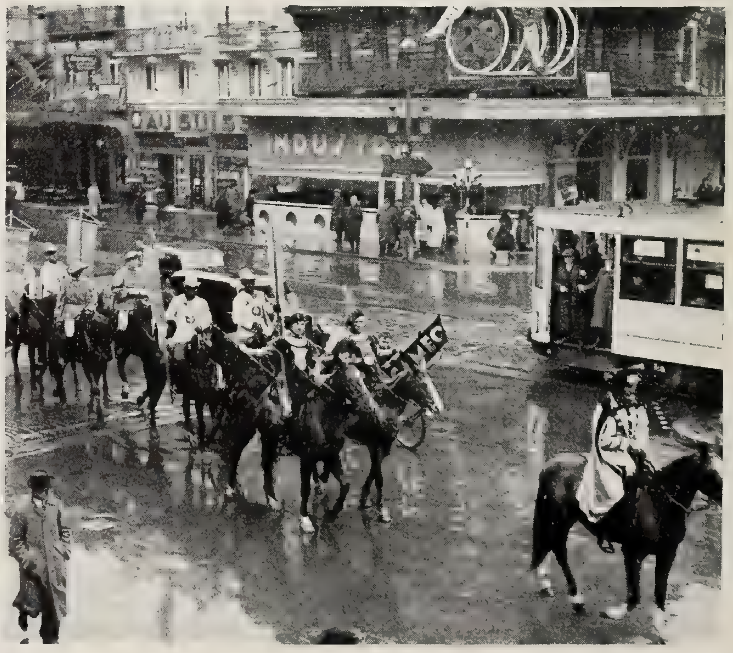




WELL known theatre executives attending the reopening of the Regent-State's circuit Majestic Theatre in Springfield, Ohio, included, left to right, Carl Chick, Roy Hardy, Mike Chakeres, D. Leonard Halper, Sidney Dannenberg, Lew Harris, Nat Wolf, L. F. Weinz, Phil Chakeres, Charles Albert, Sol Bragin, Ray Brown, R. H. Giles, George Bauer and Kroger Babb. Babb, circuit ad head, made the dedicatory address in presenting the theatre to the city. Acceptance speeches were made by the City Manager and Chamber of Commerce head.

Street stunt on "Romeo and Juliet" at the Cameo, in Brussels, arranged by R. Poelmans, MGM publicist. Campaign detailed on a following page.

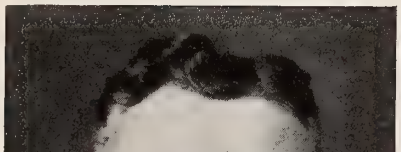




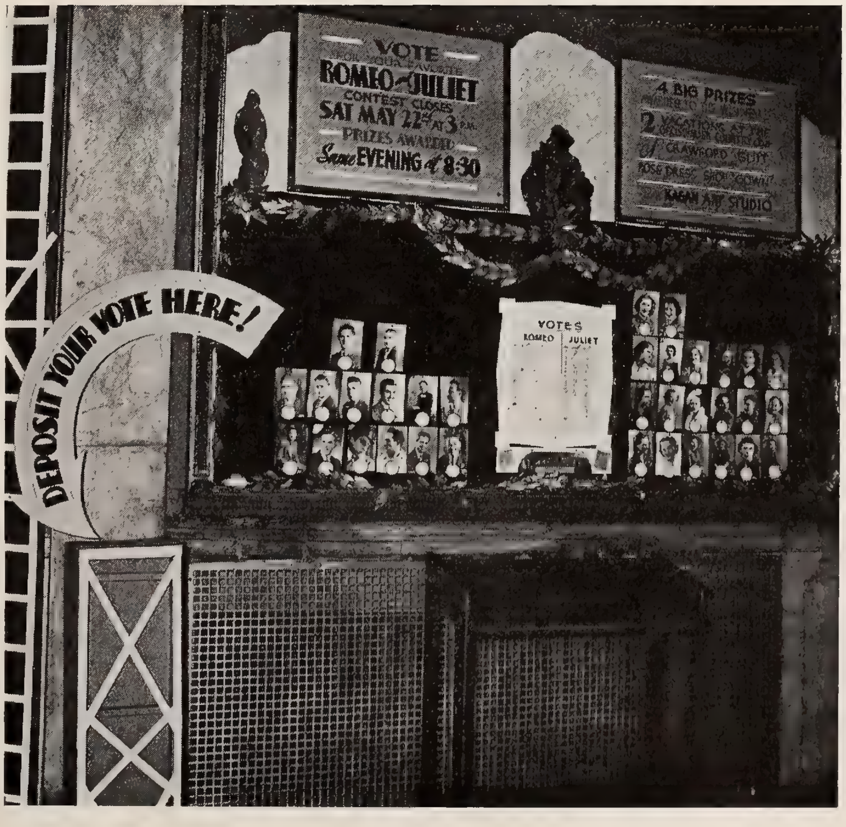
Quigley Plaque Winners For May

SAVE
STORE
WORK SHIRTS 79

ONE of the many prominent windows in the tiein made by John Burborn, part of his winning campaign on "You Only Live Once" which is set down in this issue. Every department of the store was represented, the title hooking up with a widely publicised sale.



The winners, themselves. John Burborn, manager of Indiana-Illinois circuit's Gayety Theatre, Chicago, who received the Silver Plaque for May (extreme left) and Paul Binstock, manager of Randforce circuit's Republic Theatre, in Brooklyn, New York, who was awarded the Bronze Plaque.


VOTE
ROMEO AND JULIET
CONTEST CLOSES
SAT MAY 22nd AT 3 P.M.
PRIZES AWARDED
Same EVENING at 8:30
4 BIG PRIZES
2 VACATIONS
CRAWFORD SUIT
KAGAN ART STUDIO
DEPOSIT YOUR VOTE HERE!
VOTES
ROMEO
JULIET

Binstock's lobby with photos and ballot box in contest to elect locality's Romeos and Juliets by vote. The idea and other featured exploitations on Paul's "Romeo and Juliet" campaign is described on a following page. . . . Burhorn's plant of boys carrying theatre posters in civic parade which winner also used in publicising his date on the picture.

HOTEL
YOU
ONLY
LIVE ONCE
GAYETY

QUICK REPORTS FROM THE FIELD

Jig Saw Stunt

Sears Roebuck cooperated with Howard Burckhardt, Loew's State, Providence, R. I., on "Star Is Born," by means of a jig-saw contest run in local daily with cut of Gaynor cut up and scattered through the store's ads. Readers were invited to assemble the puzzle to match the original.

Seven-day man-on-the-street broadcast put on in front of theatre with Station WPRO, questions centering about the desire of those questioned to go to Hollywood. Through tieup with store, demonstrator was planted in window to show local women the art of makeup and how they could be as beautiful as Janet Gaynor.

Boucher Promotes

Numerous stunts have been employed by Frank Boucher, Metropolitan Theatre, Baltimore, recently, to plug his attractions, one being tieup with local printer from whom he promoted 5,000 spiral bound address-telephone books in exchange for ad on back cover.

On "Internes Can't Take Money," Boucher sent postcards to all doctors in town calling attention to the medical angle in the picture and for "Waikiki Wedding" tieup with druggist was used for giveaway of fan photos.

Shakespeare Kin

Miss Joy Hathaway, direct descendant of Anne Hathaway, wife of William Shakespeare, was prevailed upon by William Nitschke, Loew's Triboro, Astoria, to lecture before an audience of 1,000 students at local high school in connection with his date on "Romeo and Juliet." Illustrated essay contest was planted in schools with prizes of the motion picture editions of the play and guest tickets to winners.

For "Maid of Salem," Bill had girl in Puritan costume distribute heralds on street. Color charts were planted in schools for a coloring contest.

Promotes Full Page

Special safety short, "Horsepower and Horsesense" booked by Charley Pincus, at the Capitol, Salt Lake City, was used for promotion of two full-page ads from local auto dealer who tied in the reel the car he was handling and also plugged the feature in the copy.

INVITES PROBATIONERS TO SEE "COURAGEOUS"

Reported by MGM's campaign service bulletin is the neat tiein made by Ernest Van Pelt for the roadshow date on "Captains Courageous" at the Geary Theatre, San Francisco. Van Pelt arranged with Judge Dunn of the local juvenile court to invite a group of boys on probation to see the picture, after convincing Hizzoner that the picture carried a great object lesson for the young probationers.

"Horizon" Contests

Historical essay newspaper contest high-lighted Raleigh Sharrock's "Lost Horizon" campaign at the Centenary Theatre, Shreveport, La., with guest tickets to those submitting best scripts on "Tibet and Its Mystery." Raleigh also planted contest on classified page offering tickets to those spotting their names. Street parade with youngsters carrying placards following bannered cars in the downtown area also attracted.

Miniatures

In the subsequent-run Commodore Theatre, Brooklyn, N. Y., Louis Fishkin for "Seventh Heaven" promoted local toy shop for a miniature assortment of illuminated houses furnished with appropriate settings to be used for his lobby display. Background with Eiffel Tower was painted in with transparent moon blinking on and off. Illuminated lampposts with street markings and three-sheets were planted at either side of display and sky blue gelatin over the spotlight made an ideal night effect.

Merchant paid for printing and distributing of tinted photos of Simone Simon with store ad on back, and imprinted blotters were distributed in schools.

Stiltwalker

Bannered stiltwalker in full dress covered streets of Morgantown, West Va., for Ken Grimes on "Star Is Born" at the Warner Theatre. Star stencils were used on sidewalks and street parade was held opening day preceded by school band and boys on bikes carrying special posters. On opening day Grimes also arranged bannered plane flight.

Art Tells 'Em

Letter sent out recently by Art Abelson on "Maytime" at the Lake, Devil's Lake, N. D., was topped by cuts showing Art and his assistant discussing coming date. Balloon copy had Abelson saying he hasn't seen Mr. (name of patron) at the theatre lately and assistant in answer suggesting Art to drop a line to patron about the picture.

Letter was addressed personally to patron listed in the balloon copy and below followed list of other coming attractions and stars.

Lead Editorial

Importance of the recent coronation newsreel pictures of the coronation was sold by Manager C. M. Pincus, Capitol, Salt Lake City, to the extent that the *Deseret News,* leading daily, gave a lead editorial to the Fox Movietone coverage, current at the theatre. Paper emphasized the date by saying that all school children be urged to see the short as a valuable study in history.

Red Hearts

Series of red compo board hearts linked together formed the basis of George Limerick's lobby setpiece on "Love Is News" at the Yale Theatre, Cleburne, Tex. Large center heart carried title done in white on the red background with heads of Loretta Young and Tyrone Power. Remaining hearts carried scene stills also heart-shaped. Entire setpiece was outlined in white border.

Fish Gag

Youngster wearing dunce cap and seated on high stool at curb fished with baitless hook in empty pail on the stunt arranged by Johnny Hart, Hal Ralston's assistant, for "That Man's Here Again," at the Ritz, San Bernardino, Cal. Copy at bottom of stool announced "you don't have to fish for laughs, see," etc.

"Time" Cover

Photostat blowups and main picture review from recent issue of *Time* magazine on "The Prince and the Pauper" were utilized by C. T. Spencer, Capitol Theatre, Hamilton, Ont., Can., for his lobby setpiece. Entire display was done in coronation colors and included cast and other credits.

TOP STUNTS OF LATE CAMPAIGNS

Scholarship

Reported by MGM exploiteer Louie Orlove via Billy Ferguson's bulletin service is campaign inaugurated by Jim Keefe, publicity director Fox Milwaukee Theatres who has arranged with the local Marquette University School of Journalism for a scholarship to one of the students in a contest on MGM pressbooks. Object will be to have students prepare trailer copy and newspaper ads and Keefe has gotten out a manual on this with complete details for interested students.

"Town" Section

Special eight-page edition of the Kilgore *Daily News,* said to be the largest newspaper section ever published in Texas on a single picture was issued with the contents entirely devoted to Knox Lamb's "Top of the Town" date at the Strand, Kilgore, Tex. Big front page headlines announced the coming attraction and as crowning touch, center spread of paper was given over to giant two-page co-op spread.

Representative

For the purpose of choosing a "personal representative" for Janet Gaynor during the run of "Star Is Born" at the Rivoli, Muncie, Ind., Leonard Sowar, city manager, Theatrical Managers circuit, and publicist Vic Sicilia tied in with morning paper on seven-day contest. Winner was local college co-ed and paper ran cut of girl posed against picture 24-sheet lobby display. Plane towing 90-foot banner was also used for further publicity.

For "Prince and Pauper," the theatremen hooked the paper to a twin-party at the opening night's show, daily running stories and shot of the guests, some 20 pairs of twins being registered.

Dog House Copy

All of the males on B. E. Garner's mailing list at the Arcadia, Ranger, Tex., were mailed postcards carrying cut of Wallace Beery and "The Old Soak" plug. Copy read "Dear Pal: Knowing you as I do, I know that you spend more time in the dog house than you do out. Something really should be done about this and if you will come down to my Opera House Friday or Saturday you will see how Wallace Beery, an 'Old Soak' like yourself, puts the deal over."

JUNE DEADLINE
MIDNIGHT, JULY 7

From date of this issue, exactly eleven days remain for entries in the Quigley Awards for the month of June. Deadline has been set for midnight of Wednesday, July 7, at which time all campaigns must be at Committee Headquarters.

The following have been asked to serve as judges: E. L. Alperson, Grand National; S. Charles Einfeld, Warner Bros. Pictures, and Robert M. Gillham, Paramount Pictures Corp.

Prize Trips

Patterned on the background of "Romeo and Juliet" for the date at the Cameo in Brussels, Belgium, H. Poelmans, MGM publicist, put on a contest for the most beautiful love stories, similar to the one arranged in Paris by E. Lapinere, head of MGM's European publicity department. The prizes were eight one-week trips to the north of Italy given by the Compagnia Italiana de Turismo.

For street bally Poelmans also created a cortege composed of nine riders dressed in style of the picture, riders carrying theatre heralds and banners. This stunt was used for four days ahead, and interest was aroused by the fact that the riders were reported to be real Cossacks. (*See photo in Round Table picture section.*)

Historic Window

Celebrating an anniversary, long established Brooklyn department store was prevailed upon by manager Ben Simon, Loew's Metropolitan to include in the celebration a window display which traced the evolution of the motion picture. The exhibit featuring various types of projection machines and photographs secured through the cooperation of International Projector Corporation. Shown were early types of Edison kinetoscopes, handdriven machines and also latest model projectors. Scene stills of old-time stars were displayed.

The window is conceded to be one of the best ever obtained in Brooklyn to advertise a theatre and to take the fullest advantage of the tiein, in addition to two large courtesy cards on either side of the display mentioning the theatre name, Ben had a 16 mm. machine placed in the window and ran special trailers on his following week's attraction. (*See photo in Round Table photo section.*)

Key to the City

Parade of local fire and police department personnel was held in Brownwood, Texas, to herald Lew Bray's "Waikiki Wedding" opening at the Lyric. Currently booked for his stage show was "Bell's Hawaiians" and at the termination of the parade at City Hall Mr. Bell presented the Mayor with a lei while Hizzonner responded by giving the showman the key to the city. Papers ran story together with photos of the presentation.

"Treasure Hunt"

Various contests highlighted Lloyd Heldman's "Shall We Dance" date at the Burns Theatre, Newport, Vt., one of which was camera idea with cash award to person coming nearest in getting snapshots of every type of advertising used by the theatre to publicize the picture. Cooperating merchants contributed prizes.

Roller skate treasure hunt was held for children, each entrant wearing a back banner, and all starting from theatre through center of town on the search. For street bally boy and girl dressed as stars on roller skates distributed heralds and giant star cutouts were planted atop low buildings in prominent situations.

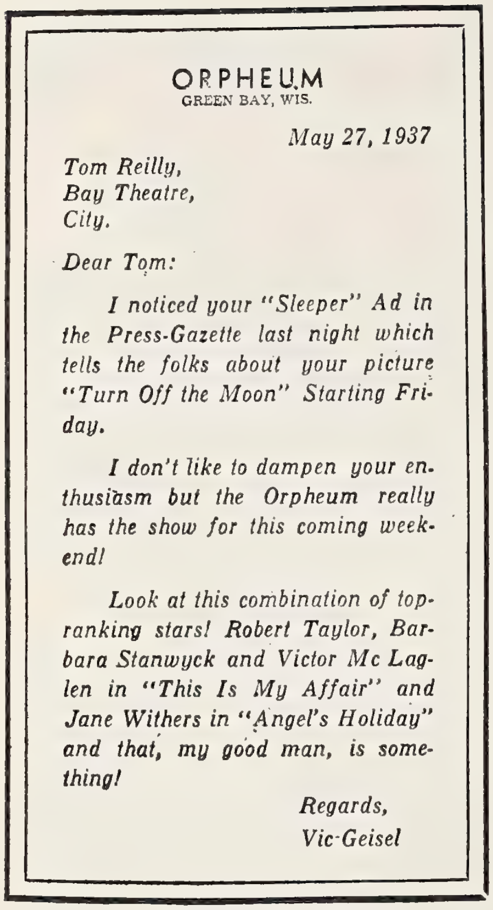
"Devil" Banner

Mammoth banner selling "The Devil Is Driving" on fence at local ball park was planted by Morris Rosenthal, Majestic, Bridgeport, Conn., to plug his date. Midget auto and motorcycle races were in session at the Park and Moisha planted clown dressed as devil driving around the track. Announcements were also made over track's p. a. system.

Trade Week Tiein

Colorful was the lobby of the Capitol Theatre, North Bay, Ont., when Jack Nelson played "Silent Barriers" during Empire Trade Week with six booths sponsored by business firms set up in his lobby. Brilliantly decorated, displays backed the Empire Trade Week's slogan "Buy Empire Goods." Merchants in turn plugged the display, picture and playdates in their windows and ads.

Dodgers were printed and distributed by the Canadian Pacific Railroad, prominent railroader addressed Rotary and Lions clubs on early construction days of the C.P.R., as depicted in the picture, and the railroad built a float which was entered in local parade.



ORPHEUM
GREEN BAY, WIS.

May 27, 1937

Tom Reilly,
Bay Theatre,
City.

Dear Tom:

I noticed your "Sleeper" Ad in the Press-Gazette last night which tells the folks about your picture "Turn Off the Moon" Starting Friday.

I don't like to dampen your enthusiasm but the Orpheum really has the show for this coming week-end!

Look at this combination of top-ranking stars! Robert Taylor, Barbara Stanwyck and Victor Mc Laglen in "This Is My Affair" and Jane Withers in "Angel's Holiday" and that, my good man, is something!

Regards,
Vic Geisel

Geisel Challenges Tom Reilly

Attractive Lobby Display Constructed for "Million"

An attractive lobby display for "One in a Million" was constructed by Harry Kriegsman, Oasis Theatre, Brooklyn, background of which was an outdoor winter scene with snowcapped mountains and trees. Entire display was shadow-boxed and bordered with cutout white metallic icicles.

In front of this was placed a cutout figure of Sonja Henie which was motivated from behind and rocked from side to side in skating fashion. Beneath this was placed a platform with a miniature white skating rink and star name in script figures, the sides were lined with cotton snow. To complete the display, cutout star heads and stills were used with blue spotlight over all.

"Tell Us What You Did"

Radio Contest Planted By Irwin on "Maytime"

Through the cooperation of a local Radio Shoppers' Guide, George Irwin, Lyceum Theatre, Duluth, Minn., planted a "Maytime" contest in which passes were given as prizes to listeners who called up and gave incorrect sentence used during the broadcast. Fan photos of MacDonald and Eddy were given to all patrons opening day, special front was built with lattice work and electrical transcription was used daily over Station KDAL.

Special stories were published in the Duluth *Herald and* Duluth *News-Tribune* with photos of MacDonald in the rotogravure section with cut lines that after the reviewers had seen the picture they unanimously voted her the most outstanding singer of the year.

Managers Combine to Plug Pictures

Reported to have attracted the attention anticipated was the novel newspaper campaign put over by three Standard-Fox circuit theatremen in Green Bay, Wis., to give an unusual twist to their coming attractions at different houses. In on the deal were Tom Reilly, at the Bay, who started the argument; Vic Geisel, at the Orpheum, and Donn Borrer, at the Strand.

It seems that Reilly advertised "Turn Off the Moon" as a "sleeper" and decidedly worthwhile seeing. Geisel started the ball rolling by a two-column type letter-ad addressed to Tom (see cut, left) in which Vic referred to the "sleeper" attraction but reserved his enthusiasm for his combination show. Reilly came back the next day in answer with a similar display (see cut, right) and in which he spoke further about his show.

Borrer joined the party on the following day with another of the two-column type letter-ads, addressed both to Geisel and Reilly, and in which he praised his picture "Waikiki Wedding" detailing the cast and hit songs. In addition Donn put in a word for the next program following at the Strand.

The tip-off on the strength of the entire campaign is the mention in every ad of the opposition's attractions and while the boys appeared to be arguing about their own shows, they all took pains to plug what the other houses were showing.

"Tell Us What You Did"

Paper Ties In With Arkin On "Mother's Day" Program

Local paper cooperated with Eli H. Arkin, Lexington Theatre, Chicago, Ill., for his "Mothers' Day" program. Paper ran application coupons in which readers were asked to fill in their mothers' names and addresses. To the first 50 applications received by the paper guest tickets were mailed. Paper also ran names and addresses of the winners.

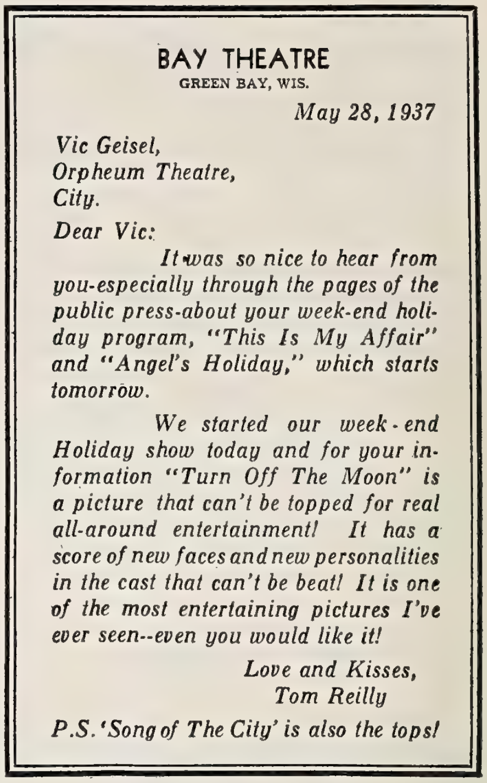
Week ahead Eli ran trailer "Next Sunday is Mothers' Day," also stressing the fact that children should bring their mothers to the movies on that day, promoted flowers were presented to the honored guests and stories run in paper.

"Tell Us What You Did"

Store Employees Enter "Star" Contest for Perry

Charlie Perry of the Aldine, Philadelphia, gave an old stunt a new twist in his campaign on "A Star Is Born." Large Department Store employing 3,500 people holds good-will meetings every morning before the opening of the store. For a week in advance of the picture, Perry arranged to have the management offer daily prizes to the employees in a song guessing contest. The announcer described the film and gave credit to Selznick, United Artists and Technicolor. Compulsory attendance guaranteed the listeners.

Store distributed 50,000 photos of Gaynor and March to the customers and the contest gave the employees added incentive to plug the picture as they circulated the gift photos.



BAY THEATRE
GREEN BAY, WIS.

May 28, 1937

Vic Geisel,
Orpheum Theatre,
City.

Dear Vic:

It was so nice to hear from you-especially through the pages of the public press-about your week-end holiday program, "This Is My Affair" and "Angel's Holiday," which starts tomorrow.

We started our week-end Holiday show today and for your information "Turn Off The Moon" is a picture that can't be topped for real all-around entertainment! It has a score of new faces and new personalities in the cast that can't be beat! It is one of the most entertaining pictures I've ever seen--even you would like it!

Love and Kisses,
Tom Reilly

P.S.'Song of The City' is also the tops!

Reilly Replies to Geisel

Sophomore Goes On Strike For Shepherd on "Live"

Gwen Williams, 19-year-old University of Miami sophomore, went on a sitdown strike in the Lincoln Theatre there for Sonny Shepherd's "Wake Up and Live" date. Papers carried stories together with art work.

Cash prizes were offered in tieup with the Miami *Tribune* to contestants submitting best gag lines in connection with cuts of Bernie and Winchell run in the paper. Prize winners' names and addresses were later listed. Blimp made announcements from air about the opening during the day at the beach and at night used four-foot neon letters.

"Tell Us What You Did"

Patterson Inaugurates Soft Ball Team at State

A recently reported successful activity at the State Theatre, Paterson, N. J., was George Patterson's soft ball game, with George sponsoring the leading baseball club. Cost to him is $6.00 to enter the league and $1.10 each week for a ball.

Games are played every night, papers coming through with stories and teams' standing and Patterson will be glad to supply an interested member with further details.

"Tell Us What You Did"

Bustin's "Maxims" Tieup

Interest was stimulated by Aubrey L. Bustin, Coliseum, London, England on his "Three Maxims" date. Through cooperation of leading merchants, Aubrey disguised himself and at specified times visited the stores tied in on the stunt. Women were invited to identify the manager and promoted prizes from the merchants were awarded winners, presentation of which took place on stage of the Coliseum.

QUIGLEY PLAQUE WINNERS FOR MAY CREATE EFFECTIVE EXPLOITATIONS

Burhorn and Binstock Secure Cooperation of Merchants, Civic Bodies, Schools and Churches in Ace Campaigns

With the announcement that a new street car line was to be opened in the section of Chicago where the Gayety Theatre is situated, Manager John Burhorn, being a director of the local Chamber of Commerce, had himself appointed assistant marshal of the street parade to celebrate the occasion. Serving in this capacity he was able to publicize his picture, "You Only Live Once," to the thousands who turned out to witness the ceremonies, the importance of which was indicated by the presence of Mayor Kelly of Chicago and other prominent citizens. The highlight of the parade as far as the theatre was concerned was a group of boys carrying posters, each one containing one letter of the title.

Also featured in the Silver Plaque winner's campaign was a tiein which the theatreman termed "taking over" one of the oldest department stores in his section of the city. Burhorn proposed to the management that they put on a storewide sale, giving the sale a name that would tie in with the picture. Theatre would be advertised in store circulars, in windows and through the various departments. The general idea that was conveyed that since folks only live once why should they not avail themselves of the many bargains the store advertised.

Banners Store and Front

To aid the tiein thousands of circulars stressing the picture title as well as merchandise were distributed throughout the entire area and paper pennants containing only the title were pasted on the windows covering a 200-foot frontage and hung throughout the store. Counter and display cards on all floors carried tiein copy. To attract additional interest one of the theatre's ushers who did clever sketch work was placed in the window and made up cards calling attention to the occasion. All in all, the cooperation proved to be very successful, Burhorn forwarding a letter from the head of the store expressing complete satisfaction with the results.

For the purpose of obtaining a buildup through contacts with leading civic figures, Burhorn addressed a letter to these leaders telling them about the picture and asking for personal opinions on what the title suggested, based on the personal experiences of the persons addressed. Letter stated the opinion would be displayed in the theatre lobby and also published in the local paper. Replies were received from such personages as aldermen, editors, clergymen, business leaders, etc., who forwarded very interesting replies. They also were attentively read by patrons when posted in the lobby and run in the daily.

The next important item in Burhorn's campaign was a tiein with the paper's cooking school wherein John agreed to run a short trailer if the paper cooperated in advertising the picture. Other advertising was secured by displaying a cutout in the lobby of the local Masonic Temple where the school was conducted. The theatreman did further good work for his date by offering to distribute the prizes at the opening of the session, at which time he took occasion to plug the picture.

MAY AWARD PHOTOS IN PICTURE SECTION

The new layout of the Round Table inaugurated in last week's issue also has to do with a bit of revamping of the monthly Quigley Plaque campaigns, so that photos of the winners and illustrations of various exploitations can be carried on one page in the Round Table picture section. The story content of the Silver and Bronze entries' highlights are treated in detail as usual.

Church cooperation was also obtained by Burhorn by interesting a local minister in using the title of the picture as a subject for a sermon. This was advertised on the church page, reprints of which were distributed by the theatre personnel. A local civic cleanup campaign was found to be another means of publicity whereby the theatreman offered guest tickets for prizes during the "week" which was mentioned in all the publicity and on posters carried by the children in a specially arranged parade.

In addition to these outstanding exploitations Burhorn sold co-op page, promoted merchants to use the title generally in advertising, placed a display in vacant store in a safety campaign on a tiein with local insurance agency, planted the photo serial strip in the local sheet, effected a tiein with a trailer manufacturer to use one of the models around town, among other good things done to publicize the picture.

Burhorn generously credits members of his staff for helpful cooperation in putting over the campaign, mentioning especially William Palmer, F. Schaefer, J. McCrea and J. Penland, who John says worked out the impressive window display on the insurance tieup above mentioned.

Also underscored by the Round Tabler was an appearance before the weekly meeting of the South Chicago Lions Club with the resultant publicity appearing in the local paper story mentioning the title. Helpful too was tiein with leading laundry in which all delivery trucks carried specially built panels and inserts placed in all outgoing packages. Further attention was called to the date by a wrecking car towing a damaged auto upon which were placed banners stressing safe driving with the title tied in. A trick old model Ford proved also to be effective for a bally and a launch prominently bannered was piloted up and down the nearby harbor.

Located in a section of Brooklyn, New York, where his patrons are hardly familiar with the works of Shakespeare and without the facilities of newspaper advertising, Paul Binstock, manager of the subsequent-run Republic Theatre, obtained wide results by working with schools, making tieups with merchants and staging a number of contests on his date for "Romeo and Juliet" at the Randforce circuit house.

To encourage graduating classes in six neighborhood schools to have their class photos taken, Paul arranged with leading photographer to distribute various cooperative advertisings such as blotters, etc., which informed the students of a special price for group photos. A large part of the ads were given over to announcements on the picture with distribution of these being arranged for by the principals of the schools concerned. To stress the entertainment value of the picture directly to his audiences, the manager also arranged to speak from the stage at various times, calling attention to the dramatic highlights of the picture in addition to its classical background.

The essay contest open to school children for the free trips to Shakespeare's birthplace was arranged for in a number of public, junior and high schools. In addition to prizes promoted from neighborhood merchants for best winning essays, Binstock also gave guest tickets. Another angle that proved effective was a tieup made with the Brooklyn Children's Museum which provided a number of interesting photos for lobby display. Special discount tickets were disposed of in four public and high schools, students being dismissed early in the afternoon to attend the matinee. Bulletins on the contest were placed in all the schools, Y. M. C. A., etc., as were the miniature stills supplied by MGM.

Puts On Unusual Contest

Most unusual was Binstock's contest tied in with neighborhood photographer for which attractive prizes were given to local boys and girls voted to be the modern Romeos and Juliets in that locality. Those interested and considered eligible had their photos taken free of charge, photos being placed in the lobby of the theatre to be voted on by patrons supplied with ballots for this purpose. The winners were given free vacations at a popular resort and other worthwhile prizes. The neighborhood was thoroughly covered with various displays, prominent among which were windows in the better stores. Besides his regular program, Binstock also effected a tiein with a chain of house furnishing stores to imprint theatre ad on inserts distributed house-to-house by the merchant. Heart-shaped imprinted muslin signs were worn by clerks in five and ten-cent stores, heralds with cooperative copy used by the more popular merchandising establishments and a street ballyhoo with one of the ushers parading through the main sections of the neighborhood dressed as Romeo was another of the effective ideas that helped Binstock in winning the Bronze Plaque for May, incidentally, the first to be won by Ranforce theatremen.

THE PASS DISCUSSION CONTINUES

YES, THEY ARE; NO, THEY'RE NOT

In the Round Table editorial page issue of June 5 some queries were set down asking opinions on what the readers thought of giving money instead of passes for certain services and contest prizes. In succeeding issues theatremen have expressed themselves pro and con and have added other observations on the general pass system and its evils.

On this page are published further opinions from interested showmen who wish to be heard on the subject. And due to its importance the discussion will be continued with expressions from other men in the field.

LARKIN VOLUNTEERS TO AID "CRUSADE"

Dear Mike:

Thanks for calling to my attention your recent comments on passes. They were very interesting and call for thought even if it hurts to think a little in this day of so much superficial thinking.

Passes are a nuisance relic left over from the days of the showmen with the loud plaid suits, gay derby, black moustache (waxed), large horseshoe diamond stick pin, cane and a date book with street address numbers of every dame who wore a hat with over a 20-inch spread and enough silk petticoats to make enough party dresses for all the guests in an up-to-the-minute society drama featuring a Park Avenue social affair. The theatre managers of today discarded about all the regalia of the old type showmen except one thing, and that is freedom to make a great fellow of himself by handing out tickets which we try to condone in one manner or another.

I am just as bad as the next one. I do it, I do it when I know better; I do it when I know it will get me nothing. The urge to give passes is like strong drink, dope, the smoking habit and many other things we do which does us harm, but we do them. An old fetish is hard to throw off. Tradition is a mighty force, the past an unyielding guide post that we use even if we know we are on a detour. Passes are a detour that takes us no place.

I am sure that you are doing a great job. I cannot discard passes unless they are discarded everywhere. I can hold down the number, I can be very careful who gets them and for what. We have built up a class that knows how to crash. They will not surrender this right all at once, but we can in time whittle down the army that does. Publicity will do it, proper approach and thinking will assist. I will do my part to help you in this crusade.

The actual managers are not the only offenders; they come from the top down and from the bottom up to the top. Houses and shows are still being papered, but the number is diminishing.

The faster passes are eliminated the better for all.—**Fred Larkin**, Resident Manager, Minnesota Amuse. Co., St. Cloud, Minn.

"PASSES ARE HELPFUL IF HANDLED PROPERLY"

Dear Mike:

Passes?

"I've written a million of 'em," as Jimmy Durante would say.

Passes have their benefits and their curses. It all depends on how the exhibitor uses them. It's true that passes have been used to get plenty of additional advertising for little or nothing to a theatre and it is also true they have been used to such excess they have become the greatest curse of the theatre.

Usually in the case of annual passes they are given to officials and notables of a city of whom the theatre is required to ask many favors. These cannot be paid for in actual cash. Usually these officials are in the habit of receiving annual passes to other entertainments and expect it from the theatres. I'm not saying that even this is right, but is a practice that has been in existence long before the days of P. T. Barnum and God help the exhibitor who first tries to break it down.

Regarding trip passes, it is not the actual value of the admission that the pass carries, but the fact that persons receiving passes deem it an honor and love to boast of this fact to their friends. Invariably they will take friends along and pay for their extra admission to be in a position of boasting they have a pass presented to them by the manager of the theatre.

There are many attractions that come into a theatre that are not "naturals," by which I mean there are no outstanding stars to pull them in. But, the picture is one that if once seen the public will go out talking about it. In such a case it is wise to give passes good for one admission, fill the house and send out many boosting patrons. Single passes drag in a lot of paid admissions with them.

There was many a road show attraction of the speaking stage put over by papering the first night. Yes, sir! Passes are O. K. if they are properly handed out, but, like the little kid playing with matches, they sometimes burn down the house.—**Vic Gauntlett**, Advertising Director, Evergreen State for in cash.

COMPLIMENTS CLUB ON PASS DISCUSSION

Dear Mike:

Your article on theatre passes in the May 22nd issue of the Herald was a timely one for me, since I am trying to break down a system that has been in effect in this theatre for over 10 years. I think a free pass is an evil when it is done on a weekly basis. The hardest habit to break is the one which gives something of value for nothing regularly, no matter what the return. Window cards, three sheets, classified ads, political favors and all regular forms of purchase by pass, create a group of patrons who become a load that seems light in view of their return, but eventually result in a definite and insurmountable bulwark to maximum business. Yet in small operations these cannot be paid for in cash.

In my situation the answer is a half-price pass with the receiver paying the tax. These are made out for one particular day with a per cent distribution out of town. The result is to build up a weak day, and yet there is no cheapening of what we have to sell.

The occasional contest pass winner is not an evil providing the contest is run properly. If you have your pass situation under control these passes are more valuable to the winner than the same amount in cash, which is demonstrated by the return in a contest for two passes . . . would they be half as much for 60, 80 cents or $1.00, or are they ever unused, as habitual free passes are? If there is NO FREE LIST AT ALL, occasional passes for real value received will not tend to reduce the value of what we are selling.

To answer a possible argument against half price passes to the effect that the merchant will not accept them, I present my operation as an example. They are the only passes we issue and we put out 200 window cards, 500 hotel circulars, 2,000 heralds and with a new policy 25 one sheets. By building up the fact that there is no such thing as a free pass, we made these half price passes of value to the receiver.

It is remarkable to me that the Round Table's value is not only measured in terms of publicity and exploitation, but can hit a current topic such as passes are with me. May I add my thanks to the many others who have found this a help to them.—**George Bannan**, Manager, Edwards Theatre, East Hampton, N. Y.

SAYS SERVICE CHARGE CURBS PASS EVIL

Dear Mike:

Been very much interested in the various expressions of the boys over the pass abuse. The 10-cent service charge and paying for three and one sheet locations in cash on a yearly basis has long been the practice in this neck of the woods. We have no city officials to salve and this deep-rooted trade practice evil has to a great extent been cured of its worst effects. Conditions vary, but if you can make the theatre manager in general do something about it, restricting it as much as he can, in time, it can be greatly curbed if not eliminated. However, I know of some cities where the political aspect is very serious and as one of the boys mentioned, services can sometimes be obtained for a pass that dollars would not compensate and the recipient would go through with propositions which a monetary consideration could not buy and which would insult the receiver if offered. The 10-cent service charge on all passes with the charge going to the "Employees Benefit Fund" is widely prevalent with many circuits, and is a curb on the evil.—**David F. Perkins**, Manager, Calvin Theatre, Northampton, Mass.

YOU ARE INVITED TO JOIN UP

KENNETH B. PARKER
manages the Tudor Super Cinema, Dewsbury, Yorkshire, England, and is no stranger to our pages since his activities have already been recorded. Parker joined his present company after having served as projectionist at a house in Bury. After three years he was appointed manager of the house and thence to his present assignment. Ken says he is a member of the Dewsbury Rotary Club and should be pleased to hear from any Rotarian manager in America.

▽

ALTON WESLEY BAKER
is publicity manager of the Interstate State Theatre, Austin, Texas, having started at Loew's Allen in Cleveland and then became floor director at the RKO Palace there. From there to the Texas in San Antonio and later moved to Austin where he served at the Paramount and from that job to the State. Alton is a graduate of the University of Texas and last year was elected associate director of the Austin Advertising Club.

▽

H. C. DEACON MAIN
now managing the Grand Theatre, Sudbury, Ont., Can., started out in Sydney, Australia, as salesman for non-synchronous sound equipment. Quit there and went to Toronto as bookkeeper, assistant theatre manager, restaurant manager and chauffeur to the boss, as he puts it. Dick says it was natural for him to get into showbusiness since he had a cousin on the English variety stage and an uncle who owned theatres and ice-skating rinks.

▽

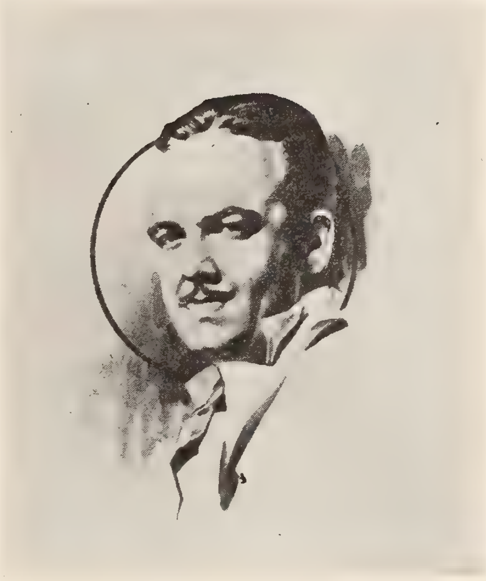
AL MAYES
is the advertising manager, house artist and projectionist at the Bryson Theatre, Bryson, Tex. Al entered showbusiness in the silent days working for R. H. McFarlane, the town had two houses and he went to work in the booth in conjunction with his other duties. Mayes says he has never worked for a circuit. Well, how about sending along some accounts of your recent publicity stunts at the Bryson, Al?

▽

WILLIAM C. RAST
out in Waco, Texas is advertising manager of the Waco Theatre. Bill has been in the business six years having started as usher at the Waco, did all jobs around the house and is now working under C. H. Stewart, city manager of the Texas Consolidated Theatres. As you doubtless know from reading our pages, Texas members are mighty active ones and we are counting on you to swell the ranks.

▽

LOU MITCHELL
manages the Century Theatre in Detroit, Mich., an independent house. Lou's first job was ushering at the Oakman, then the Tuxedo where he stayed until he was made assistant and later manager of the house. From there Mitchell went to the Ramona, then back to the Tuxedo, later opened the Redford, back again to the Tuxedo and then reopened the Century which had been closed for nearly a year.



Above is pictured WILLIAM CYL-CHAMPLIN, poster artist at Keith Memorial Theatre, Boston, who was honored by the acceptance of one of his advertising posters. Champlin, born in Cincinnati, was educated in Florida and is a protege of George Inness, Jr. The work of this artist is widely known in the theatre and out.

KARL SCHMIDT
is assistant to Murray Lafayette at the Avon, Utica, N. Y., and comes well recommended. Schmidt started as usher at the Utica, was transferred to the Stanley and from there to the Avon, where he served under the able leadership of Irwin Kay, William Leggiero and now Lafayette.

AUGUST

1st	Beginning of Word War—1914 Colorado Admitted to Union—1876
2nd	Myrna Loy's Birthday Ann Dvorak's Birthday
3rd	Dolores Del Rio's Birthday
6th	Leo Carillo's Birthday
7th	Ann Harding's Birthday
8th	Sylvia Sidney's Birthday
10th	Missouri Admitted to Union—1821 Herbert Hoover's Birthday—1874 Norma Shearer's Birthday Hugh Herbert's Birthday
11th	Jean Parker's Birthday
13th	Charles Buddy Rogers' birthday Gene Raymond's Birthday
14th	Robert Woolsey's Birthday
15th	Panama Canal Opened—1914 Napoleon Bonaparte Born—1769
17th	Mae West's Birthday
22nd	Samuel Goldwyn's Birthday Elizabeth Bergner's Birthday
25th	Ruby Keeler's Birthday
26th	U. S. Gave Suffrage to Women in 19th Amendment—1920
30th	Joan Blondell's Birthday
31st	Fredric March's Birthday Bert Wheeler's Birthday

JOHN C. HART
is the assistant manager of Warners' Ritz, San Bernardino, Cal., and started as a relief doorman at the Tower Theatre in Pasadena. After working there a year he was transferred to the Wiltern in Los Angeles and then back to the Tower. After eight months we find Hart back as assistant chief of service at the Wiltern where he remained for two years until going to the Ritz.

▽

GUNVANTLAL M. PATEL
manages the Model Talkies in Ahmedabad, India, and entered showbusiness in the production end. After serving three years in this branch, Patel swung over to theatre management. Our membership is always interested in reading of the exploitation of overseas showmen, so please be sure to send along accounts of your recent theatre activities.

▽

VICTOR G. GEISEL
manages the Orpheum Theatre, Green Bay, Wis., and he, too, starts his membership off on the right foot by sending along a contribution which has already appeared in our section. Vic started as assistant to Frank Welter at Wausau until the latter pooled his interests with Fox forming the Valley Theatres. Geisel remained with them from 1931 to 1936, when he went to Green Bay

▽

FRED A. TERRANOVA
is in West Lynn, Mass., managing the independent Uptown Theatre. Fred started at the Uptown in Boston and when they built the Paramount in Lynn was transferred there and worked up to assistant. From that point he was transferred to the Colonial in Haverhill as assistant to Ralph Tully, where he remained until 1936, and then went with Morse and Rothenberg at his present spot and when the theatre was sold to an independent Fred remained.

▽

ROBERT G. PATTERSON
out in Houston, Tex., is assistant manager for the Eastwood Theatre for the Interstate Circuit. Bob started at the Boulevard Theatre there and thence to the Bluebonnet, which was later taken over by Interstate, having started as doorman, later promoted to treasurer and on October last assumed his present job.

▽

CARL BECHDEL
manages the Liberty Theatre, Donora, Penna., and started in showbusiness during his last year in college ushering. In 1936 Carl was assistant at the Regal in Wilkinsburg, transferred from there to Greensburg in the same capacity and then to the Belmar, from which spot he was promoted to manage the Liberty.

▽

M. W. CANTRELL
is in Lenoir, N. C., managing the Imperial Theatre for Wilby-Kincey. Since members of that circuit are well represented in our pages, we welcome this newcomer and extend a cordial invitation to him to keep us posted on his activities so that they may be published in our section.

UNITED ARTISTS AIDING MOVE TO COLOR FILMS

Goldwyn Announcement Followed by Disclosure of Other Producers' Technicolor Plans

Samuel Goldwyn's definite commitment to color—Technicolor—production has been followed by announcements similar in kind but less in degree from his fellow United Artists producers, David Selznick and Walter Wanger; by a statement from George Schaefer, United Artists general manager, that the swing to color "will revolutionize the industry"; by the news that Technicolor will double the capacity of its Hollywood laboratory, and by publicity releases from other process owners, one of which reported the return of William Fox to the industry as an executive of British Chemicolour.

The United Artists trend under which that company will release from nine to 12 color productions in the 1937-38 season has not been followed noticeably, however, in product announcements of other major companies. Metro-Goldwyn-Mayer, Twentieth Century-Fox and Universal have no color features scheduled; Paramount will make "Ebb-tide" and possibly one other in that medium; RKO has not announced any although "Victoria the Great," Herbert Wilcox feature made in England for release through RKO in the United States will have a coronation pageant done in color, and Warner Brothers will make at least two, "Valley of the Giants" and "Gold Is Where You Find It."

Within a week after Mr. Goldwyn's statement a publicity release from the Walter Wanger offices noted the fact John Cromwell had been signed to direct "Arabian Nights" in Technicolor. The picture, to star Sylvia Sidney, Madeleine Carroll, Charles Boyer, Henry Fonda and Joan Bennett, is set for early production. Mr. Wanger recently completed his "Vogues of 1938," also in Technicolor.

A few days later Selznick International Pictures announced preparations for the filming of "Nothing Sacred" in Technicolor. A special effects crew this week was in New York shooting background scenes for the production. The color theme was stressed in the announcement which said, "They (the crew) will concentrate on all the nuances of shade and color hidden in the impressive skyline, catching all the chromatic moods of the city from morn to midnight."

Characterizing Mr. Goldwyn's announcement as a "clarion call to the rest of the industry," Mr. Schaefer said in a statement to the press:

"Motion pictures in natural color will inevitably have the same revolutionary effect in the amusement world as the introduction of sound pictures had some nine years ago. Furthermore, the wholehearted use of color is a logical step in a business which caters to world-wide audiences. . . . Just as sound lifted movies to a new high in the realm of entertainment, so will color enhance the inherent properties of motion pictures in the modern world."

Pictures of the coronation of King George VI and Queen Elizabeth, to be released July 15th by Twentieth Century-Fox, are expected to mark a new point in the advancement of Technicolor. Critics and industry representatives who viewed the three-reel feature at a recent showing in New York said the fitness of the subject to the medium and popular interest in the event itself insured an excellent reception for the picture and predicted it would be a strong factor in securing public acceptance for color.

The pictures include shots of members of the royal family and of peers in their coronation robes and scenes of the procession. No Technicolor pictures of the actual ceremony in Westminster Abbey were taken, however.

Laboratory Expansion Set

Technicolor plans to spend $1,500,000 in an expansion program that will double its laboratory facilities, according to a company announcement. Work will start when Dr. Herbert T. Kalmus returns from London. The present Hollywood and London plants are said to be booked to capacity.

Results of a man-in-the-street-poll conducted in Providence, R. I., and Akron, O., as announced by the Samuel Goldwyn publicity office, were distinctly in favor of the color picture. Of 120 members of an audience in the Rhode Island city 86 expressed a definite preference for color and of the remaining 34 several admitted they had never seen one and others indicated that better color pictures might result in a change of heart.

"A more intimate poll conducted by a reporter on the Akron *Times-Press* among 17 citizens," the Goldwyn publicity continued, "brought 14 enthusiastic votes for color and the information that all had seen the recently released Selznick Technicolor picture, 'A Star Is Born,' and considered it the best color picture to date."

In an editorial which professed to see "dark clouds upon the horizon of Hollywood," the Kansas City *Star* predicted a production upheaval similar to that experienced with the advent of sound.

"While it is not probable that the motion picture industry will be as badly upset by color as it was by sound, it is already apparent that there will have to be some important readjustments," the paper said. "Some actors and actresses will fall by the wayside—unable to photograph well in color. New technique in makeup, lighting and staging will have to be evolved. New stars will arise.

"That is the history of all progress. There are always some who meet disaster with the changes. But out of it all usually comes something which is beneficial to the world as a whole."

Other Processes Active

Development of a mechanical, electrically-controlled optical printer capable of turning out 1,000,000 or more feet of color film a day has been claimed by the Telco Corporation, which recently announced a new color system. The machines are under construction at the Tickle Engineering Works, Brooklyn, N. Y., under the supervision of Robert Hoyt, president of Telco, who plans to install them in a Hollywood laboratory. E. T. Oakland, head of the production staff of the corporation, was in Hollywood this week completing arrangements for the plant.

William Fox, former motion picture executive, who has been inactive in the industry for several years, will develop a new English color process British Chemicolour, in the United States as an executive of that company, it was announced recently. Immediately after the news of his association with the British company was published Mr. Fox made a trip to Hollywood, where he conferred at length with several of his former associates.

Columbia to Have Courses on Films

Columbia University will establish a new academic unit devoted to the study of motion pictures as an important art form and as a growing social force.

The division, to be known as Film Study, will offer two courses on the motion picture industry and in addition will sponsor an amateur motion picture show. The first course, designed for laymen desiring to acquire information about the industry without serious study, will be entitled "Motion Picture Parade." It will be a series of twenty film showings and discussions in the McMillin Academic Theatre, Broadway at 116th Street, New York City. The series will be held on Wednesday evenings, starting October 27th, and the showings will be of old and new, domestic and foreign, fictional and documentary, and silent and sound films.

Speakers at the sessions will include Gilbert Seldes, Fritz Lang, William J. Fadiman, Paul Strand, Mark Van Doren, Captain John Lang, Julian Bryan, William de Mille, Terry Ramsaye and Morris Ernst.

The second course will be a twenty-eight-week series to be given in cooperation with the Museum of Modern Art Film Library at its headquarters Tuesday evenings. It will start in September and enrollment will be limited to 30 students.

The amateur motion picture show will be presented in April. Prize winning films taken in England, Scotland, Czechoslovakia, Austria, Australia, Holland, France, Canada and the United States will be shown.

Harlow Decision Pending

While Metro-Goldwyn-Mayer is proceeding with the completion of "Saratoga," this decision does not make it necessarily conclusive that the final Jean Harlow picture will be released with the late star in it, it was said this week. Indications point toward this eventuality, however, as Metro reports the public, by hundreds of letters, feels identically about it.

Meanwhile, it was shown in Hollywood that Miss Harlow left her entire estate to her mother, Mrs. Jean Bello, as her will was filed for probate in Los Angeles. Her property was estimated to be worth between $100,000 and $1,000,000.

In both Canada and the United States, it is reported, pictures made by Miss Harlow as far back as "Hell's Angels," are being demanded by patrons, with her latest vehicles being booked for regular re-issue runs by MGM.

Now Want Filmland Name

The drive of Culver City, Cal., to capitalize on the name of Hollywood, which is not a town in itself but a part of Los Angeles, has turned away from the original selection which caused hundreds of protests of Hollywood citizens last week, and this week is asking its voters to approve "Filmland" as the new name of the town.

A filming tour of the country for historical, cultural and scenic scenes for a picture entitled "Symphony of the American Highways" has been completed. The trip was sponsored by Arthur Ziehm and Herbert von Schoellenbach headed the camera crew.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ADVANCE

Coming

Title	Star		Running Time	
		Rel. Date	Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37		

AMBASSADOR-CONN-MELODY

Title	Star		Running Time	
		Rel. Date	Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†	66	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harlene Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Don't Fall in Love	Pinky Tomlin	July 12,'37†		
Fighting Texan, The	K. Maynard-Elaine Shepard	June 22,'37†		
Young Dynamite	Frankie Darro	July 3,'37†		

BURROUGHS-TARZAN

Title	Star		Running Time	
		Rel. Date	Minutes	Reviewed
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		

CELEBRITY

Coming

Title	Star		Running Time	
		Rel. Date	Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star		Running Time	
		Rel. Date	Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

COLUMBIA

Title	Star		Running Time	
		Rel. Date	Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil Is Driving, The	Richard Dix-Joan Perry	June 25,'37†	68	
(See "In the Cutting Room," Feb. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37†		
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†	60	
Law of the Ranger	Bob Allen-E. Shephard	Feb. 26,'37†	57	
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†	65	
(See "In the Cutting Room," Mar. 20,'37.)				
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	May 29,'37
Man Who Lived Twice, The (G)	Marian Marsh-Ralph Bellamy	Sept. 25†	73	Oct. 24
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 28
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 18
(Exploitation: Dec. 5, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37†	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†	54	
(See "In the Cutting Room," Nov. 7.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†	59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†	58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
Black Torrent	Jack Holt-Mae Clarke			
Dangerous Adventure, A	Don Terry-Rosalind Keith			
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37†	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Flashing Skates	Chas. Quigley-Rita Hayworth			
I'll Take Romance	Grace Moore-M. Douglas			
It Can't Last Forever	Betty Furness-Ralph Bellamy	July 15,'37†		
It Happened in Hollywood	Richard Dix-Fay Wray			
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours	Francis Lederer—M. Carroll			
Life Begins with Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92.)				
Man Behind the Law, The	Otto Kruger-Jacqueline Wells			
(See "In the Cutting Room," June 12,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37†	59	
Park Avenue Dame	Fay Wray-Richard Arlen			
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37†		

CRESCENT

Title	Star		Running Time	
		Rel. Date	Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37†	*60	June 19,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17
Right to Kill, The	Tom Keene-Lorraine Hayes	May 12,'37†		
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37†		

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Raw Timber	Tom Keene-Peggy Keys	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star		Running Time	
		Rel. Date	Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10†	90	
Dreams of Love (English titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Radey-Szoke	Nov. 1†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
Salary $200 Monthly	Javor-Folop	Dec. 31†	82	
Scotchman in Hungary	Rade-Oresi	Apr. 12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec. 26†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sweet Stepmother	Maria Tasnadi	Sept. 15†	90	
(English titles)				
Three Spinsters	Emilie Markus-Rajnay	Dec. 1†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†	74	
Kilou, The Killer	Technicolor	Oct. 1	60	June 1,'35
Mysteries of Notre Dame		Oct. 1	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 8
(Exploitation: Dec. 5, p. 79.)				
Case of the Stuttering Bishop, The 176	Donald Woods-Ann Dvorak	June 5,'37†	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	58	Aug. 9
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37†	61	Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	96	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
(Exploitation: May 29.'37, p. 66.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 19
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde	Glenda Farrell-Barton MacLane			
Alcatraz Island	John Litel-Ann Sheridan			
Campus Scandals	Frank McHugh			
Devil's Saddle Legion, The	Dick Foran-Anne Nagel			
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37†		
Ever Since Eve 162	Marion Davies-R. Montgomery	July 17,'37†		
(See "In the Cutting Room," May 1,'37.)				
First Lady	Kay Francis-Preston Foster			
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
Gold Is Where You Find It	George Brent-O. de Havilland			
Grand Opera Goes West	Dick Foran-Virginia Dale			
Great Garrick, The	Brian Aherne-O. de Havilland			
Hollywood Hotel	Ginger Rogers-Dick Powell			
It's Love I'm After	Leslie Howard-O. de Havilland			
(See "In the Cutting Room," May 29,'37.)				
Life of Emile Zola, The	Paul Muni-Gale Sondergaard			
Mr. Dodd Takes the Air	Kenny Baker-Jane Wyman			
Pit and the Pendulum, The	Patric Knowles-Mary Maguire			
Radio Jamboree	Dick Foran-Jane Wyman			
San Quentin (G)	Pat O'Brien-Humphrey Bogart		*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37†	*60	June 12,'37
Varsity Show	Dick Powell-Fred Waring			
(See "In the Cutting Room," May 29,'37.)				
War Lord 164	Boris Karloff-Beverly Roberts			
(See "In the Cutting Room," Apr. 10,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustalo	Nina Afentaki	Oct. 11†	95	
Exo Ftohea	B. Argyre	Sept. 20†	96	
Far from the Crowd	Mary Tsagonis	Apr. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	70	Dec. 8
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	74	Sept. 12
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 31
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 10
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 13
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37†	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Talk of the Devil (G)	Ricardo Cortez-Sally Eilers	June 1,'37†	76	May 22,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†	65	Aug. 29
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	Geo. Arliss-Margaret Lockwood			
Gangway	Jessie Matthews			
King Solomon's Mines 3618	Cedric Hardwicke-Roland Young	July 17,'37†		
(See production article, May 22,'37, p. 16.)				
Non Stop New York	Anna Lee-Desmond Tester			
Two of Us	Jack Hulbert-Gina Malo	July 10,'37†	64	
Where There's a Will	Will Hay	July 26,'37†		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37†	63	
Captain Calamity 128	George Houston-Movita	Nov. 29†	66	
Devil On Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 8
Forever Yours (G) 155	Benjamino Gigli	May 15,'37†	70½	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar. 27,'37†	77	
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	64	Oct. 17
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37†	49	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37†	71½	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37†	58½	Aug. 28
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Sing, Cowboy, Song (G) 145	Tex Ritter-Louise Stanley	May 22,'37†	59	June 5,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4†	79½	Sept. 19
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June 18,'37†		
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37†	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	73	June 6
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	July 16,'37		
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Sept. 3,'37	76½	May 29,'37
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras 207	Thunder-Rex	Aug. 20,'37		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Love Takes Flight 206	Bruce Cabot-Beatrice Roberts	Aug. 13,'37		
Murder at the Rancho	Ken Maynard			
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37†		
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Rendezvous in the Alps 199	Jane Baxter-Anthony Bushell	July	23,'37†	75	Oct. 10
(Reviewed under the title, "Dusty Ermine.")					
Renfrew of the Mounted					
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37†		
Shadow Strikes, The 202	Rod La Rocque-Lynn Anders	July	9,'37		
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July	30,'37		
Snow Covered Wagons					
Something to Sing About	James Cagney				
Spy of Napoleon (G)	R. Barthelmess-D. Haas			98	Oct. 10
Stars and Stripes					
Tex and the Boy Scouts	Tex Ritter				
Trailing Trouble 208	Ken Maynard	Aug.	27,'37		

GUARANTEED

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct.	1†	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar.	1,'37†		
Luck of the Irish	Richard Hayward	Sept.	15†		
Oil Raider, The	Buster Crabbe	Nov.	1†	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct.	15†		
White Ivory	Jack Mulhall	Dec.	1†	69	
Coming					
Early Bird, The	Richard Hayward				
Irish and Proud of It	Richard Hayward				

HOFFBERG

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb.	10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan.	10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct.	1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov.	15†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb.	10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept.	1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct.	15†	82	
Uncle from America	Czeck Film	Dec.	15†	90	
Voice of India	Hoefler Expedition	Nov.	1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept.	1†	82	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar.	1,'37†	85	Mar. 20,'37
Coming					
Crime of Voodoo	Fredi Washington			83	

HUNGARIA

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Exception Granted	I. Raday-Klari Tolnay	June	11,'37†	9 rls.	
Extra, Extra!	Gy. Kabos	Feb.	20,'37†	8 rls.	
Honeymoon On Cut-Rate	P. Javor-I. Agai	Feb.	6,'37†	8 rls.	
Pay, Madame	P. Javor	May	30,'37†	8 rls.	
Coming					
Affair of Honor	Gy. Kabos	Sept.	11,'37	9 rls.	

IMPERIAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec.	1†	80	June 6
High Hat	Frank Luther-Dorothy Dare	Jan.	1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb.	1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov.	1†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37†	90	
Coming					
Deerslayer					
I Demand Payment	Betty Burgess-Jack LaRue				

INVINCIBLE

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov.	5†	96	

METRO-GOLDWYN-MAYER

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec.	25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)					
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct.	16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov.	20†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov.	27†	108	Nov. 21
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)					
Camille (A) 639	Greta Garbo-Robert Taylor	Jan.	1,'37†	108	Dec. 19
(See production article, Dec. 24, p. 16; exploitation: Jan. 2,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)					
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June	25,'37†	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)					
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan.	22,'37†	71	Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June	11,'37†	111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)					
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept.	18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)					
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb.	26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar.	12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec.	11†	72	Oct. 31
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr.	23,'37†	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67.)					
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept.	4	180	Apr. 5
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)					
Hell Divers (G)	Clark Gable-Wallace Beery	June	4,'37†	109	Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb.	19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)					
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct.	9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct.	2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov.	20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)					
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov.	13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb.	5,'37†	65	Feb. 6,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan.	29,'37†	81	Jan. 30,'37
Married Before Breakfast	Robt. Young-Florence Rice	June	18,'37†	70	
(See "In the Cutting Room," June 12,'37.)					
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar.	26,'37†	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69.)					
Mister Cinderella 707	Jack Haley-Betty Furness	Oct.	23†	78	
Night Must Fall (A) 727	Robt Montgomery-R. Russell	Apr.	30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37†	67	Feb. 6,'37
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept.	25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct.	30†	74	Nov. 21
Parnell (G) 722	Clark Gable-Myrna Loy	June	4,'37†	119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)					
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar.	19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)					
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr.	16,'37†	127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70.)					
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec.	18†	74	Dec. 18
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37†	69	Mar. 27,'37
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept.	11†	78	July 11
(Exploitation: Dec. 26, p. 70.)					
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov.	8†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)					
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37†	66	May 8,'37
Trader Horn (G)	Harry Carey-Edwina Booth	May	reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan.	8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37†	64	Jan. 2,'37
Coming					
Between Two Women 737	Virginia Bruce-Franchot Tone	July	9,'37†		
Bride Wore Red, The	Joan Crawford-Franchot Tone				
Broadway Melody of 1937	Eleanor Powell-Robt. Taylor	July	23,'37†		
(See "In the Cutting Room," June 12,'37.)					
Double Wedding	William Powell-Myrna Loy				
Emperor's Candlesticks, The 733	William Powell-Luise Rainer	July	2,'37†		
(See "In the Cutting Room," May 22,'37.)					
Firefly, The	Jeanette MacDonald-Allan Jones				
Good Earth, The)A) 741	Paul Muni-Luise Rainer	Aug.	6,'37†	138	Feb. 6,'37
(See production article, July 11, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94.)					
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July	2,'37	90	Apr. 28,'34
Marie Walewska	Greto Garbo-Charles Boyer				
Naughty Marietta (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37	106	Mar. 2, 35
Saratoga	Clark Gable				
Topper 738	Constance Bennett-Cary Grant	July	16,'37†		
Umbrella Man	George Murphy-Rita Johnson	July	30,'37†		

MONOGRAM

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Coming					
Atlantic Flight	Dick Merrill	Aug.	20,'37		
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July	4,'37		
Boy of the Streets	Jackie Cooper	Aug.	30,'37		
Hoosier Schoolboy	Mickey Rooney-Anne Nagel	July	7,'37		
Legion of Missing Men	Ralph Forbes	June	28,'37		
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Aug.	11,'37		
Outer Gate	R. Morgan-K. Linaker	Aug.	4,'37		
Paradise Isle	W. Hull-Movita	July	21,'37		
Riders of the Dawn	Jack Randall	July	14,'37		
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37	65	Feb. 15,'36
Thirteenth Man	W. Heyburn-I. Courtney	June	30,'37		

PARAMOUNT

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct.	23†	62	Nov. 21
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov.	6†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct.	9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)					
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb.	26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan.	15,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan.	29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)					

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 28
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 22,'37†	77	Jan. 30,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 5
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 9,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Great Gambini, The	Akim Tamiroff-Marian Marsh	June 11,'37†		
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29†	72	Nov. 14
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
Hotel Haywire (G)	Leo Carrillo-Mary Carlisle	June 4,'37†	*65	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37†	*75	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 16,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	78	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Last Train from Madrid (G)	Lew Ayres-Dorothy Lamour	June 25,'37†	*75	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	92	May 1,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Mountain Music (G)	Bob Burns-Martha Raye	June 18,'37†	*75	June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 6
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37†	75	May 22,'37
North of the Rio Grande 3670	William Boyd-George Hayes	June 18,'37†		
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20, 37
(Exploitation: May 29,'37, p. 67.)				
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Glady George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 8
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen	Wm. Gargan-Orien Heyward			
Angel	Marlene Dietrich-H. Marshall			
Artists and Models	Jack Benny-Gail Patrick			
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†		
Double or Nothing	Bing Crosby-Mary Carlisle			
Easy Living	Jean Arthur-Edw. Arnold	July 30,'37†		
Ebb Tide	Oscar Hamolka-Frances Farmer			
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
(See "In the Cutting Room," June 12,'37.)				
Forlorn River	June Martel-Larry Crabbe	July 2,'37†		
Good Night Ladies	Eleanore Whitney-Johnny Downs			
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Hopalong Rides Again	William Boyd-George Hayes			
Midnight Madness (G)	Warren William-Mady Correll	July 2,'37†	*60	June 12,'37
On Such a Night	Karen Morley-Grant Richards			
Rustlers' Valley 3671	William Boyd-George Hayes	July 23,'37†		
(See "In the Cutting Room," May 15,'37.)				
She's No Lady	Ann Dvorak-John Trent			
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
This Way Please	C. (Buddy) Rogers-Betty Grable			
Wild Money	Edward Everett Horton	July 9,'37†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	58	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37†	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27, 37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 28
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37†	58	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Dangerous Holiday 6026	William Bakewell-Lynn Roberts	June 7,'37†		
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†		
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Lawless Land 6322	Johny Mack Brown-L. Stanley	Nov. 23†	55	
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†		
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 8
Rhythm in the Clouds 6017	Warren Hull-Patricia Ellis	June 21,'37†	63	
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5
Three Mesquiteers, The (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Yodelin' Kid from Pine Ridge 6308	Gene Autry-Betty Bronson	June 14,'37†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37†		
Borrowed Trouble	Olsen and Johnson			
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37†		
(See "In the Cutting Room," May 15,'37.)				
Love Ahoy	Weldon Heyburn-Jeanne Madden			
Meet the Boy Friend	Carol Hughes-David Carlyle	July 5,'37†		
(See "In the Cutting Room," June 12,'37.)				
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†		
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37†		
She Didn't Want a Sheik	Ramon Novarro-Lola Lane	Aug. 2,'37		

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37†	58	June 12,'37
Big Game, The (G) 702 (Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
Border Cafe (G) 730	John Beal-Armida	June 4,'37†	*65	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.)	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
Daniel Boone (G) 781 (Exploitation: Oct. 31, p. 74; Apr. 24,'37, p. 91.)	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Hollywood Cowboy 783 (See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)	George O'Brien-Cecilia Parker	May 28,'37†		
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Mary of Scotland (G) 634 (See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13,'37, p. 80.)	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37†	*65	May 29,'37
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640 (See production article, Aug. 22, p. 16.)	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714 (Exploitation: Dec. 26, p. 71.)	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37†	*70	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85.)	Fred Astaire-Ginger Rogers	May 7,'37†	116	May 8,'37
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
Swing Time (G) 637 (Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 82; June 5,'37, p. 67.)	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37†	74	June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26
Toast of New York 719 (See "In the Cutting Room," Feb. 27,'37.)	Edward Arnold-Frances Farmer	June 11,'37†		
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643 (See "General Delivery," "In the Cutting Room," Oct. 3.)	Gloria Stuart-Lee Tracy	Dec. 4	67	
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37.	82	Oct. 17
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Winterset (G) 703 (Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
You Can't Buy Luck (G)	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute	James Ellison-Marsha Hunt			
House in the Country (See "In the Cutting Room," June 12,'37.)	Fred Stone-Marjorie Lord			
Life of the Party, The	Gene Raymond-Harriet Hilliard			
Make a Wish	Bobby Breen-Marion Claire			
Music for Madame	Nino Martini-Joan Fontaine			
New Faces of 1937	Joe Penner-Harriet Hilliard	July 2,'37†		
On Again—Off Again (See "Easy Going," "In the Cutting Room," May 22,'37.)	Wheeler and Woolsey	July 9,'37†		
Stage Door	Kath. Hepburn-Ginger Rogers			
Super Sleuth (See "In the Cutting Room," May 22,'37.)	Jack Oakie-Ann Sothern	July 16,'37†		
Take the Heir (See "In the Cutting Room," May 22,'37.)	Guy Kibbee-Cora Witherspoon	July 23,'37†		
Vivacious Lady	Ginger Rogers-James Stewart			
Windjammer (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth			
You Can't Beat Love (G)	Preston Foster-Joan Fontaine	July 25,'37†	*60	June 5,'37

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'37
Singing Buckaroo, The (See "In the Cutting Room," Nov. 21.)	Fred Scott	Spectrum	Jan. 15,'37†		
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23†	70	Oct. 24,'31
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	71	May 8,'37
As You Like It (G) 711 (See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726 (Exploitation: Feb. 13,'37, p. 89.)	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
Big Business (G)	Jed Prouty-Spring Byington	June 18,'37†	61	Apr. 17,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May 21,'37†	71	
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 29
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dimples (G) 715 (Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
Girls' Dormitory (G) 702 (Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
Great Hospital Mystery, The 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 19
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17.)	Jane Darwell-Lois Wilson	Dec. 11†	67	
Lloyds of London (G) 735 (Exploitation: Nov. 21, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 26
Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.)	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
One in a Million (G) 722 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713 (Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
Ramona (G) 707 (See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
Reunion (G) 717 (Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
Road to Glory, The 706 (Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)	Fredric March-Warner Baxter	Sept. 4†	101	June 6
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
She Had to Eat (See "In the Cutting Room," Mar. 27,'37.)	Rochelle Hudson-Jack Haley	June 11,'37†		
Sing and Be Happy (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June 25,'37†		
Sing, Baby, Sing (G) 703 (Exploitation: Dec. 12, p. 84.)	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725 (Exploitation: Feb. 13,'37, p. 86.)	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Rob't Taylor	May 28,'37†	*90	May 22,'37
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37
To Mary—With Love (G) 701 (Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37†	82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Feb. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born Reckless	Rochelle Hudson-Brian Donlevy	July 9,'37†		
(See "In the Cutting Room," May 29,'37.)				
Californian, The	Ricardo Cortez-Marjorie Weaver	July 16,'37†		
Charlie Chan on Broadway	Warner Oland-Joan Marsh			
Danger—Love at Work	Ann Sothern-Jack Haley			
Heidi	Shirley Temple-Jean Hersholt			
Lady Escapes, The (G)	Gloria Stuart-Michael Whalen	July 23,'37†	*65	June 5,'37
Lancer Spy	Peter Lorre-Dolores Del Rio			
Love Under Fire	Loretta Young-Don Ameche			
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven	Claire Trevor-Michael Whalen			
(See "In the Cutting Room," Apr. 17,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37†	*95	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Thin Ice	Sonja Henie-Tyrone Power			
(See "In the Cutting Room," May 29,'37.)				
Too Much Limelight	Jed Prouty-Spring Byington			
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field		66	Apr. 17,'37
Wee Willie Winkie	Shirley Temple-V. McLaglen	July 30,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Wild and Wooly	Jane Withers-Robt. Wilcox			
You Can't Have Everything	Alice Faye-Don Ameche			
(See "In the Cutting Room," May 15,'37.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Ernold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan.30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
(Exploitation: June 12,'37, p. 96.)				
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	79	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)				
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Sept. 4†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27†	83	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84.)				
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p.92.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	80	Mar. 6,'37
Dead End	Sylvia Sidney-Joel McCrea	Aug. 27,'37		
52nd Street	Warner Baxter-Pat Paterson	Sept. 3,'37		
Goldwyn Follies		Dec. 25,'37		
Gone with the Wind				
Hurricane	Dorothy Lamour-Jon Hall	Nov. 1,'37		
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 8,'37†	82	June 19,'37
Nothing Sacred	Carole Lombard-Fredric March			
Prisoner of Zenda	Ronald Colman-M. Carroll	Aug. 20,'37		
Stella Dallas	Barbara Stanwyck-John Boles	Aug. 6,'37†		
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison		82	June 12,'37
Tom Sawyer	Tommy Kelly	Sept. 17,'37		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Walter Wanger's Vogues of 1938	Warner Baxter-Joan Benett	July 30,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car 1004	Robert Wilcox-Judith Barrett	June 20,'37†		
(See "In the Cutting Room," May 22,'37.)				
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	May 29,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77½	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20†	63	Nov. 28
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	65	Apr. 3,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Aces	Buck Jones-Kay Linaker	Sept. 5,'37		
100 Men and a Girl	Deanna Durbin-Adolphe Menjou			
I Cover the War 1016	John Wayne-Gwen Gaze	July 4,'37†	68½	
(See "In the Cutting Room," May 22,'37.)				
Idol of the Crowds	John Wayne-Judith Barrett			
Lady Fights Back, The	Irene Hervey-Kent Taylor			
Law for Tombstone	Buck Jones-Muriel Evans			
Love in a Bungalow 1009	Kent Taylor-Nan Grey	June 27,'37†	66	
(See "In the Cutting Room," June 12,'37.)				
Reported Missing	Wm. Gargan-Jean Rogers			
Road Back, The 1005	Richard Cromwell-John King	July 18,'37†	104	
(See production article, Apr. 24,'37, p. 16.)				
That's My Story	Claudia Morgan-Wm. Lundigan			
Too Clever to Live	Tom Brown-Barbara Reed			
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Roaring Motors	Herman Brix	May 30,'37†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Trail Feud, The	Tom Tyler-Harlene Wood	May 1,'37†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		
Winning Stroke, The	Herman Brix	June 15,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Flying Fists	Herman Brix-Jeanne Martel			
Lost Ranch	Tom Tyler	July 10,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27,'37, p. 82.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37†	60	June 12,'37
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37†	92	June 19,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
(Exploitation: Apr. 10,'37, p. 91.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	*100	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Slim 114	Pat O'Brien-Henry Fonda	June 12,'37†	86	
(See "In the Cutting Room," Jan. 16,'37.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37†	60	Mar. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter	Joan Blondell-Pat O'Brien			
(See "In the Cutting Room," May 29,'37.)				
Confession	Kay Francis-Ian Hunter			
(See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)				
Dance, Charlie, Dance (G)	Stuart Erwin-Jean Muir		*65	May 1,'37
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Expensive Husbands	Beverly Roberts			
Food for Scandal	Fernand Gravet			
Footloose Heiress	Craig Reynolds-Ann Sheridan			
(See "In the Cutting Room," Apr. 10,'37.)				
Inside Story	Ronald Regan-June Travis			
Lady Luck	Barton MacLane-Ann Sheridan			
(See "In the Cutting Room," May 8,'37.)				
Marry the Girl 116	Frank McHugh-Mary Boland	July 31,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Perfect Specimen, The	Errol Flynn-Joan Blondell			
Prairie Thunder	Dick Foran-Ellen Clancy			
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37†	58	
Singing Marine, The 101	Dick Powell-Doris Weston			
(See "In the Cutting Room," Mar. 27,'37.)				
Submarine D-1	Pat O'Brien-Wayne Morris			
That Certain Woman	Bette Davis-Henry Fonda			
(See "In the Cutting Room," May 29,'37.)				
They Won't Forget (A)	Gloria Dickson-Claude Rains		*90	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)				
Tovarich	Claudette Colbert-Charles Boyer			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†	79	
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Great Love of Beethoven	Harry Baur			
Itto	Simone Berriau			
Love on Skiis	Walter Rimll			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Korene			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	93	Oct. 8
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11	95	Dec. 13
Cloistered (G)		Best	May 9	86	Nov. 7
(Exploitation: Mar. 27,'37, p. 78.)					
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wesley	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18	70	Sept. 26
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 8
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pagliacci (G)	Richard Tauber	United Artists		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman im Hause Habsburg.")					
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 8
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 8
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	18
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
False Alarms (10-10) (3 Stooges)	Aug. 16†	18
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
From Bad to Worse Charlie Chase	June 4,'37†	
Grand Hooter (6-5-37) Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Lodge Night Andy Clyde	June 11,'37†	
Loves Comes to Mooneyville (1-2-37)	Nov. 14†	18
My Little Feller Andy Clyde	May 21,'37†	
New News (4-17-37) (Collins-Kennedy)	Apr. 1,37†	17½
Oh, Duchess (11-21) Polly Moran	Oct. 9†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Whoops, I'm an Indian (3 Stooges) (11-14)	Sept. 11†	20
Wrong Miss Wright, The Charlie Chase	June 18,'37†	
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Foxy Pup, The (6-5-37)	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	7
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7)	Oct. 2†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Stork Takes a Holiday, The	June 11,'37†	
Two Lazy Crows (11-28)	Nov. 26†	7
COLUMBIA TOURS		
Gold Quest of the Ages... (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	
Haiti's Black Napoleon	Aug. 6,'37†	
Pirate Parts of the Caribbean	July 2,'37†	
Star Gazers (11-7)	Oct. 15†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14)	Sept. 4†	9½
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18†	11
Wedding Deal, The	Feb. 26,'37†	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3) (6-5-37)	May 20,'37†	
Community Sing (No. 4)	Aug. 18,'37†	
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18†	9
HAPPY HOUR		
Goose Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.
KRAZY KAT CARTOONS		
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time	May 6,'37†	
19. Masque Raid, The	June 25,'37†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win (6-12-37)	May 7,'37†	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10)	Aug. 30	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Riding the Waves	June 4,'37†	
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14)	Oct. 26†	10
Sport of the Seasons	June 18,'37†	
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37†	
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—(5-29-37)	Apr. 30,'37†	9½
No.9—	May 22,'37†	
No. 10—	June 4,'37†	
No. 11—	June 25,'37†	
SPECIAL		
Belgium (3-6-37)	Dec. 25†	8½
Castle Town of France (2-20-37)	Nov. 1†	8½
Old Paris and Berne (2-20-37)	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11†	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10)	Sept. 18†	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	7
Homeless Pup, The	July 23,'37†	1 rl.
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 29†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	7
Ozzie Ostrich Comes to Town	May 28,'37†	7
Paper Hangers, The	July 30,'37†	1 rl.
Pink Elephants	July 9,'37†	1 rl.
Play Ball	June 11,'37†	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26)	Dec. 13†	11
Crystal Ballet	May 28,'37†	11
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Ornamental Swimming	June 4,'37†	10
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Girls Ahoy!	June 11,'37†	17
Hamlet and Eggs	June 18,'37†	2 rls.
Happy Heels (8-22)	Aug. 1†	18
Her Accidental Hero	May 21,'37†	17
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love in Arms	May 28,'37†	18
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20†	19
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19)	Dec. 13†	19
Spring Is Here	Oct. 30†	20
That's the Spirit	June 25,'37†	2 rls.
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo (5-29-37)		10
Broadway Dance Parade	June 15,'37†	10
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers (6-5-37)	Aug. 15†	12
Floridian Curiosities (5-29-37)	Jan. 10,'37†	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)		12
Isle of Paradise		11
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
No. 10—It May Happen to You	June 5,'37†	21
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Floral Japan		
Hong Kong, Hub of China	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12†	9
Rocky Mountain Grandeur	June 26,'37†	8
Serene Siam	May 29,'37†	
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The	May 29,'37†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Have Courage	June 12,'37†	
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood: Second Step (2-20-37)	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Vote (9-5)	Sept. 5†	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10
MUSICAL COMEDIES		
Carnival in Paris	May 29,'37†	21
Girl's Best Years, A...... (2-20-37)	Dec. 25†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7)	Sept. 26†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Bored of Education (9-5)	Aug. 29	10
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Roamin' Holiday	June 12,'37†	11
Rushin' Ballet	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7)	Sept. 26†	10
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Golf Mistakes	June 12,'37†	10
Grand Bounce, The	May 22,'37†	11
Hurling (1-9-37)	Nov. 14†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill")		10
Sports on Ice	Oct. 10†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.)	Apr. 9,'37†	21
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5†	11
Song of Revolt	May 29,'37†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The	June 18,'37†	7
Making Friends	Dec. 18†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	7
Pudgy Picks a Fight (5-22-37)	May 14,'37†	8
Training Pigeons	Sept. 18†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Car-Tune Portrait, A	June 25,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4†	8
Hawaiian Birds	Aug. 28†	9
Play Safe	Oct. 16†	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	10
Friml Favorites Rudolf Friml, Jr., and Orch.	June 4,'37†	11
Gypsy Revels (8-22) Yasha Bunchuk and Orch.	Aug. 7†	11
Installment Collector, The Fred Allen	July 24,'37†	10
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Night in Manhattan	July 30,'37†	10
Rah, Rah, Football Will Osborne and Orch.	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	10
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Star Reporter, The No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37†	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37†	11
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	July 23,'37†	9
Song of the Islands (5-22-37)	May 21,'37†	10
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20†	10
PARAGRAPHICS		
Aviator Shorty	July 23,'37†	10
Broadway Highlights, No. 8	Dec. 11†	10
Broadway Highlights, No. 9		10
Circus Comes to Town, The	June 25,'37†	10
Game Trails	Apr. 30,'37†	10
It's a Living	Mar. 5,'37†	10
Lulu's Love	Aug. 14†	10
Nobody Home	Apr. 2,'37†	10
Rhythm of the River	Oct. 9†	10
Safety in the Air (5-22-37)	May 28,'37†	10
Sailor Shorty	Oct. 23†	10
Straight as an Arrow (11-21)	Sept. 18†	10
That's Their Business	Nov. 13†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	9
PARAMOUNT PICTORIAL		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All Aboard	Nov. 13†	11
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	9
No. 7 — Magic Caverns — Albert Payson Terhune— Swing Fashions	Feb. 12,'37†	9
No. 8 — Tides of Fundy — Home of the Rainbow— Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	11
No. 10 — Sailboat Time — Twilight on the Trail— Magnetic Music (5-22-37)	May 7,'37†	11
No. 11—Fishing Highlights	June 4,'37†	11
No. 12—	July 2,'37†	10
PARAMOUNT VARIETIES		
Fashions in Love	July 24	8
Rhythm Party, The	June 26	9
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Hold the Wire	Oct. 23†	7
Hospitaliky	Apr. 16,'37†	7
I'm in the Army Now	Dec. 25†	7
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Lost and Foundry	July 16,'37†	7
Morning, Noon and Night Club	June 18,'37†	7
My Artistical Temperature	Mar. 19,'37†	7
Never Kick a Woman	Aug. 28†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
Twisker Pitcher, The	May 21,'37†	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	11
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	11
No. 6	July 2,'37†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 31	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37†	8
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37†	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	8
You Came To My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz, The (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37†	10
No. 37—Swing Stars (5-22-37)	May 14,'37†	10
No. 38—Pan-American Champions	June 11,'37†	10
No. 39—Rhythm of the Game	July 9,'37†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 25	July 10	5
EASY ACES		
Etiquette	Nov. 29	9
HEADLINER SERIES		
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Dummy Ache	July 10	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Vocalizing (10-10)	Oct. 23†	20½
MAJOR BOWES AMATEUR PARADE		
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18
No. 11—		
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That (1-30-37)	Dec. 4†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4†	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
That Man Samson	May 28,'37†	19
RAINBOW PARADE CARTOONS		
Cupid Gets Her Man	July 24	7
Inlawful	Apr. 30,'37†	
It's a Greek Life (3-28)	Aug. 2	7
Toonerville Picnic	Oct. 2†	7
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18†	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)		18
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37†	9½
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37	9
Ladies Day	Dec. 18†	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting On the Dog	Feb. 12,'37†	
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26)	Nov. 20†	11
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Swamp Land	Sept. 18†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	19
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wrong Romance, The	May 14,'37†	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Florida Cowboy	June 11,'37†	9½
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11†	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-18)	Nov. 13†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
110. Magician Mickey	June 17,'37†	8½
111. Mickey's Amateurs (6-19-37)		1 rl.
SILLY SYMPHONIES		
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 26	Aug. 17	10
No. 27. (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37†	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36 (5-15-37)	May 10,'37†	9½
No. 37 (5-15-37)	June 7,'37†	9½
No. 38	July 5,'37†	10
No. 39	Aug. 2,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The (3-13-37)	Mar. 3,'37†	7
Country Store	July 5,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers (5-15-37)	Apr. 26,'37†	7
Stevedores, The	May 24,'37†	7
Turkey Dinner	Nov. 30†	8

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Alpine Cabaret	Aug. 4,'37†	10
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The (5-15-37)	May 12,'37†	10
Flippen's Frolics (7-11)	July 14	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10)	Sept. 30†	11
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes With Rhythm (5-15-37)	June 9,'37†	10
Singing Bandit, The	July 7,'37†	10
Television Highlights	Dec. 23†	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Beachcombers (10-3)	Oct. 5†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30†	7
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Playful Pup, The	July 12,'37†	7
Puppet Show (10-13)	Nov. 2†	8
Trailer Thrills (5-15-37)	May 3,'37†	7
Unpopular Mechanic (10-17)	Nov. 6†	8
Wily Weasel, The	June 7,'37†	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8½
No. 30—Novelty (12-26)	Dec. 7†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty	June 21,'37†	9
No. 38—Novelty (5-15-37)	July 19,'37†	9
No. 39—Novelty	Aug. 16,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Sylvia Foos		
Vitaphone Stageshow	July 25	10
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	11
Nickel Lowdown Charles Kemper	May 1,'37†	11
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37†	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Oily Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Song of a Nation, The (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	20
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	20
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
"Give Me Liberty" John Litel	Dec. 19†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	20
Mail and Female Ken Murray	Mar. 27,'37†	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	21
Movie Mania Dave Apollon	May 8,'37†	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	20
Day at Santa Anita Sybil Jason	May 22,'37†	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37†	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37†	
Rhythm Roundup, The Estelle Taylor	June 19,'37†	
Little Pioneer, The Sybil Jason	June 26,'37†	

COLORTOUR ADVENTURE

(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	10
Along the Mediterranean	Dec. 5†	10
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	10
Alpine Grandeur	May 15,'37†	1 rl.
Gateway to Africa (6-12-37)	June 12,'37†	10

LOONEY TUNES

Title	Rel. Date	Min.
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	8
No. 34—Porky's Duck Hunt	Apr. 17,'37†	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37†	8
No. 36—Porky's Building	June 19,'37†	

MELODY MASTERS

Title	Rel. Date	Min.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)	Oct. 17†	11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)	Nov. 28†	10
Jimmie Lunceford and Orch. (1-23-27)	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	11
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch.	May 29,'37†	1 rl.
Eliseo Grenet and Orch. (6-19-37)	June 19,'37†	10

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 23—I Love to Singa (6-20)	July 18	7
No. 24—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 25—At Your Service, Madame	Aug. 29	7
No. 26—Toy Town Hall (9-19)	Sept. 19	7
No. 27—Boulevardier of the Bronx	Oct. 10†	7
No. 28—Don't Look Now	Nov. 7†	7
No. 29—Coocoonut Grove	Nov. 28†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella With the Fiddle (4-10-37)	Mar. 27,'37†	8
No. 34—She Was An Acrobat's Daughter	Apr. 10,'37†	8
No. 35—Ain't We Got Fun	May 1,'37†	8
No. 36—Clean Pastures	May 22,'37†	
No. 37—Uncle Tom's Bungalow	June 5,'37†	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37†	8
No. 39—Sweet Sioux	June 26,'37†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 12—Can You Imagine	July 11	10
No. 13—For Sport's Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	10
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	10
No. 9—Hats—Bathing Suits	May 11,'37†	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37†	
No. 11—Milk—Rugs	June 19,'37†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Cept. 26†	10
Ounce of Invention, An Ray Gross	Oct. 24†	10
Oklahoma As Is Cal Tinney	Dec. 19†	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	
Whale Ho (7-14)	Feb. 13,'37†	10
Medium Well Done Hardeen	Mar. 6,'37†	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	11
Home Run on the Keys 4-3-37) Babe Ruth	Apr. 24,'37†	9
Check Your Cash Luis Zingone	May 22,'37†	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37†	
Vigilantes Are Coming, The 3582 Bob Livingston-Kay Hughes	Aug. 22	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1† (1st episode, 3 rls., followed by 14 two-reel episodes.)	
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18 (1st episode, 3 rls., followed by 14 two-reel episodes.)	2 rls. (each)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19†	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-8) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37†	
Wild West Days Johnny Mack Brown (13 episodes)	July 5,'37	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10†	

IN COURTS

Chase Profited on Fox-GTE Investment

The Chase National Bank in New York actually made a profit of about $2,000,000 from its General Theatres Equipment and Fox Film investments, instead of the $55,000,000 loss figured in 1934, according to Supreme Court Justice Jeremiah T. Mahoney.

Judge Mahoney was named as a referee to decide whether a settlement of $2,500,000 should be accepted in a stockholders' suit against Albert H. Wiggin, former president, and the estates of two former directors.

Acceptance of the proposed settlement was recommended by Judge Mahoney.

Court Allows Fees in Fox Theatre Action

Federal Judge George H. Moore in St. Louis this week allowed the trustees for the Theatre Realty Company and their attorneys and other attorneys fees totaling 31 per cent on judgments for $773,000 which they obtained against the Fox Theatres Corporation last November. The judgments were for rent on the Fox Theatre between October, 1931, to February, 1933.

Warner Suit Date Set

Federal Judge John Knox in New York has restored to the calendar for trial the $500,000 copyright infringement action of Irving Gielow against Warners and M. Witmark and Sons. The suit was marked off the calendar in May, 1936, to allow dispositions of witnesses in California to be taken. Mr. Gielow charges that his three songs, "Flirtation Walk," "I Can't Believe" and "Mr. and Mrs. Is the Name" were infringed in the Warner picture, "Flirtation Walk."

Libel Suit Transferred

The "sawed house" libel suit, in and out of two courts for two years, has been returned to the district court at Oklahoma City by Mrs. Fern G. Chadwick, who is seeking $25,000 damages from Universal, Warners, Standard Theatres and Midwest Enterprises Company. She claimed newsreels gave the impression that she had been thrown out of her house.

Issues Chaplin Writ

Federal Judge Vincent L. Leibell in New York has entered a final decree for an injunction and delivery of all catalogs and publicity matter relating to "The Kid" and "Shoulder Arms" to Charles Chaplin in his suit against Mogull Bros. Corporation, and Charles, Leo and Peter Mogull. He also perpetually enjoined the defendants from printing, copying or reproducing the two films. Mr. Chaplin brought the suit to prevent further alleged infringement of sales of prints of the pictures.

Vocafilm Suit Postponed

Trial of the $65,000,000 Sherman antitrust suit of the Vocafilm Corporation of America against the American Telephone and Telegraph Company, Western Electric and Electrical Research Products, Inc., has been postponed by Federal Judge Vincent L. Leibell in New York to October 4.

Al Boasberg, Gag Writer, Is Dead

Al Boasberg, who for more than 25 years wrote jokes for leading comedians of the stage and radio and more recently the motion picture, died in Hollywood last Friday as he was chuckling over one of his "laughs." He was stricken with a heart attack as he recounted the startled look friends gave him the night before when he told them he was going to the opening of one of Hollywood's "newest epics to get some sleep."

Born at Buffalo, N. Y., December 5, 1892, Mr. Boasberg entered the industry in 1925 as a title writer. Later he wrote gags for Buster Keaton and after that directed comedies and wrote screen stories until joining RKO, where he remained on the writing staff until 1930. He later worked for Metro-Goldwyn-Mayer and Universal among others and then returned to RKO, where he concentrated on short product.

Mr. Boasberg wrote many of the lines in the latest picture of the Marx Brothers, MGM's "A Day at the Races," and for a year had been writing the script for Jack Benny's radio programs. Earlier in his career he wrote sketches for Broadway revues and musical shows, including George White's "Scandals" and the "Ziegfeld Follies."

Retiring by nature, he seldom told jokes in public. He sometimes dictated comic ideas that occurred to him, but more frequently pecked them out with one finger on a typewriter. When a good idea struck him as it often did in the midst of lunch or dinner, he would jot it down on a menu or any handy piece of paper, and stuff it in his pocket.

Surviving are his widow, a brother, Nate Boasberg of Los Angeles, and two sisters, Mrs. Dewey Michaels and Mrs. Sam Cohen, both of Buffalo.

Upholds Columbia Dismissal

The appellate division of the New York supreme court last Friday upheld unanimously Justice Richard P. Lydon's dismissal of a $200,000 suit brought by John L. Loeb against Columbia Pictures, Harry Cohn and other company executives. The suit involved an option to buy voting trust certificates, which the plaintiff failed to exercise because of a decline in the value of the stock. He claimed the decline was due to "wrongful acts" on the part of company executives.

RCA Wins Injunction

Federal Judge Vincent L. Leibell in New York this week granted RCA and General Electric a permanent injunction by consent restraining Eli Dane, Oscar Dane, Paul R. Nachemson, Majestic Radio Corporation, Danlico Radio and Television Corporation, Webster Stores and Avon Stores from further alleged infringement on patents covering radio receiving sets. A judgment for $6,335 was also granted against Eli and Oscar Dane for profits, damages and costs arising out of the alleged infringement.

William H. Stefes of the DeLuxe theatre in Detroit has filed suit in the circuit court there to force Columbia Pictures to deliver "Lost Horizon" as part of its 1936-'37 contract.

OBITUARIES

Sir James Barrie, Playwright, Dies

Sir James M. Barrie, noted author and playwright, died last Saturday in London of pneumonia in a nursing home. He was 77 years old. His condition had been serious for several days, and he lost consciousness early Saturday morning. He had been suffering for many years from neuritis, which paralyzed his right arm. He is survived by his adopted son, Peter Llewellyn Davies, who as a child had inspired "Peter Pan;" his brother, Nicholas Davies, and Lady Cynthia Asquith.

Barrie's first book, "Better Dead," was published in 1887, three years after he came to London as a free-lance newspaper writer from his birthplace, Kirriemuir, small village in eastern Scotland. His first play, "Becky Sharp," was produced in London in 1891. Meanwhile, he had written the novel, "The Little Minister," which he turned into a play in 1896 to start his career as a successful playwright. Other successes followed, including "Peter Pan," "The Admirable Crichton" and "Little Mary."

"The Little Minister," produced by Radio with sound, was by far the most popular motion picture version of any of Sir James' works. The same company followed that success with "Quality Street." The "Little Minister" first reached the screen in silent form about 1919 through Paramount, which later produced "Peter Pan."

Paul Burger

Funeral services for Paul Burger, late writer for Twentieth Century-Fox, were held in Hollywood last Friday with interment at Forest Lawn Memorial Park Cemetery, Glendale.

Federal Theatre School Opened at Vassar College

The Vassar College experimental theatre at Poughkeepsie, N. Y., opened this week as 44 members of the Federal Theatre, including actors, writers, directors, designers and supervisors, arrived at the college for six weeks of training. The group represents all parts of the country, including Seattle, Los Angeles, Portland, Boston, New Orleans, Chicago, Newark, Miami, Tampa, Atlanta and other principal cities. About 20 of the members are from New York.

With the Works Progress Administration providing labor costs, Vassar donating the use of the theatre and living quarters and Rockefeller Foundation taking care of production costs and any additional expenses, the project will present three productions.

Rogers Sculptor Chosen

Mrs. Will Rogers has selected Jo Davidson, New York and Paris sculptor, to make a statue of her late husband, the humorist and film actor. The statue, to be paid for out of a $35,000 appropriation voted by the Oklahoma legislature, will be placed in the National Statuary Hall in Washington, D. C. Meanwhile, the first session of the Will Rogers Memorial committee has been called for next Sunday in Oklahoma City, Okla.

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Directed by PHIL ROSEN
Screen play by Samuel Ornitz, Nathanael West. Associate Producer Leonard Fields

REPUBLIC

IT'S A CLINCH

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MOTION PICTURE HERALD

Better Theatres

Acoustics in Building

Proper Air Distribution

Planning the Lounge

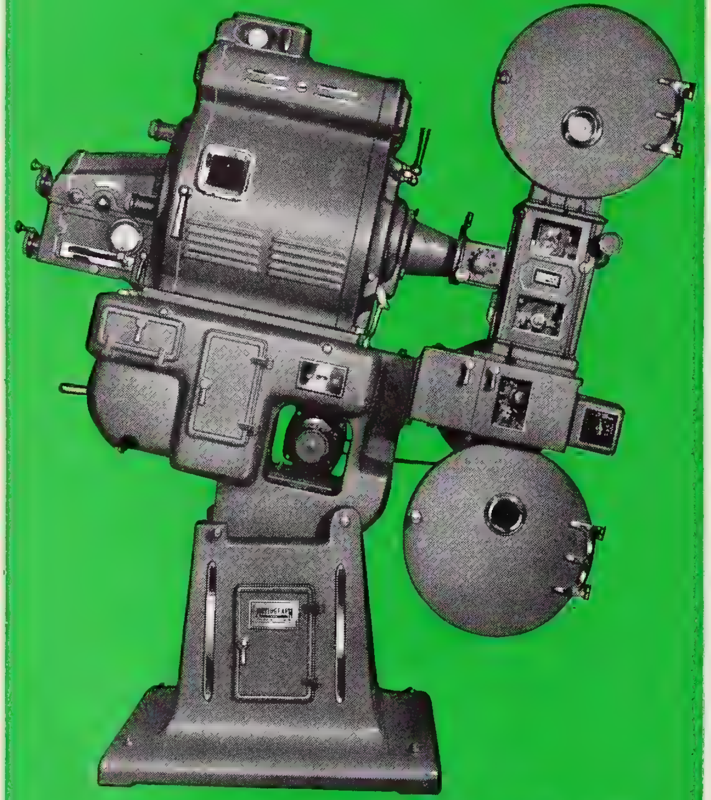
The Reseating Question

A Narrow Site Plan

Equipment News

UNE 26, 1937
Two Sections — Section 2

FROM EVERY ANGLE
MOTIOGRAPH
PROVES
Outstanding Superiority



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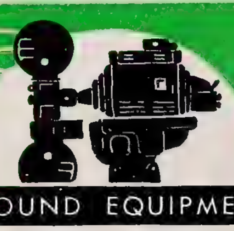

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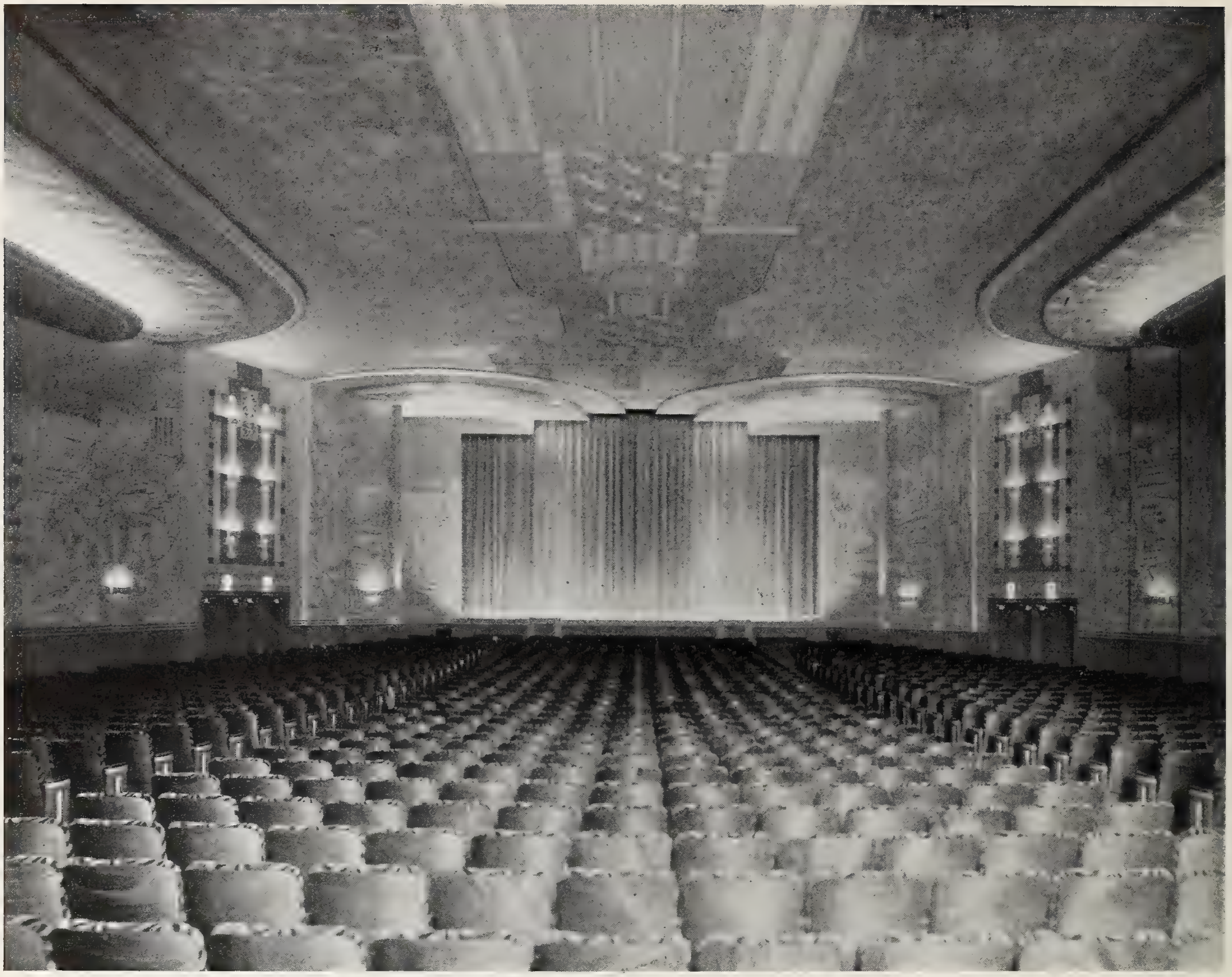
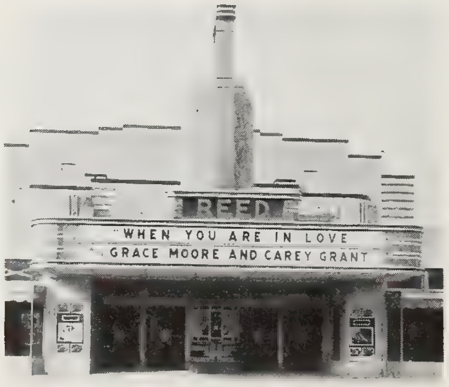


THE REED IN ALEXANDRIA, VA.



■ The Reed theatre is located on King street in historic Alexandria, Va., a short distance from the George Washington Memorial Temple. The construction is of skeleton steel frame, brick walls, poured-in-place gypsum roof slab and finished with built-up slag. The front is of Indiana limestone. Marquee and vertical sign are trimmed in neon, and the attraction boards are Adler silhouette type. The name of the theatre spelled over the marquee is formed by free-standing letters with a background on which colored light is reflected. The auditorium, which seats 1,400, has walls with two types of treatment. The rear two-thirds of them are finished with Acousti-Celotex, the remainder bears murals, one interpreting life at Mt. Vernon, the other at Jefferson's Monticello. The floor is of the "reversed" type. Chairs, which are by the American Seating Company, are of spring-edge and padded-back type and are spaced 34 inches back to back. Auditorium lighting is principally from built-out ceiling troughs of decorative character. Fixtures (by Voigt) are also used here and in other sections of the theatre. Projection equipment includes Simplex projectors and RCA Photophone sound system. The Reed theatre is operated by the Alexandria Amusement Corporation, of which W. Harmon Reed is president. John J. Zink, of Baltimore, was the architect. The building and its equipment represents an investment of $165,000.

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 127 JUNE 26, 1937 NUMBER THIRTEEN

Three Equipment Groups Emerge From Hectic Dealer Convention

CONTINUANCE OF THE Independent Theatre Supply Dealers Association was effected at the annual convention of the organization in Chicago, running through its scheduled three days beginning on June 18, but out of the conclave of dealers and manufacturers, the latter attending in connection with equipment exhibits, came three organizations, resulting from a split in the ranks of the dealers themselves, and from the decision of the manufacturers to form an association of their own.

One of the important aims of the manufacturers' association, which has been named the Theatre Equipment Supply Manufacturers' Association, is to conduct an equipment exhibit every year, with the dealers as guests. Both dealer groups announced they would support these trade showings of equipment.

A committee consisting of Joseph B. Kleckner, head of Motiograph, Inc., chairman; Oscar Neu of Neumade Products; William Geddris of the Ideal Seating Company; H. C. Hecht of Dalite Screen; Harry Strong, C. H. Ashcraft and Joe Robin, the latter of the Imperial Electric Company, was appointed to make plans and preparations for the first event, which is planned for sometime in June 1938, in Chicago.

The reason the manufacturers' organization was developed was largely the result of the situation that existed as the convention opened. With two groups battling for the leadership of the dealers' association, the first two days of the meeting found all the dealers in conference both day and night and little if any attention paid to the manufacturers who had brought exhibits. To forestall such an event again, the manufacturers decided to form a group of their own and to invite the dealers, and also film producers, manufacturers of all allied lines of motion picture materials, and theatre architects, to attend an annual theatre equipment and materials exposition.

The manufacturers, it was said, have discovered that the foreign market, especially the Far East, South and Central America, is a very lucrative one for them and that an International Trade Show would be the ideal thing for bringing the buyers of anything pertaining to motion pictures to this country for one convention, which would supersede many other such exhibitions.

Manufacturers voiced the opinion that if producers, manufacturers, distributors and dealers all co-operated, this plan for a huge International Trade Show could easily succeed and be staged in a manner that would attract world-wide interest. All representative companies that have anything to offer in the motion picture field would be invited to attend and take part in the show.

According to Mr. Kleckner, the time is now here for the establishment of such a trade show, and he expressed himself as being confident that the show would attract universal consideration. The supply dealers association would hold their meetings at the same time as the show was held, Mr. Kleckner pointed out, and this, he said, would be of great value to all concerned.

The committee appointed will hold a number of meetings during the next few months and work out the plans for the trade show. Major and independent film producers will be approached regarding their lending some support to the plan, and the commercial and educational film concerns will also be asked to join in the scheme. The 1939 meeting will probably be held in New York, partly because of the world's fair there.

• • •

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The group of dealers retaining membership in the Independent Theatre Supply Dealers Association elected the following officers for the ensuing year:

H. W. Graham of Graham Brothers, Denver, president (re-elected); and Joe Goldberg of Joe Goldberg, Inc., Chicago, secretary and treasurer.

The new dealers' organization, which organized under the name of Theatre Equipment Distributors of America, chose Art Morrone of the Superior Motion Picture Supply Company, Pittsburgh, president; Miss E. L. Hurley of Clem's Motion Picture Supplies, Philadelphia, secretary; and I. Perse of the Capital Motion Picture Supply Company, New York City, treasurer.

Over 35 Exhibits At Dealers' Meeting

The Imperial Room of the Medinah Club was the setting for more than 35 exhibits at the dealers' convention in Chicago. Other manufacturers represented at the convention were forced to cancel plans for exhibits when the meeting was delayed and not enough space allotted for the exhibitions.

Operadio Manufacturing Company, of St. Charles, Ill., had a large display. Prominent among the things offered was a new dual channel amplifier, and exciter lamp power supply rectifier. A number of speakers were also displayed, as well as public address systems and inter-communication systems. H. A. Wilson, Paul R. Fernald and L. A. King represented the company.

The newer models of Gold Seal ticket registers were shown by the General Register Company of New York. The LaVezzi Manufacturing Company of Chicago, displayed a number of projection replacement parts. The GoldE Manufacturing Company, of Chicago, had a large display of products, which included rewinders, rewind tables, film magazines, roto-chrome spotlights and a new baby spot. Roy Bedore was in charge.

Universal Reels, Inc., of Long Island City, was represented by Mrs. Lachman, who demonstrated the new cast aluminum reel which Universal has just put on the market. The Wagner Sign Company was another concern which had a display. A large sign was set up inside the hall to demonstrate the various types of lighting effects and letters.

Motors made by the Century Electric Company of St. Louis were shown, and the Continental Electric Company, of St. Charles, Ill., had on display its Cetron photocells and rectifiers. The United Optical Corporation, of New York, displayed its latest types of reflector lens.

The Ruby Lamp Manufacturing Company and Lighting Distributors, Inc., both firms under the presidency of Louis Phillips, had a brilliant display of lighting fixtures. Special sketches are made up by the company's own artists and submitted free of charge during the convention.

The Ideal Seating Company, of Grand Rapids, Mich., was represented by William Geddris, president of the company, and its showing of modern theatre chairs was one of the more prominent displays at the exhibit.

Goldberg Brothers, of Denver, had a display of reels, rewinds and spotlights while Albert Sprincin of Chicago, exhibited a twin clock device for the box office. The Wenzel Company of Chicago, with Mr. Wenzel and L. J. Peterson, sales manager, in charge, had one of the largest displays at the show. Four projectors and a projector base were displayed. Also on display were soundheads, amplifiers, rewinds and sound equipment manufactured by the Wenzel company.

Motiograph displayed three projectors, one with a Brenkert lamp, one a Strong lamp, and the other an Ashcraft lamp. Messrs. Kleckner, Nuber and Abbott represented the company, which had perhaps the largest space of all.

Dalite Screen was represented by H. C. Hecht. The Hurley Screen Co., Inc., of Long Island City, was another screen company with a display.

Summerour and Devine, Inc., of Kansas City, Mo., exhibited lighting fixtures.

Other companies represented with displays were the Essanay Electric Company, changeovers; the Baldor Electric Company, of St. Louis, rectifiers; the Forest Manufacturing Company, of Belleville, N. J., rectifiers; Metallic Arts Corporation, lighting fixtures.

The National Carbon Company had representatives at the convention, as did the Brenkert Light Projection Company and the Strong Electric Company, respectively represented by Karl Brenkert and Harry Strong.

The Peabody Seating Company, of North Manchester, Ind., and the Vallen Company, of Akron, makers of stage equipment, were represented.

Test Mirror Shield Pigment for L. I. Light

EXPERIMENTS with pigmentation in the manufacture of mirror guards, or shields, for the protection of projection lamp mirrors, points to the practicability of the method for the purpose of attaining a white light with low-intensity projection arcs, according to S. Nickelsburg of the Morelight Company, manufacturers of projection lamps and mirror guards.

Final patent papers, he announced, have now been obtained on the mirror shields, which have come into extensive use since the introduction of suprex carbons as a guard placed over the mirror to eliminate pitting of the more costly mirror itself.

$500,000 in Remodeling In 3 Southern States

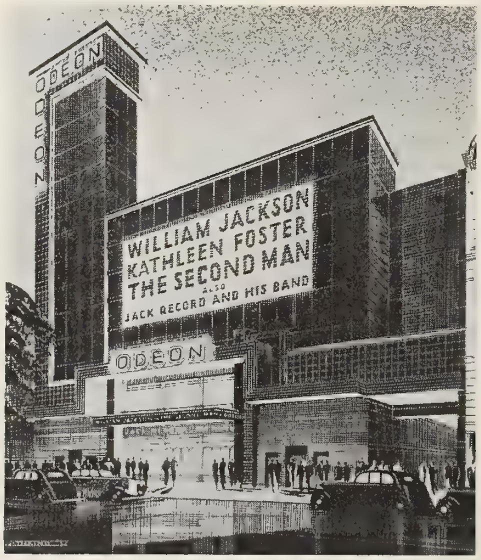
RURAL THEATRES in Arkansas, Tennessee and Mississippi have become vastly different during the last 18 months as a result of remodeling. Approximately all of the 292 rural theatres in these three states have been improved, at a cost estimated at $500,000. Thirty-four new houses have been opened at a cost of approximately $432,000, bringing the total spent for remodeling and new houses to nearly $950,000, according to a survey of that area.

And leaders in the theatre supply business and the film exchanges report that all of this has been done with no increases generally in admission prices.

Cash registers jingled merry tunes of prosperity last year and the theatre owners and operators put their profits back in the business, giving their patrons more comfortable seats, more attractive lounges and fronts, and modern equipment.

General trend in the style of the new houses is decidedly modern. Most of the houses have seating capacities of between 400 and 900.

Rural theatre owners are building miniature metropolitan theatres, giving their patrons the best in comfort and equipment. Many of the theatres are air-conditioned, while all have modern ventilating systems, which were not so numerous a few years ago.



Architect's perspective rendering of the design for a new British theatre, which will be an addition to the rapidly extending Odeon circuit operated by Oscar Deutsch. This Odeon will be erected on the site of the famous Alhambra in Leicester Square, London, and will have a policy of extended runs, chiefly of United Artists product, it is announced. The architects are Andrew Mather and Harry W. Weedon.

Arkansas leads the list in both modernization and in the class of new theatres. Twelve new theatres have been opened in that state during the last 18 months. These theatres cost from $12,000 to $20,000 generally, with two Malco theatres running as high as $40,000.

Film exchange officials report that nearly all of the 149 houses in Arkansas have spent large sums for improving the houses. The largest portion of the expenditures has gone for better equipment and seats.

Outstanding in the theatre business in Arkansas during the last 18 months has been the swift rise of G. W. Haynes, former Ridgely, Tenn., farmer, who started with one house about 18 months ago and now has 21. Further expansion is planned this fall.

Fifteen new theatres have been opened in Mississippi. They range from $5,000 to $30,000 in cost. In Mississippi, as well as in Arkansas and Tennessee, practically, all of the houses have balconies for the negroes, and these balconies are proving real assets.

A large portion of the theatres have been remodeled in Mississippi, but the remodeling has not been quite as extensive as in Arkansas.

Seven new theatres costing from $5,000 to $10,000 have been opened in Tennessee. Owners in Tennessee have modernized their houses, but not as extensively as in the two other states.

Drastic Changes in Projection Requirements

A NEW ordinance passed by the St. Louis city council and signed by Mayor Bernard F. Dickmann on June 8, relating to motion picture projection and nitro-cellulose film, may mean a substantial increase in operating and construction costs if strict compliance is insisted upon.

The measure, which has had the backing of the IATSE, provides for the employment of a projectionist for each projector, while one section reads, "No person shall be allowed within the projection booth except the owner, manager, business manager of the local union, operators or apprentices as authorized by the local union and agreeable to the management."

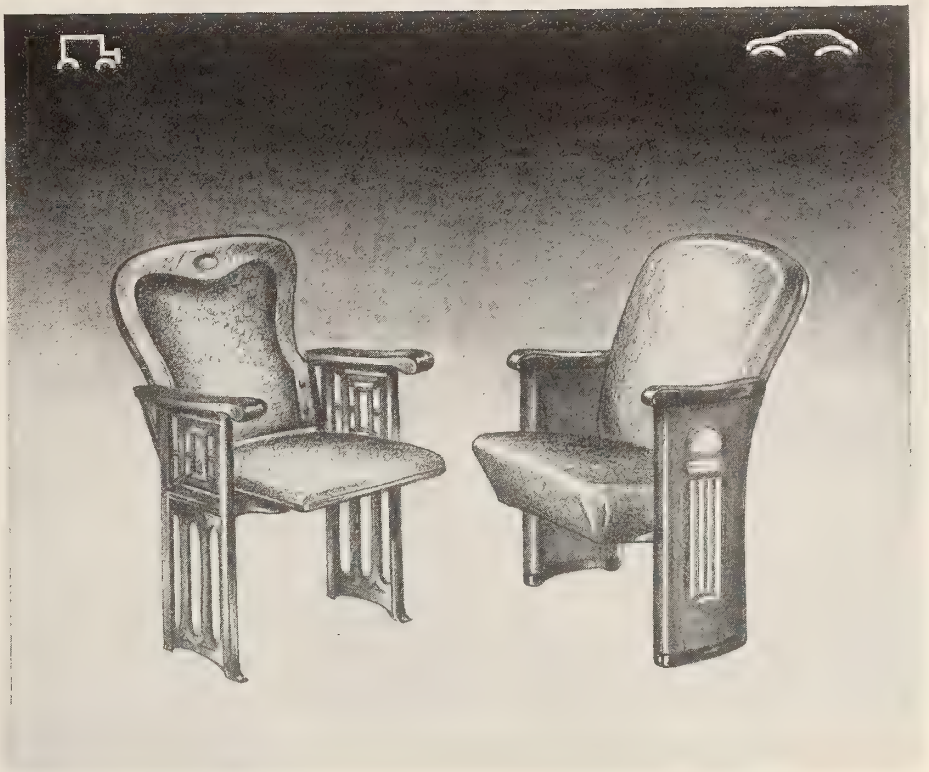
Other notable requirements are that the theatre must have stairways, instead of ladders, leading to the projection room; two-way ventilating systems, including large exhaust fans must be provided; there must be two exits for each projection room, an extra room for rewinding, hot and cold running water and toilet facilities adjoining the projection room.

It is also provided that no projection room may be less than 12 feet long, 12 feet deep, and 8½ feet high, and other minimum dimensions are stipulated.

It has been remarked in St. Louis theatre circles that hardly a single house exists in that city which meets all the requirements of the ordinance.

Should Your Theatre Be Reseated?

• It's a fair question, with the answer lying in the changes through modern engineering and design that have come into the theatre chair itself



The old (but still widely in use!) and the new in theatre chairs. These sketches are based on models typical of the not-so-long-ago, and on types representative of theatre seating today.

ONE OF the approaches to the question of reseating is well illustrated in the attitude of a certain circuit in the South. Two houses had been taken over, in one of which the auditorium seating, while not extremely old in point of years, had received particularly hard usage and apparently had not had the benefit of methodical maintenance. While extensive remodeling, particularly at the front, was contemplated, this was not to be done until the following summer. It was decided, however, to replace the seating immediately, section by section, without suspending operation. The chair selected was of course one of the modern types. And a few weeks later the general manager of the circuit volunteered this comment:

"I've been in show business a long time and I thought I knew all the answers. We reseated this house right away principally because in the long run that would be cheaper than trying to get the old chairs in good enough condition to be used, since we probably would have to replace them in a year or so anyway. We certainly didn't expect to get any reaction from the new chairs at the box office. But that is what happened. The effect was almost immediate. Installation of new chairs was the only change made at the time the increased patronage began to set in, so they must have been the cause."

The writer has heard similar comment by quite a number of theatre operators during the past year or two, and one is unquestionably justified in saying that reseating at the proper time—which is when the existing chairs do not conform adequately to established standards—is a sound investment, rather than merely the gratification of pride in one's property.

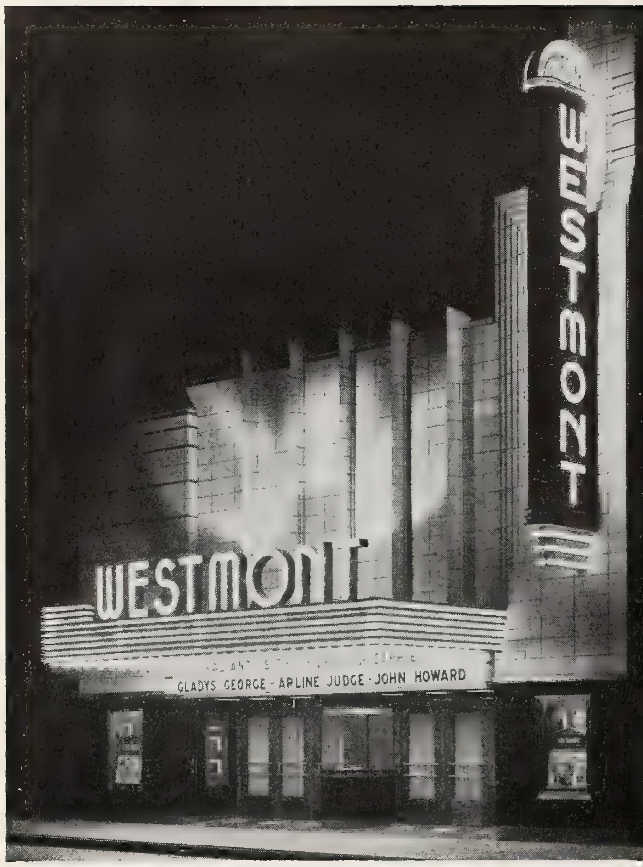
The reaction of the public, as in the instance just cited, is derived from the change in theatre chair construction and design during the last few years. Without becoming technical, let us examine representative characteristics of the modern theatre chair which demonstrates the difference between it and its predecessors.

To consider the backs: These are, almost without exception, unholstered today, and for the protection of the upholstery, a metallic band, either cylindrical or with rounded edges, now extends along the edges. The wood veneer over the rear of the back has been replaced by a steel plate, ending the problem of slivers. The entire back assembly, which includes the steel plate, is secured to the standards by means of bolts and lock nuts, eliminating screws. This change in construction naturally contributes to a design in keeping with modern styles, but its significance is more than one of appearance. Primarily its purpose is to increase durability, to reduce maintenance costs, and to eliminate hazards to the clothing and even the person of patrons.

The seat of the modern theatre is hardly to be compared with that representing former standards of comfort. The "squab" seat, with its cotton and tow padding, the "slip" seat with its "skin-upholstered" panel and solid wood or steel frame, have been discarded. The theatre chair capable

(*Continued on page* 22)

The effect of reseating with modern chairs illustrated in an old type of auditorium in which no other change was made.

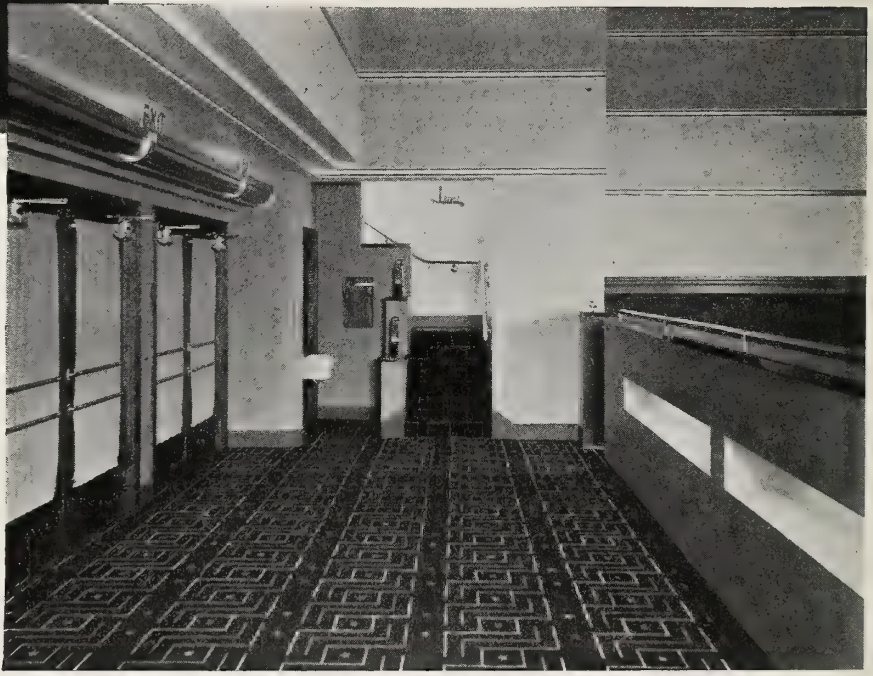

WESTMONT
WESTMONT
GLADYS GEORGE · ARLINE JUDGE · JOHN HOWARD

One-Floor Plan for 800 Seats on Narrow Site

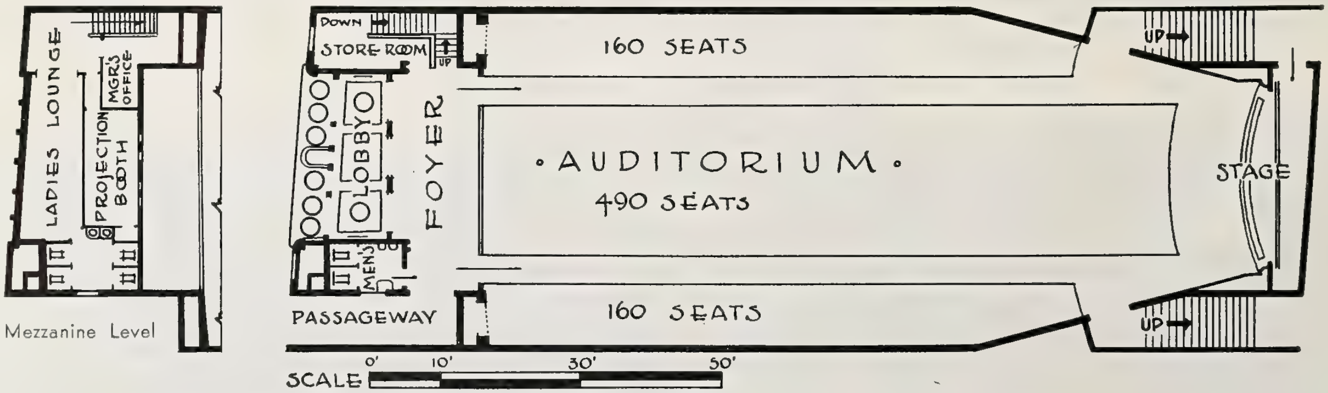
• Describing the Westmont, suburban house in Columbus, Ohio, in which a variety of materials and architectural lighting methods are applied to create a theatre of modern forms.

The facade, finished in black glass and terra cotta.

Women's lounge section of mezzanine corridor.

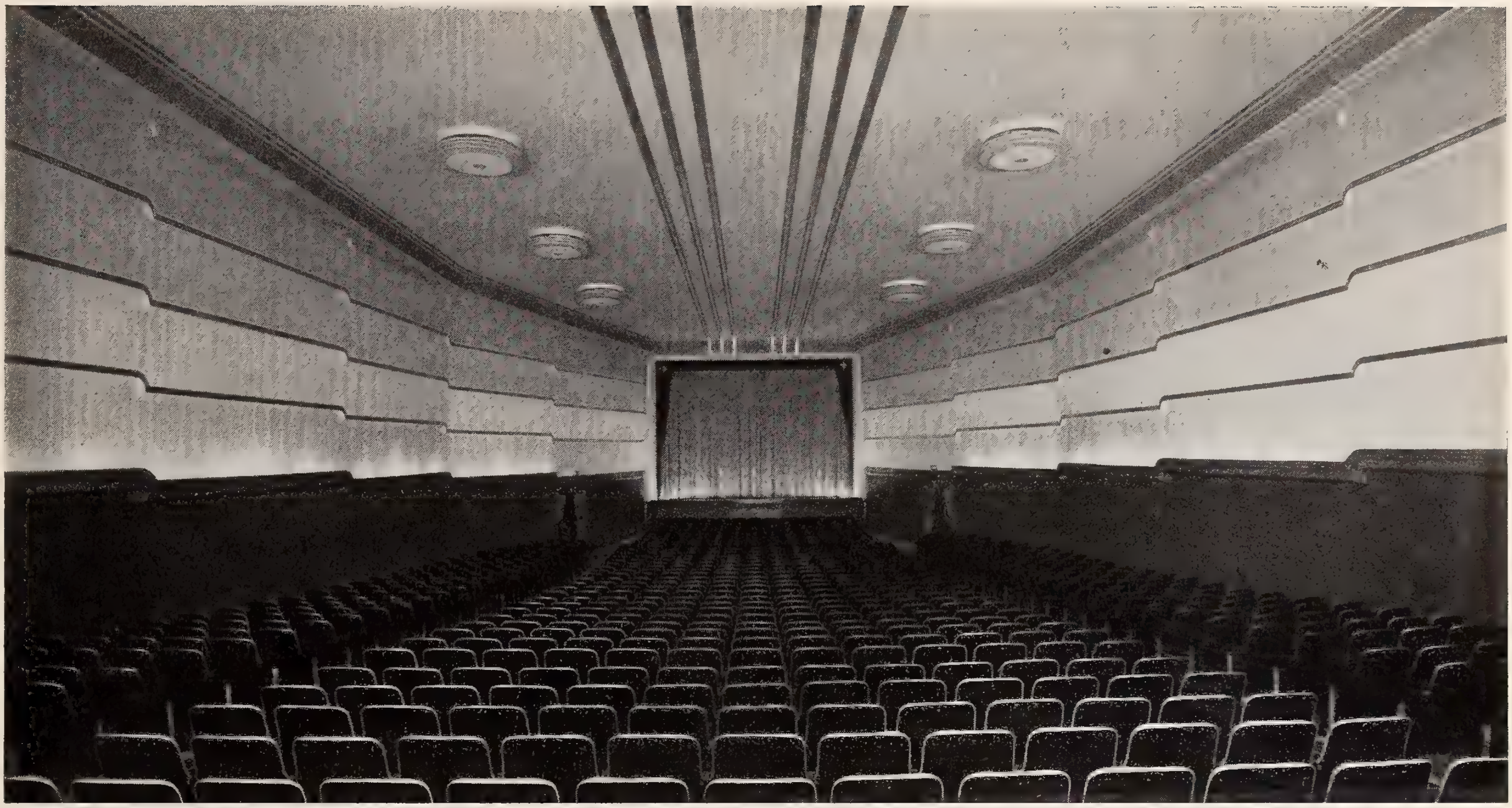


Foyer space behind seating area showing stairs to mezzanine.


LADIES LOUNGE
PROJECTION BOOTH
MGR'S OFFICE
Mezzanine Level
DOWN
STORE ROOM
UP
LOBBY
FOYER
MENS
PASSAGEWAY
160 SEATS
· AUDITORIUM ·
490 SEATS
160 SEATS
UP
UP
STAGE
SCALE
0'
10'
30'
50'

FLOOR PLANS, WESTMONT THEATRE, COLUMBUS, OHIO

Architectural design and engineering by the F & Y Construction Company



Forward view of the auditorium showing the broken-area walls gradually converging toward the screen platform and reflecting the light of trough sources.

THE WESTMONT theatre, a suburban house recently opened in Columbus, Ohio, by Clarence A. McDonald as the fourth theatre in a circuit, is one of the most modern of the outlying theatres in southern Ohio. The other MacDonald units are the Southland, Thurmania and Arlington, all Columbus neighborhood or suburban houses.

The Westmont was designed and erected by the F. & Y. Construction Company of Columbus, which handled all the architectural and engineering details and supervised the construction. The front elevation is in black glass to the height of the marquee, above which buff terra cotta is employed. At this upper area the facade design is vertically divided by a series of fins in terra cotta, and these are illuminated at night with floodlighting which traces the fin pattern in light and shadow.

The marquee (by the Gustave Hirsch Organization) is in blue porcelain enamel with blue and gold tube lighting around the edge. The name, Westmont, spelled in 5-foot outlined letters across the front, is illuminated in gold neon.

A smokestack located at one side of the front is incorporated in the architectural scheme by treatment as an ornamental tower, the lower part of which carries a vertical theatre name sign.

The box office is centrally located at the sidewalk line, and doors leading to the lobby adjoin it but placed slightly back from the sidewalk. The ceiling of this recessed entrance area is ornamented with blue mirror glass set in stainless steel moulds. The box office and front display frames are framed in marble set in stainless steel. Across the fascia of the building, above this entrance area, extends a two-line attraction board with silhouette letters. The shallow lobby has additional display frames with carved circular glass mirror trim.

FOYER AND LOUNGE

The Westmont has no foyer proper, traffic area being severely restricted in the interests of seating capacity (see floor plan), but a relatively deep promenade extends almost across the rear of the auditorium giving access to mezzanine stairs as well as to the two aisles. This promenade area has an interesting functional lighting scheme in which trough lighting is combined with exit panels to produce ornamental exit lights. The standee rail is of plaster with concealed light recesses and an ornamental chromium-plated top rail.

The single stairway to the mezzanine level, where a women's lounge and toilet facilities, and the projection room is located, is off the left side (upon entering) of the promenade.

The women's lounge and toilet facilities, a manager's office, and the projection room are located on a mezzanine level above the lobby and promenade, reached by a single stairway (*see floor plan*). The women's lounge has walls with horizontal bands painted in shades of rose and coral; carpeting (which is the same on the stairs and in the promenade area) of Mohawk Velvet with a brown background and orchid figure; and modern steel furniture. Men's toilet facilities are located in a sublevel.

THE AUDITORIUM

The auditorium has a relatively narrow plan with seating arranged in three banks. The floor slope is of the "reversed" type, rising slightly at the forward section.

The auditorium is given a more or less illusory convergent shape, proceeding toward the screen platform. This is affected by the use of horizontal ribs along the walls with intermittent bends spaced to create vertical areas that seem to lie in different planes. These panels are in plaster (the two upper ones in acoustic plaster) and are painted in gradations of color from light buff at the lowest one to orchid at the cornice.

Illumination is from light troughs concealed behind the wainscots. They are wired in four color circuits with which many shades may be created by means of individual rheostats. The basic colors are red, green, blue and amber. Control of this entire color lighting system is from the projection room.

The ceiling is finished in acoustic plaster painted a light buff. The screen opening extends to the ceiling, measuring 25 x 18 feet.

Auditorium chairs (by the American Seating Company) are of modern pattern and fully upholstered, with backs covered in solid dark red mohair and seats in black leather. End standards are trimmed in red and silver.

PROJECTION

The projection room (*see floor plan*) measures 16 x 8 feet. Equipment includes two Gardner projectors, Brenkert Enarc projection lamps, a Roth motor-generator and RCA sound system. The screen image is 20 feet wide.

The Westmont is completely air-conditioned, employing well water for cooling. The auditorium distribution system is of the downward type, with circular diffusers of ornamental character.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Oscar Paisley will build a new 600-seat house near Missoula, Mont.

S. D. Cocalis, New York theatre operator, has purchased the old Parker theatre in Long Branch, N. J. Mr. Cocalis will rebuild the interior of the theatre into a modern 900-seat house.

Harry Brandt added another theatre to his circuit when he took over the Park theatre in Boston. The controlling corporation is known as Sam Hertzig, Inc. Sam Hertzig is president, and J. J. Goldberg is secretary. Mr. Brandt is a director.

The Taylor theatre in Howes Neck, Mass., was opened in June by Lewis Lesser of Boston, formerly a salesman for Bay State Film and for Century Pictures.

Eddie Pentecost is now manager of Loew's Grand theatre in Atlanta, succeeding E. Melnicker, who resigned. Mr. Pentecost has been assistant manager of the house for several years.

Allan D. Robertson has been appointed manager of the Savannah, Ga., theatres of Lucas & Jenkins, Inc. For the last three years Mr. Robertson has been the Lucas & Jenkins representative at Athens, Ga.

Warner Theatres will reopen the Circle Theatre in South Manchester, Conn., in the fall. The house was dark for four years prior to the fall of 1935, and has been intermittently dark since.

Fred Van Doren has redecorated his Hamilton theatre, Waterbury, Conn. The house was reopened June 21.

Peter Parokas of New Britain, Conn., expects to complete his new theatre in that town in September.

Ralph Goldberg of the Goldberg Theatre Corporation of Omaha, Nebr., is spending approximately $80,000 for improvements on his string of downtown and suburban houses.

E. A. Louis, head of the Forest Theatres Corporation, is building a new theatre, the Forest, in Des Moines, Ia., at a cost of $25,000. The theatre will be operated by Elias Garbett and his son, E. A. Garbett, who also operate the Varsity in Des Moines. The house will seat 500.

Joe Gerbracht of Ames, Ia., in partnership with the Central States Theatres in the construction of the new Collegian theatre at Ames, will have the new theatre ready for opening shortly after September 1. Weatherall & Harrison of Des Moines are the architects. Cost of the project is estimated at $125,000.

A meeting for all RCA field engineers in the Denver territory was held recently in that city, with F. W. Wentker and Y. M. Barbier, engineers from Camden, N. J., presiding.

Charles W. Moreau is building a new theatre, the Tower, in Oklahoma City. It will be operated by Standard Theatres, Inc. The capacity will be 1,100.

The Ansell Amusement Company, St. Louis, Mo., has awarded a contract to Bernard C. Wagner, general contractor, for extensive improvements to their Ritz theatre.

Charles Mound has installed 400 additional chairs in his Park theatre, Valley Park, Mo.

Rex Theatres, Inc., has leased a building in Harlingen, Tex., from G. C. Howell of San Antonio. The theatre makes the third for Harlingen and is headed by R. P. Condron of La Feria. The new house will be air-conditioned and will have a seating capacity of 450.

R. A. Blalock, formerly of the Colonial theatre, Winston-Salem, N. C., has been transferred to Spartanburg, S. C., as manager of the Criterion.

James Carr, who has been manager of the Criterion theatre at Anderson, S. C., has been transferred to Gastonia, N. C. Joe Edmunds of Durham, replaces Mr. Carr at the Criterion.

T. A. Marshburn has been appointed manager of the Patovi theatre in Madison, N. C., which was recently acquired by the Colonial Theatres, Inc., of Valdese, N. C. Frank Carpenter is assistant manager.

Fred Karnap and Pearl Delong have opened the new State in Ironton, Ohio. They formerly operated the South Side theatre there, which was damaged by the January flood and not reopened.

Publix-Great States will award contracts soon for the construction of their new Illini theatre in Champaign, Ill. The house will seat 1,500 and cost about $200,000.

The New Salem theatre in Salem, Mo., which is under construction, has been sold by F. V. Mercier of Perryville, Mo., to Miss Mae and Kenneth Preston, who operate the Lyric theatre in Salem.

Aleck Block, who formerly operated the Grand theatre in Macon, Ga., died May 20, after an illness of two months. He was 81 years old.

Philip Domidco is planning a new motion picture theatre for Buzzard Bay, Mass. He formerly handled candy concessions for M & P. The present venture, however, is said to be independent.

Fred Sharby is to open a new theatre in St. Albans, Vt., within the next several months.

Aberdeen, Miss., will have a new 900-seat house which is being erected at a cost of about $35,000. Elkin Brothers are the owners.

New Air-Loc chairs have been installed in the Bijou theatre in Jerseyville, Ill., operated by the S. E. Pirtle circuit of Jerseyville, Ill.

A new theatre for colored patronage is shortly to be erected in St. Louis, Mo., by Tommy James.

Completely modernized, redecorated and rebuilt, the Hancock theatre in Hancock, Wis., has been opened under the management of Kermit Charboneau.

W. P. Dawson, for several years in charge of National Theatre Supply Company's Detroit repair department, is now employed by Amusement Supply Company, Detroit, in a like capacity.

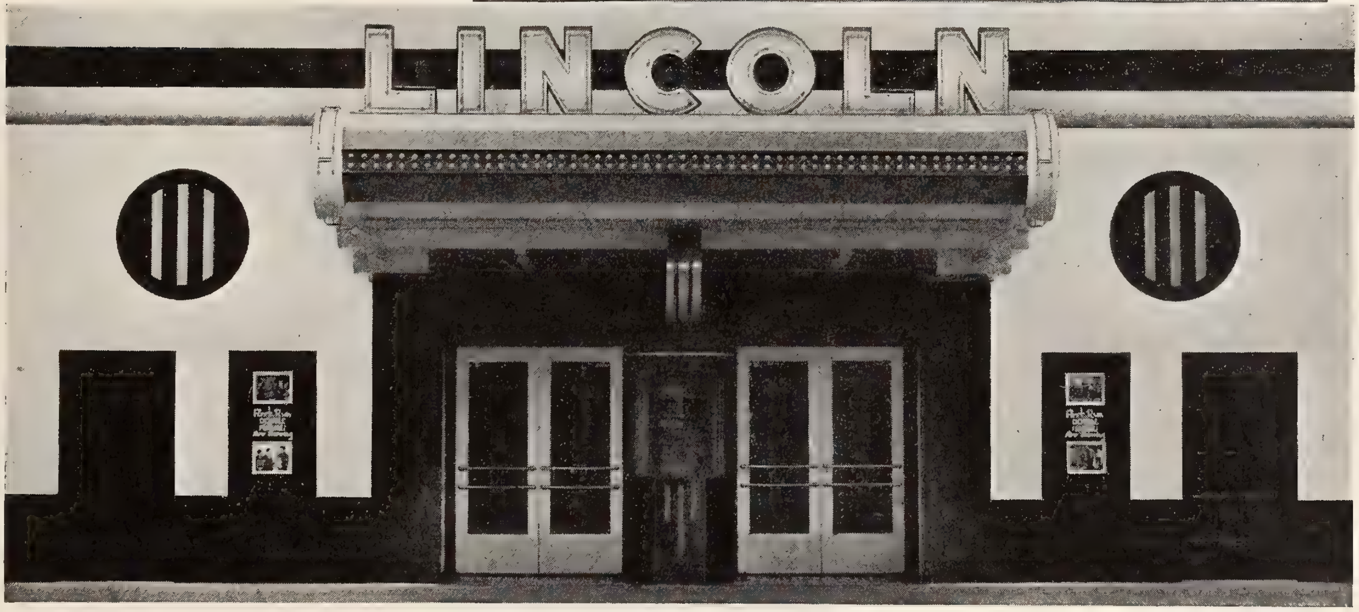
The Screen Craft Club, social organization of Detroit projectionists, has installed these new officers: Ray Doyle, president; Harry Burns, vice-president; Burton London, secretary and treasurer; and Ralph L. Ruben, corresponding and recording secretary.

"Senior" Mercy has announced that the theatre now under construction in Ellensburg, Wash., has been bought by the Mercy Inland Theatre Corporation from J. E. Shields, its builder. The house will be named the Liberty and will be opened in August. Edgar Mercy, who was graduated in June from the University of Washington, will manage the house.

C. D. Haug, manager of the Empire theatre in Birmingham, Ala., has installed a new air-conditioning system. The new system circulates 15,000 cubic feet of dry, pre-cooled air per minute throughout the

Here's how to
Widen the Area you Draw from

Here's a theatre in Danville, Ill., that presents a modern, inviting face to potential patrons, thanks to a new Pittco Theatre Front. And what a difference the new front makes! Remodel *your* theatre in the Pittco way . . . and build a bigger box office.



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building. Similar systems will be installed in the Galax and Capitol theatres in Birmingham.

Automatic sprinkler systems have been installed in the Gloria, Garden and Victory theatres in Charleston, S. C., as additional protection against fire, by Albert Sottile, president of the Pastime Amusement Company. Air-conditioning equipment has been installed in the Victory and Majestic theatres, and the equipment in the Gloria and Garden theatres has been improved and modernized.

Clinton Pollock has been promoted to the position of assistant manager of the Paramount in Salem, Mass. James Fields is manager.

Chester Sawin has resigned as Boston RCA salesman. Herbert Elives has replaced him.

Morrie Cohn has installed 998 new American Seating Company chairs in his Strand in Council Bluffs, Ia., while John C. Eding has installed 250 American Seating Company chairs in the Community theatre, Aurelia, Ia.

Frederick Greenway has replaced Stan Gosnell as manager of Loew's State in Boston. Mr. Greenway was manager of the Century in Baltimore. Mr. Gosnell left for Baltimore to enter another business.

American Federation of labor organizers have added a theatre employes' union in Springfield, Mass. Myles Gibbon won the election for the initial presidency of the group. Julius Addison is business manager.

Harvey Smith of the Strand theatre, Spartanburg, S. C., has been transferred to Winston-Salem, N. C., as manager of the Colonial.

Dan Austell, who has been manager of the Criterion theatre, Spartanburg, S. C., is the new manager of the Strand there.

Fred Bearden, who has been manager of the Wilby-Kincey Opera House in Abbeville, S. C., has been transferred to Greenwood, S. C.

Joseph Abercrombie is the new manager of the Rex theatre in Miami, Fla. He was formerly manager of the Flagler theatre in Miami and has had wide experience in the theatrical business as manager of Loew's State, United Artists and Grauman's Chinese theatres in Hollywood.

Dave O. Goyen has been named manager of the Hialeah theatre in Miami, Fla. He was formerly assistant manager of the Regent theatre there. C. H. Mott, new manager of the Flagler theatre in Miami, Fla., was formerly the manager of the Hialeah.

Miss Addis Brown, wealthy young theatre enthusiast of Prescott, Ark., is erecting a 375-seat house in Prescott at a cost estimated at $30,000.

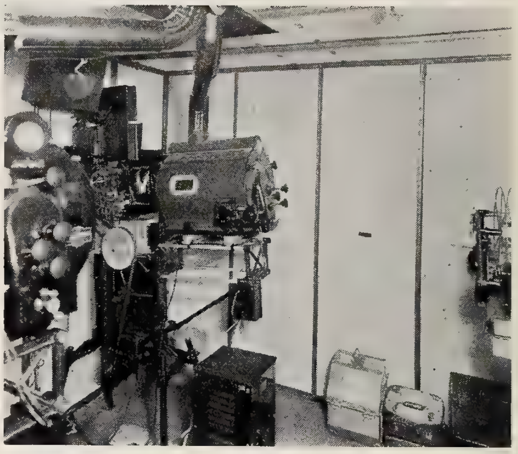
The RKO Palace, managed by C. Harry Schreiber, who is also city manager in Columbus, Ohio, has completed installation of a $10,000 cooling system.

Max Stearn, operator of the Southern, downtown subsequent-run house, has installed a new ventilating system, while the Uptown, likewise a subsequent-run in the business sector of that city, and piloted by Virgil A. Jackson and John Murphy, has a new cooling system, new projection equipment and a new sreen and has been generally refurbished.

H. C. Pettengill, owner of the Opera House in Island Falls, Me., has installed

MY LITTLE GAMBLE IN A

[Mr. Albert Hefferan responds with some snapshots and a few words, to our inquiry about his Lynx theatre in skeptical Coopperstown, Mich.—THE EDITOR.



Projection room, of angle-iron and asbestos.

AFTER operating the Owl theatre upstairs over a garage in Grand Rapids [Mich.] for six years, featuring chiefly foreign films, I decided last summer, upon finishing Junior college, to see what I could do with a larger theatre. The small town of Coopersville, which has a population of about 1,000, had come to my notice before. It is located only 20 miles from Grand Rapids. It had never had a motion picture theatre—some of its people had never seen a motion picture! But the people, who largely are Dutch, are quite prosperous. I finally determined to give it a try.

I found a building formerly used as a restaurant. It measured 22 x 40 feet, and, by adding 24 feet at the rear, I could get in at least 150 seats with a center aisle and five seats on each side. I took over the property and began the remodeling of it at once.

I put the entrance and lobby on one side, with the box office under the projection rom. By placing three steps in the small lobby, I managed to get enough slope to the auditorium floor to give the screen good visibility. I put in a small stage, with an exit at one side. On the other side I installed an oil heater.

Outer wall construction is of cement blocks (the front wall is in the original brick). Inside walls are of rough stucco laid over celotex and painted a cream color. The acoustics are fine (probably due a great deal to luck). With lumiline lamps on the walls and ceiling and colored footlights at the stage, all on rheostats controlled in the projection room, and with a home-made red velvet traveller curtain, the effect is pleasing.

The projection room is constructed of asbestos with an angle-iron frame. It has a 4-inch concrete floor. The equipment is what I had in the Owl theatre, but thoroughly reconditioned. I have two Powers 6b projectors, Syn-

Mr. Hefferan leads with a spade. Right, constructing the interior.

SHOW-LESS TOWN OF 1000

Auditorium of the Lynx theatre, seating 150.

crofilm soundheads and Morelight hilo lamps. I now have plans for an electric curtain control, so everything can be controlled from the projection room.

Now that the theatre, which I named the Lynx, seems to be a permanent addition to the town and not the gamble it was, I hope to install a modern front.

I operate only on Tuesday, Wednesday, Friday and Saturday nights, with a complete change of program each Tuesday and Friday. My admission prices are ten and twenty cents.

I have trained a local young man, Donald Stores, to help me in the projection, and I have a cashier (Miss Virginia Laug) and a floor man (Robert Wilcox). Donald Blietz, who was with me at the Owl, assists me in managing.

I have tried to give my patrons the highest type of pictures and I believe they appreciate it. I have won over many of the more religious groups who at first were somewhat opposed to "movies."—*Albert Hefferan.*

LYNX
MUTINY ON THE BOUNTY

Present front of the theatre.

Building that was remodeled. Left, erecting walls of the addition.

new theatre chairs, supplied by the Ideal Seating Company of Grand Rapids, Mich.

Western Theatre Supply of Omaha, Nebr., is completing a miniature theatre, fully equipped, which will be used for sales demonstrations.

James Cartledge, formerly of Greenwood, S. C., is the new manager of the Strand theatre at Anderson, S. C. succeeding I. C. Holloway, who has been transferred to Lexington, N. C.

Milton Newsom, formerly manager of the Tennessee theatre in Johnson City, Tenn., is the new manager of the Riveria in Knoxville, succeeding Gene Parrish, who resigned to accept a position in Charlotte, N. C.

Boykins Theatres, Inc., Franklin, Va., with maximum capital of $15,000, has received a charter of incorporation from the State Corporation Commission at Richmond, Va. H. J. Lyon is president.

The new 500-seat Ritz theatre, at Struthers, Ohio, erected at an approximate cost of $25,000, has been opened. C. J. Vogel of Wellsville, Ohio, operating a group of theatres in the district, is owner. George Imbrie, also of Wellsville, is manager.

Messrs. Haberfield and Flexer are putting the finishing touches to their new theatre in New Albany, Miss., which is scheduled to open early in July.

James T. Barnett, formerly assistant manager of the Sheridan theatre in Miami, Fla., has been promoted to manager of the Community theatre there.

William Webster, who at various times operated theatres in Canada and California, passed away recently in Panama. He was a native of San Francisco.

Leo Wolcott, head of Allied Exhibitors in Iowa, is remodeling his Grand theatre at Eldora. He's spending about $15,000, half of it in new equipment.

The Harvey Amusement Company has purchased the theatres at Colusa and Williams, Calif., operated by Ned C. Steele.

Capt. P. C. Passman has been appointed president of General Register Corp., and Percy Phillipson, who formerly occupied that post, has been appointed chairman of the board and will continue to be active in the operations of the company.

Meredith Shattuck is now associated with Verne Shattuck in the Truckee theatre at Truckee, Calif.

William Eddy of Indianola, Ia., is remodeling his Princess theatre at Mt. Ayr. The capacity will be increased from 340 seats to 400, and a new front and new floor are being installed.

Merle H. Alger plans to erect a theatre at Lakeview, Ore.

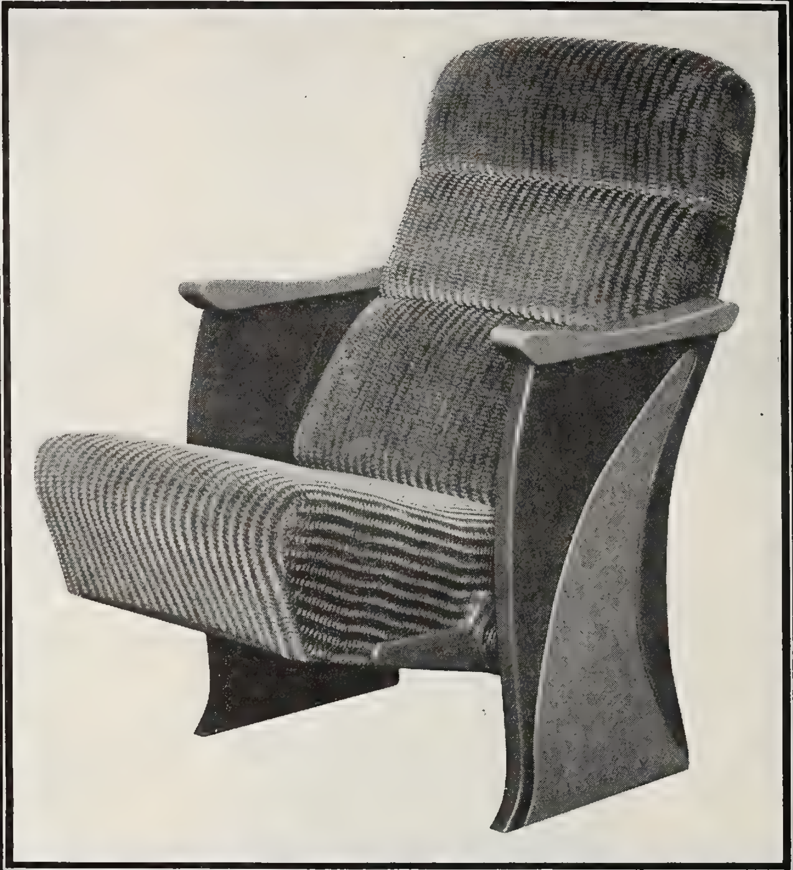
Kenneth Lawson has been made manager of the Playmore theatre, recently opened at Springfield, Ore.

H. L. Blake has purchased the Fossil theatre at Fossil, Ore.

The Capitol Stage Lighting Company has moved to new offices at 527 West 45th Street, New York.

G. L. Carrington has been named commercial relations manager, and P. T. Sheridan, operating manager, of Erpi.

Henry Lazarus has plans for the complete air-conditioning of his Coliseum theatre in New Orleans.



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Upholstered far more luxuriously than any theatre chair ever made, this sweepingly new and different Ideal creation* affords undreamed-of comfort throughout the longest programs. . . It actually molds itself to the body. Regardless of the posture assumed, the deep cushioned reverse curved back sweeps in to give support at all points.

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EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION

● ● CONDUCTED BY J. T. KNIGHT, JR. ●

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

Selecting Grilles to Assure Air-Conditioning Efficiency

● Installation of incorrect grilles is a common cause of ineffective operation of air-conditioning systems. Here is guidance in choosing them

RECENTLY a rather peculiar condition was brought to my attention. I had occasion to inspect the air-conditioning installation in a theatre. The entire job had cost better than $20,000. I was absolutely astounded to note that the grilles used under the balcony were *home-made* grilles! Part of the grilles were properly selected and designed "bought" grilles, but those in the most conspicuous locations had been home-made.

The saving at top was not in excess of $400, and the efficiency at best was not in excess of 40% of properly designed and manufactured grilles. What is the quality of reasoning that will permit such a thing to happen? In my opinion it can only be accounted for by lack of knowledge.

In another instance I was called in because of a bad condition existing in the foyer of a theatre. After careful investigation it was found that there was nothing wrong with the plant, while all the dampers were set correctly. The grilles for the foyer outlets were "bought" grilles, but they had been improperly selected. A new and different type of grille was the answer, and the condition in the foyer thereupon became satisfactory.

The above-mentioned instances are but two of a great many which would seem to indicate that there is a need for greater understanding of grilles, especially as to their selection and use.

AIR FLOW AND ITS CONTROL

IN ORDER to understand the functioning of grilles it is necessary to know something about *air flow.* Generally speaking, air flow may be of two classes—the first might be called streamline or *straight-line* flow; the second is best described as *turbulent flow.*

STRAIGHT LINE

The streamline or straight-line flow exists only at relatively very low velocities. It consists in the movement of layers of air over each other in parallel formation. Within an enclosing duct, and at very low velocities, the straight-line flow velocity is zero at the duct surface and increases gradually to a maximum at the central point of the duct.

If we can visualize a length of straight duct, to one end of which a fan or blower is connected, and that fan or blower so designed as to deliver air at a constant velocity for any given speed, then if we had a variable speed motor connected to the fan we could so regulate the speed as to give us an approximation of straight-line air flow.

If we gradually increased the speed of the fan we would discover that at a given velocity we no longer had straight-line flow, but turbulent air flow.

TURBULENT FLOW

Expressed in more technical terms, turbulent flow begins at that point in which the velocity of the layers of air exceeds the resistance of the air itself or the friction against the inner surfaces of the duct. Such an increase in velocity causes high- and low-pressure areas within the duct.

It is this difference in pressure that causes ducts made of too thin sheet metal to vibrate or "breath" and give to the air stream a roaring sound.

This difference in velocity (or pressure) will cause the air to travel in waves; such air waves have a tendency to increase in amplitude to such a point as to cause complete confusion within the duct; and if the duct is of sufficient length, the entire wave formation is completely disrupted and we have a condition that may be described as a continuous series of eddies, like rapids in a mountain stream.

DUCT CONDITIONS

To start with, there are no fans or blowers on the market that are so designed that they can deliver into a duct a perfect straight-line flow of air. All air streams from blowers now available may approximate a straight-line flow, but it definitely has a pulsating characteristic at its source. Such pulsations travel at high velocity and have very similar characteristics to those of a sound wave. They consist in alternate layers of compressed and expanded air, resulting in motion of the air along a straight line from the source of of the impulses. The pulsations from the blades of a blower tend to add to the eddies in the duct and to the general confusion of the air passing through the ducts.

. . . and in the July 24th issue, Mr. Knight will offer practical guidance to those who are thinking of modernizing the illumination of their theatres, or planning a lighting scheme for a new theatre. To the July 24th issue, in which special attention will be given to modern type lighting fixtures, marquees and signs, Mr. Knight will contribute a discussion of wiring layouts, color circuits, flashers and other phases of the mechanical arrangements, all from the point of view of good practice today.

The foregoing discussion represents an effort to show the absolute confusion within an air duct, and it should help one to

MAINTENANCE Tabs

By

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CLEANLINESS is the first requisite of any equipment maintenance program. When machines are cleaned at regular intervals conditions which might have led to failure are prevented from arising, and little faults that might cause serious trouble are detected and repaired before shutdowns occur.

A portable motor-driven blower is mighty convenient and helpful for blowing the dirt out of motors, windings, generators, fans and grilles. When motors and fans are being cleaned the lubrication of the bearings should be checked. More attention has to be given to open-sleeve bearings than to those that are closed, or to anti-friction types.

At least once each year the oil from all bearings should be drained, after which the bearing and oil wells should be flushed clean with kerosene and filled to the proper level with new oil. In lubricating motors care must be exercised to fill the bearings to the proper level. It is stated by an engineer connected with one of the large maintenance companies in New York that 90% of the motor winding failures are caused by excess oil in the motor bearings.

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COLOR: Color, as one perceives it when looking at a painted surface or a painted object, is simply a psychological or optical sensation. We say that lampblack is black. The sensation is due to the fact that the structure of the pigment has caused the absorption of nearly all of the visible rays of the light that falls upon it. When the same light falls upon white zinc or white lead, they are practically all reflected, and we immediately say that the paint is white.

We see red when we look at a surface painted with red lead because the pigment in the paint absorbs all the visible rays of the light except the red rays which it reflects to the eye. And so with all other colors, the surface absorbing all other colors except the color which we see.

This leads us to this conclusion: Our color sensations from the decorations within a theatre are dependent upon the composition of the artificial light used in the theatre, and a theatre should be decorated always with this point prominently in mind.

•

POSTER PAINT: Most of the artist paints which we use in theatre display work are nothing but casein paints. Casein is the name applied to a group of related compounds found in cow's milk. The exact structural composition of these compounds has not been determined.

Cold-water paints may consist merely of water and the pigment, as for example, whitewash; or of water, a pigment and a binder. Most cold-water paints must not be subjected to water or moisture; however, cold-water paints, with a lime-casein binder, dry with a smooth egg-shell like coat which is practically water-resistant and can be very satisfactorily used for certain interior work. Casein paints come in various colors depending upon the pigment used in them.

Where posters are exposed with no glass protection, the best grade of casein paint is recommended.

Casein paints have other uses in theatres, especially in the small houses for treatment of side walls above the wainscoting.

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appreciate to some extent the difficulty of tapping into that duct for a grille and controlling the quantity of air that *passes through* the grille, as well as the direction and velocity of the air *leaving* the grille. *Every time an opening is made into a duct, or the size or shape or the direction of the duct is altered, the characteristics of the air flowing through that duct are altered, either in quantity or velocity or pressure, in any one of these three characteristics or all three of them.* This fact should indicate the importance of exact sizing of ducts and all branch ducts and grille openings.

Any obstacles placed inside a duct offer or add resistance to the flow of air and, in addition, create additional eddies. The installation of dampers, splitters or volume controls complicates the flow of air. In the final analysis, even in the simplest duct layouts, there exists a compound set of conditions that makes it difficult to estimate the resistance from drawings; frequently it is not until the completion of the duct installation that an engineer with instruments can really know exactly just what is occurring within the various trunk ducts and branch ducts. Again, there are few, if any, duct jobs that can be, or are, installed exactly as drawn; consequently, every duct installation must be carefully checked after completion.

GRILLE TYPES AND THEIR SELECTION

IF WE FOLLOWED this line of reasoning we would select our grilles after the duct work had been completed and the fan connected. In this way, with the whole market of manufactured grilles available, we could certainly produce the best possible results. However, the reverse is usually true, and the grilles are ordered when the contract is signed along with the other items of equipment. And should the grilles prove to be the wrong type, the contractor is very reluctant to make any exchanges, so an expensive air-conditioning job suffers because of an extra charge of a few dollars.

The perfect grille is one which keeps constant the required volume of air, the velocity of the air, and the direction of the discharge of the air. There are several manufacturers who are approaching the solution of this three-way problem, and it justifies very serious consideration on the part of the designing engineer to select and use the ever-improving quality products of such manufacturers.

Efforts to solve the grille problem have included the use of splitter plates or dampers in the duct intended to divide the air and to direct the desired proportion to each outlet. Existing installations in many instances have proved the need for a more positive and a more effective means of accomplishing results.

SPLITTER PLATES

Splitter plates installed in the duct system ahead of an outlet create a high-pressure area within the duct toward the supply fan, and a low-pressure area at the outlet. This system results in part or all of the outlet area falling in the low pressure area, which inturn means that the grille surface is only partially effective. If the splitter plates are installed behind the outlet location, the grille then comes in the high-pressure area toward the fan, and the velocity characteristic of the grille is ineffectually controlled. Also, as mentioned earlier, the installation of splitter plates adds to the eddying or turbulent flow of the air in the duct and may cause disturbing noises.

DAMPERS AND DEFLECTORS

Realizing all of these disturbing conditions caused by dampering and deflecting the air in the duct, the progressive grille manufacturers are aware of the fact that the proper location of a device for controlling the air volume, velocity and direction of air discharge is in a throat piece to the grille, and they have such grilles available.

Such a device of one manufacturer has

In this handsome chair shown to the left, (O. C. 987) Raymond Loewy, nationally famous designer has set a new and beautiful style in theatre seating. Note how ingeniously the aisle light louvres have been blended into the end standard design.

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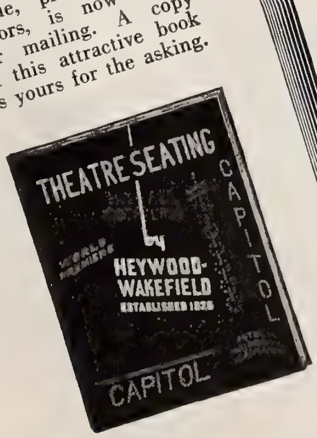
THE new *HEYWOOD STREAMLINE CHAIRS* are real, top notch, box office attractions. They're styled in beautiful fashion . . . several of them were done by Raymond Loewy, nationally famous modern designer. They may be fitted with the Heywood Streamline Back . . . with the special, protective edge of cold rolled steel . . . the edge that quickens house traffic and protects upholstery. And . . . Heywood Streamline Chairs have the kind of comfort that makes patrons *want* to return to your house . . . to see and hear your favorite star in *your* theatre. May we tell you in detail about these beautiful new chairs that are proving to be swell "box office" all over the country?

Our beautiful new theatre seating catalogue, printed in 10 colors, is now ready for mailing. A copy of this attractive book is yours for the asking.



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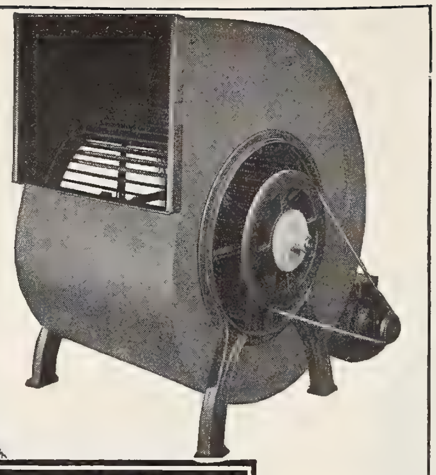
GARDNER, MASS.

Streamline
Theatre Seating



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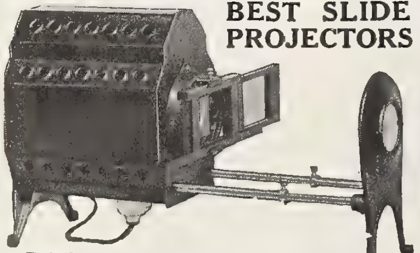

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a series of openings that can be individually spaced on the job, so that the desired distribution, expansion and direction of the air can be obtained. When once set, such devices should be locked or fixed in position so that uninformed persons cannot alter the adjustment.

ASPERATING EFFECT

In refrigerated air-conditioning, it is of importance that the cold air being supplied through the duct system be rather quickly mixed with the air in the conditioned space. This characteristic of some grilles is referred to as the *asperating effect* of the grille. Some grilles are so designed that they will pick up and entrain as much air from within the conditioned space as the cold air being delivered into the space through the grille.

The asperating feature of grilles is especially important for low ceilings, under balconies, standee spaces, and low foyers and lobbies, or for side wall horizontal delivery points that are 7 or 8 feet above the floor. The old-style, large-sized ceiling outlets employing the conventional plaques underneath them, have been outmoded by the newer types of ceiling outlets which distribute the air evenly around their entire perimeter and have the ability to create asperation of the air within the conditioned space.

ASSURING RIGHT TYPE

It is perfectly good engineering to use the grilles of two or three manufacturers on the same job, and yet I find engineers for some reason adhering to the grilles of but one manufacturer throughout for no particular reason, other than that they had but one catalog before them when they were selecting grilles. There are some manufacturers that have excellently designed ceiling outlet grilles; on the other hand, their side wall grilles are not so good. Then there are others who have very fine side wall grilles for both short and long throws but whose ceiling outlet grilles are not so good. The percentage of the total cost of air-conditioning for grilles is so small, and yet they are so vitally important that it certainly is penny wise and pound foolish to economize on this item.

The average air-conditioning proposal skims over the question of grilles very lightly, seldom giving more than one sentence to this part. For instance, it usually appears like this:

"Grilles—At locations as indicated on the plans, will be provided and installed as a part of this contract."

In such a case insist that the wording at least be changed to this:

"Grilles—*Adequate* grilles, at locations as indicated on the plans, will be provided and installed as a part of this contract."

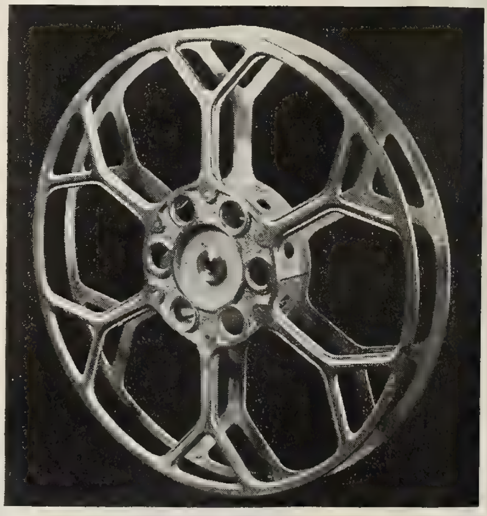
The word *adequate* will place the responsibility right back on the contractor to provide the *proper* grilles, and should any of them have been selected wrongly, it will be up to the contractor to make the necessary changes at his expense.

In many of the obsolete but still existing "atmospheric" theatres, commonly of Spanish or Moorish decoration, the engineer designing the air-conditioning is greatly handicapped because the owner, operator or manager does not want the heavy ornamental plaster grilles altered or disturbed. This is a very grave mistake and a great handicap to any air-conditioning system. Such heavy plaster grilles are inefficient, adding greatly to the resistance of the system; they give no direction to the air and have no asperating characteristics. The air just pours through them without any real control. According to my experience, in every instance where such grilles have been replaced by modern, well designed grilles, the results have been almost astounding, and after a few weeks the managers or owners have become accustomed to the changed appearance of the grille and are satisfied.

There are grille manufacturers today who will provide charts on their various types of grilles which show exactly what the grilles will do to air when they are installed. It is an excellent practice to obtain such charts and literature from the manufacturers and study it. The most practical field test to determine just what a grille is performing consists in releasing a chemical smoke bomb in the duct system and observe the results in the theatre. The somke test provides a visible demonstration for any manager from it he can observe exactly what takes place in the theatre as to supply, circulation and return air. Especially from this test, "dead spots" in the auditorium can be located. After observing such a test check of the air handling equipment, the manager should insist that the contractor rectify the faults.

To design and install a good air-conditioning system and then to top it off with improper grilles is like paying a fine cabinet maker to build a beautiful piece of furniture, then painting it with red lead.

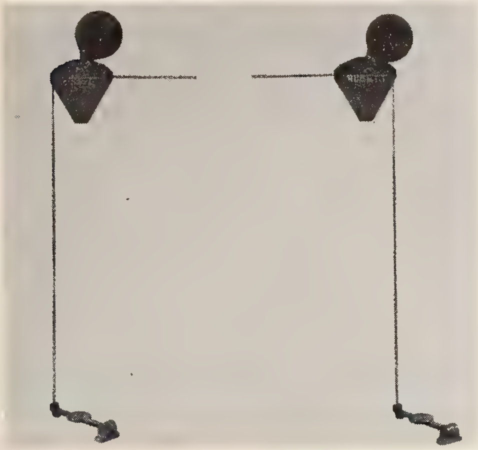
As the distribution of the conditioned air is of prime importance to the success of the system, so the proper grilles are the backbone of a well-designed and effective distribution system.—J.T.K.



A new 2,000-foot reel brought out by the Universal Reel Corporation of Long Island City. It is constructed of aluminum, with a steel hub. All metal is polished inside and outside. It is entirely demountable, permitting replacement of sides or bushings or hub. Finger holes are located out of line with the spokes so as to give full strength.

Changeover with Shutter Action Cutting Off Light

A MECHANICAL changeover cutting off the projection light, based on a combination of leverage and spring action and operated by a foot pedal, has been developed by the E. W. Hulett Manufacturing Company of Chicago.



As indicated in the accompanying photograph, shutters for the light beam of two projectors are actuated through corresponding high-speed transmission mechanisms responding as a unit to throw the shutters in the following manner:

As the incoming picture is exposed to the screen by the shutter, the picture comes upon the screen from the side, and at the same time the outgoing picture is cut off by the other shutter from the same side of the screen.

Entrance to the newsreel theatre recently opened in the Grand Central Terminal, New York, equipped with latest type Perey turnstile, which, under the cashier's control, operates by coin and mechanically records the number of admissions.

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FULLY PATENTED—ADLER *"Streamline"* SILHOUETTE LETTERS with BEVELED EDGES AND SUPPORTING FRAMES are fully covered by U. S. Patents No. 2,038,978 granted April 28, 1936, and 1,989,855 granted February 5, 1935. Infringers will be prosecuted.

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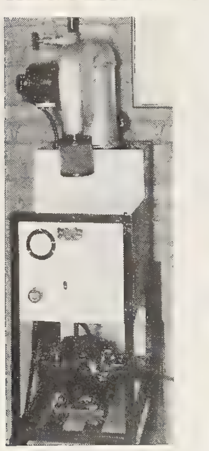
The Modern Ozone Way
ELECTROAIRE EQUIPMENT
with
REGULATED OZONE GENERATION



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No Airing Out necessary after deodorizing—no chemicals—no clinging odor of deodorant.

Save Money—destroy stale air, tobacco and audience odors. Recirculate the air. Cut heating or cooling costs.

Central Type Plant—introduces ozone into main ventilating system.

Portable Type introduces ozone directly into auditorium or offices.

Deodorize Wash Rooms — Inexpensive model plugs into lighting circuit.

Electroaire Theatre Installations—Monroe, State-Lake, Orchestra Hall, Adelphi Theatres, Simpson Theatre, Field Museum, Chicago; Apollo and Gem, St. Louis.

Theatres with ozone are more attractive to patrons—the inside air is as fresh as the great outdoors. Write for the money-saving facts.

The ELECTROAIRE CORPORATION
1455 W. CONGRESS ST. CHICAGO, ILL.

modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, dealers and manufacturers. . . .

- Installations of Peerless Magnarc lamps are reported by the New York office of the National Theatre Supply Company as follows: Charles Goldreyer's Rex, New York City; Charles Wilson's Bijou, Troy, N. Y.; Tiffany, Brooklyn.

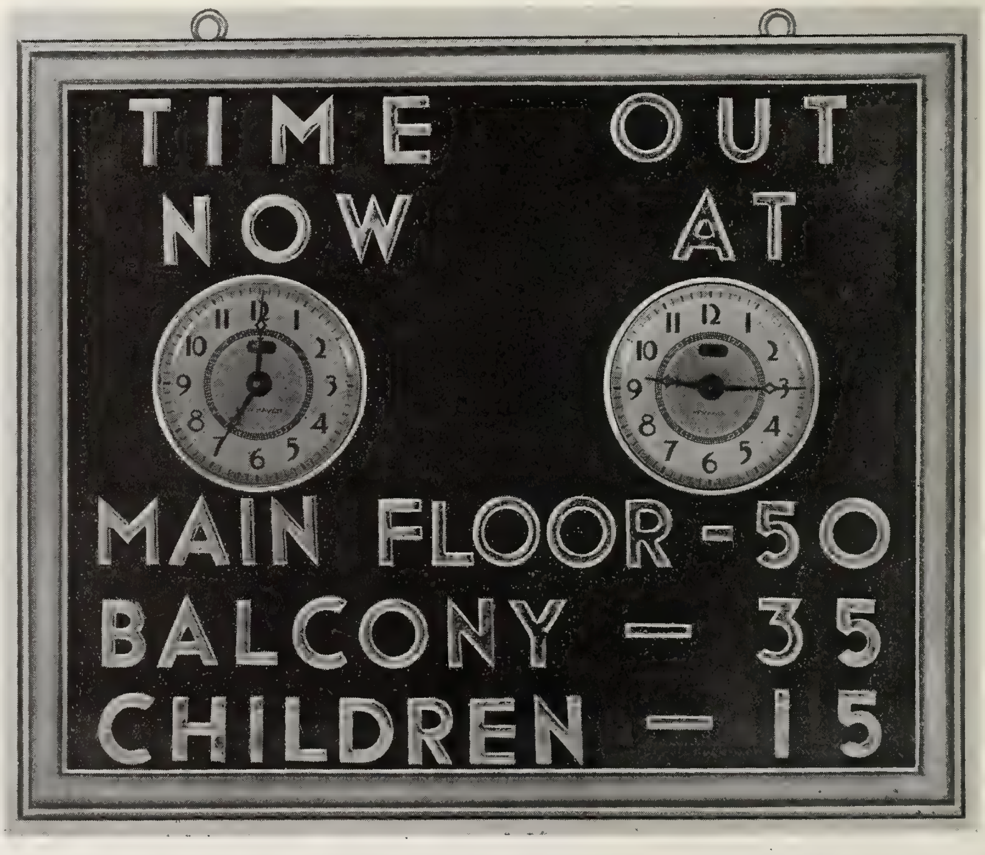
- Installation of new chairs in the Cine Criz, Mexico, D. F., and in the Interstate circuit's Martini theatre in Galveston, Tex., are reported by the International Seat Company.

- New rubber lobby mats have been installed by the American Mat Corporation in the Grand theatre, Holdenville, Okla.; Riverside, Milwaukee, and Eskin, Richland Center, Wis.

- Cooling systems have been installed in three New Jersey theatres by the National Theatre Supply Company. They are the Treat and Embassy in Newark, and the Sussex in Sussex.

- Installation of complete new sound equipment in MGM's Empire theatre in London, England, is reported by RCA Photophone. Contracts have also been signed for the installation of Photophone sound systems in Loew's and the Metro theatres in Johannesburg and Durban, South Africa, and a new Metro theatre in Brisbane, Australia. Other installations of Photophone systems recently contracted for include seventeen to be made in Ohio. The theatres are the Manhattan, Homestead, Dennison Square, Capitol, Imperial, Garden and Royal in Cleveland; Highland in Akron, Temple in Medina, and Ohio in Galion, all Associated Theatres houses. Others are Community circuit theatres—Commodore and Century, Cleveland, Strand and Lyric in Toledo; Lake in Barberton, New Lex in New Lexington, and the Beach Cliff theatre located in Rock River.

- Thirty-three theatres in thirteen States added National Super Service Company vacuum cleaners to their cleaning equipment during April and May, according to a check of a recent report from that manufacturer.



Box office time indicator, with synchronized electrically operated clocks to indicate present time and the hour when a complete performance will have been seen, which has been developed by Timeter, Detroit. Each unit is made with a fibre tile background in color, the purchases having a choice of red or blue or black. The frame is of chrome-finished metal, and the dimensions are 10¾x8¾ over-all. The "out at" clock is controlled by an electric switch.

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News Notes on the • THEATRE EQUIPMENT MARKET •

• A type of ozone generating machine employing vacuum tubes partially refilled with certain gasses has been developed and installed in a number of theatres by the Atmozone Company, Inc., of Oregon City, Ore. According to a statement of the company, the gasses selected are those containing "antagonistic atoms when placed under the stress of a high-frequency current." The tubes are are equipped with anode and cathode terminals, but they do not develop either a spark or electric circuit or arc. Recommended for theatres is a standardized machine of twelve tubes, which is adapted to a theatres of capacities up to 3000. The tubes and related apparatus may be under a variety of spatial conditions and applied to any type of air distribution system.

• The United States Air Conditioning Corporation of Minneapolis, is celebrating its twelfth year in the theatre ventilation field. In 1925 the company made its first installation, and today reports that there are over 6000 of its air supply and conditioning systems operating in theatres and other buildings throughout the United States.

• For those instances in which suitable resistors might not be available for sound system amplifiers, voltage divider units are available as the result of a development announced by the Clarostat Manufacturing Company of Brooklyn. Each sectional unit is a complete moulded metal-clad resistor with two terminals of the required ohmage for that section, and with these it is said to be possible to assemble one's own voltage divider according to individual requirements.

• Acousticon hearing aids for theatres and other auditoriums are now available through the RCA photophone, according to an arrangement between that organization and the manufacturers, Dictograph Products, Inc. The arrangement, which was announced by Dan D. Halpin, vice president of the latter company, became effective June 1.

• Business for the National Theatre Supply Company in the Kansas City area is about 40% ahead of a year ago for the same period, reports Walter Shreve, manager of the Kansas City branch. Most of this has come from modernization in the direction of greater comfort for the patron—new seats and ventilating equipment, although many exhibitors also have modernized their projection equipment.

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RAY MILLAND
"BULLDOG DRUMMOND ESCAPES"
DOUBLE FEATURE PROGRAMS EVERY DAY
AFTER
JAMES CAGNEY-PAT OBRIEN
"DEVIL DOGS OF THE AIR"
ALSO "WE'RE NOT DRESSING"
JAMES CAGNEY PAT OBRIEN "DEVIL DOGS OF THE AIR"
BING CROSBY CAROLE LOMBARD "WE'RE NOT DRESSING"
SATURDAY GALA OPENING-FREE SOUVENIRS TO EVERY ONE
COOLED BY REFRIGERATION
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The above Before and After pictures of the S & S Embassy Theatre, Chicago, show the effective marquee modernization secured through the use of Wagner 8-inch Gothic Letters.

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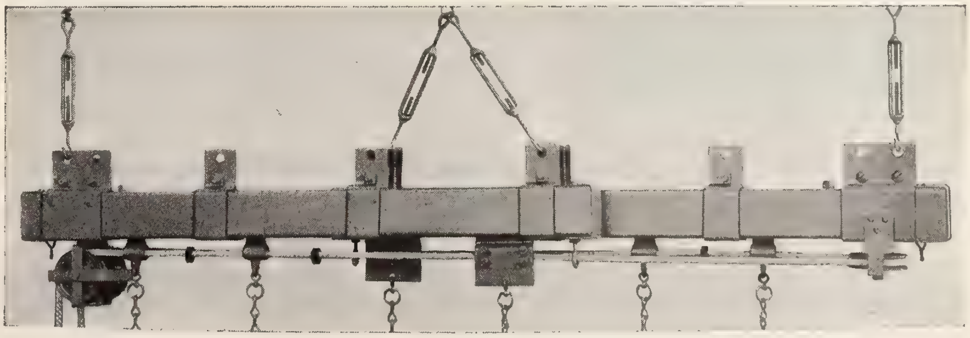

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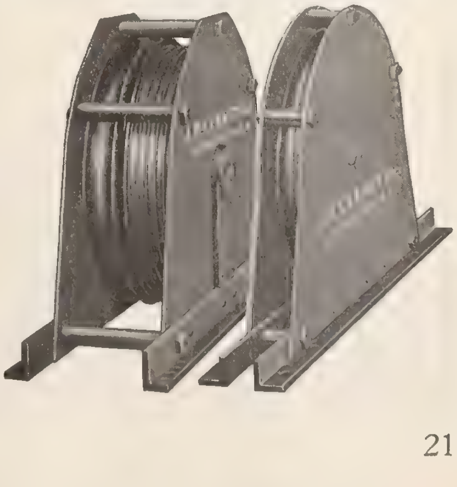

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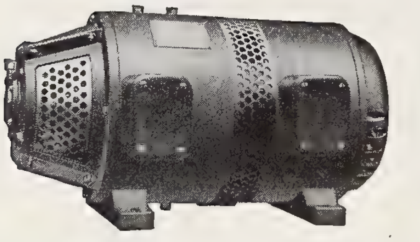

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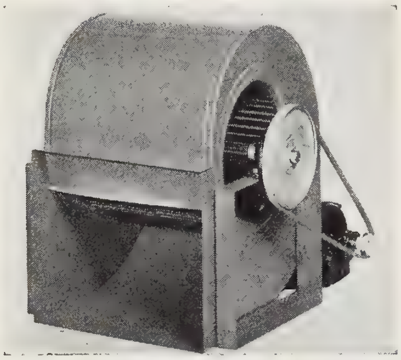

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SALES ON SOUND CORPORATION

636-BT 11TH AVENUE NEW YORK

Should Your Theatre Be Reseated?

(Continued from page 7)

of meeting today's standards of comfort has a full-spring assembly with springs spaced and tied so as to provide even tension and support over the entire surface—that is to say, to permit consistent softness without gradual loss of shape. The assembly may have a hardwood frame, or the springs may come to the edge of the cushion on all sides. The front side, of course, is bevelled, eliminating annoying interference at the calves of the leg at all times (a factor especially important with respect to women), conveniently permitting the withdrawing of feet without rising when a patron is entering or leaving the row.

The padding of the cushion has also undergone important change. The material which contributes most to the even softness of the cushion is a vegetable fibre. This formerly was likely to "powder" in time, whereas today it has become available in a form giving it the strength and durability of hair, eliminating the tendency of the cushion gradually to become bumpy and that of the springs to "cut" the covering.

Today's seat cushion has also lost practically all of its whistle upon being depressed. When fine-screen ventilator filters are employed, it scarcely has a wheeze.

Another and more disturbing noise produced by old type chairs is a "knock" when the seat is flung up or allowed to drop. There have been radical changes in hinge construction during the last few years, and one of the effects is the reduction of this type of noise, which naturally assumes greater significance as a result of sound.

As readily apparent to the patron as the difference in appearance between the modern and the older chairs is the difference in dimensions that modern seating engineering has brought about, partly as a result of posture studies. The seat of the auditorium chair today is lower than it was, while the back has been more scientifically titlted and curved. The aggregate effect of these changes is to give the body comfortable support without annoying pressure and rigid confinement. The patron who attends a theatre with modern seating cannot help being immediately conscious of a great difference in comfort and convenience upon attending a theatre with old-type seating.

In considering the effect of style—that is, the general pattern and decorative elements—one must bear in mind the significance of seating as a part of the entire auditorium treatment. Indeed, in large measure, the pattern and coloring of the chair characterizes the auditorium, decoratively. This is inevitable, since the seating is by far the great single element in the room. During the last few years design in every field has established a definite approach to the problem of form and coloration which is identified as *modern*. Its essential aim is to provide an aesthetic quality closely re-

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by WILLIAM F. MORRIS
(Certified Public Accountant)

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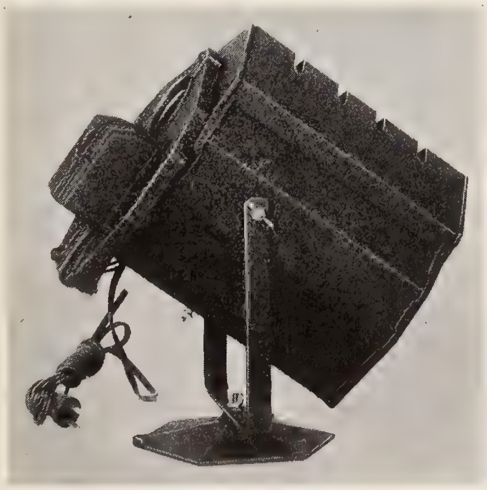
lated to function, and in its effort to rule out all irrelevancies, modern design is guided by an ideal of simplicity. The change from the past thus wrought is striking; hence, a theatre with seating representative in style of ideas of beauty held prior, say, to 1930, is an old-fashioned—an *obsolete*—theatre in the eyes of the public, no matter how modern it may be in, for example, its front, or its mechanical facilities.

Thus it is that the question of reseating is to be approached from several directions, each of which represents a point at which the modern chair is fundamentally different from the chair of the past. First come today's standards of comfort, which the modern theatre chair has helped to create as well as to satisfy. Another factor, as we have seen, is maintenance; yet another is safety (hazard to clothing, especially). And added to these is the factor of modern design, which has revolutionized all of our notions of good appearance.—*George Schutz.*

Aluminum and Steel Spotlight For Color Effects

A NEW COLOR effect spotlight has been developed by the Golde Manufacturing Company of Chicago, in a compact design with construction in sheet steel with front and back of aluminum castings.



The gelatine color wheel, with motor, are mounted in an aluminum casting on the front of the housing. The wheel is readily demountable for replacement.

Lamping is accomplished from the top with accommodation for 250-watt, 400-watt G type, and 500-watt T-type lamps.

A type of illumination likely to be more and more widely used in theatres is "down-lighting." Francis M. Falge, Nela Park, illumination engineer, will explain it in the July 24th issue.

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REG. TRADE-MARK

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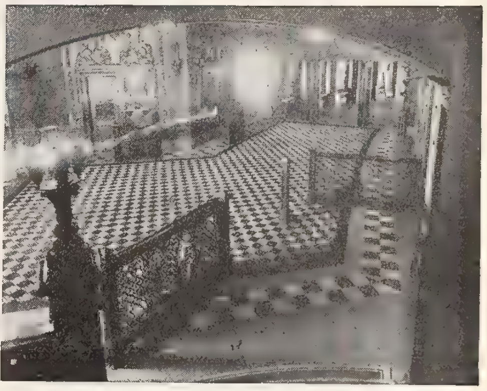

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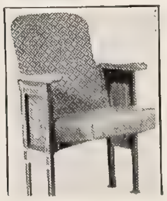

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OZONE-AIR
ALL-METAL
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Don't Give Your Patrons Cause to Complain!

Capacity output, adequate cool, fresh air for 450 seats, obtained at greatly reduced speed from 1 H.P. motor.

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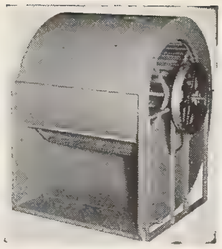

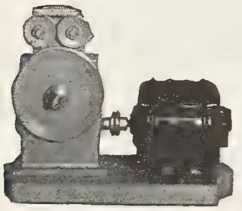

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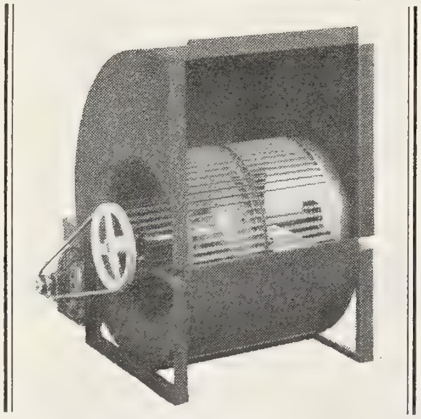

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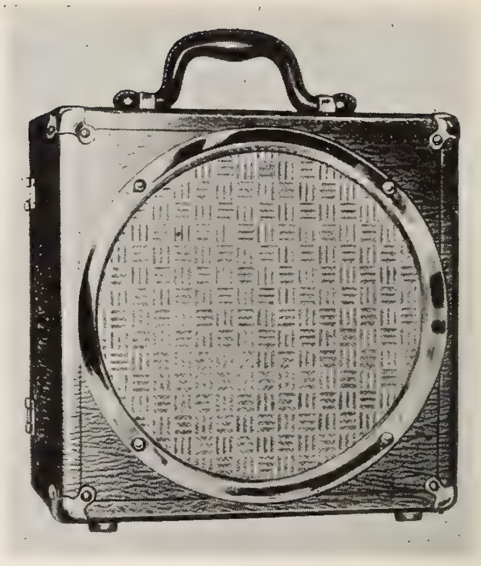
Portable "Mike", Amplifier and Speaker Unit

A PORTABLE, self-contained microphone amplifying system, designed for stage, orchestra and exploitation work of all kinds, has been developed by the Sundt Engineering Company of Chicago. With 12 watts maximum output power, the amplifier unit, with speaker, is compact, measuring only 13½ by 13½ by 9 inches. It operates from 110-volt, 50-60 cycle lines. Converters for battery operation—as for example on a ballyhoo truck—are available at an additional charge.

A 12-inch loud speaker is used, and volume is found ample for announcing purposes in any theatre of average size. Outdoor coverage would vary to some extent, depending on the presence of traffic and other competing noises, but would be adequate to a city street for the length of one block, and under more favorable conditions, coverage would probably be greater.



Speaker side of portable reproducer.

Reducing the Hazards in Electrical Equipment Operation

[*The extent of the electrical plant of a theatre, in both illumination and equipment, represents an ever-present hazard to the health and lives of employes and to the bank account of the exhibitor. The following is the larger part of discussion of such hazards by J. Rosevear, Westinghouse engineer, prepared as an address before the New Jersey chapter of the American Society of Safety Engineers.*—THE EDITOR.]

THE AVERAGE individual forgets the danger of lighting equipment and electrical appliances, because of their widespread use in the home. Nearly everyone at some time has received a slight shock without any ill effects. Under some conditions these shocks become extremely dangerous, and death has occurred in many instances. The amount of shock received is dependent on the contact made and through what part of the body the current has to travel. Contacts between the hand and the arm are not as dangerous as between both hands as then the current must pass through body in the region of the heart. Contacts at both wrists instead of both hands are even more dangerous as the callous skin of the hands has more resistance than the wrists. A person who is perspiring and skin is somewhat damp, will receive a much more severe shock than if his skin is dry. Individual persons react differently to shock; what might give you or me a nasty shock might kill another person. Low voltage shock produces a muscular spasm, and if enough current flows it will cause coagulation of the blood and resultant death.

Let us first classify the types of hazards there are. I believe we may divide these into two distinct classes, the visible hazards or those hazards that may be seen at a glance and the invisible hazards or those that may be present but cannot be seen.

The visible hazards are found in exposed wiring, portable cords, broken lighting sockets, untaped terminals on motors and transformers, open knife switches and portable lamp equipment without lamp guards. . . .

EXPOSED TERMINALS

Another hazard of considerable importance is the exposed terminals on transformers, motors and rheostats, especially in apparatus of less recent manufacture but still in service. It seems that the manufacturers at that time did not consider it important, but have realized the importance in recent years and have provided suitable protection. How easy it is for a workman to touch these exposed terminals, and receive a severe shock or drop a metal tool on these terminals causing short circuit and damage the apparatus or completely shut it down as in the following case.

A painter was working in a power house, painting the wall back of the switchboard. There was at least eight feet clearance between the wall and the 200 volt copper busses. He had been cautioned to stay away from the bus and not touch it under any circumstances. The bus ran parallel to the wall at a height of about four feet. He had almost completed this area when he decided he wanted to put the gallon can of paint down, which was about one third full. Without thinking he put the can on top of both busses, which were capable of carrying 1,000 KVA at 220 volts, and many times that for a short circuit period. You can imagine the results. There was a flash, a report like an explosion, the paint disappeared, the can melted. Miraculously nobody was hurt. . . .

OPEN KNIFE SWITCHES

Open knife switches used to make and break circuits, unless in a power house under a competent operator, should be enclosed in a protecting cabinet. However, today there are so many good safety switches on the market that are totally enclosed and operated from the outside by a handle, that there should be no excuse for the continued use of knife switches for this service.

Next let us consider the invisible hazards. They are electrical distribution systems that are not grounded; balance coil circuits obtaining 110-volt lighting from 220-volt power circuits; overfusing of circuits; improper grounding of both permanent equipment and electric tools and portable lamps for specially hazardous locations.

GROUNDED SYSTEM BEST

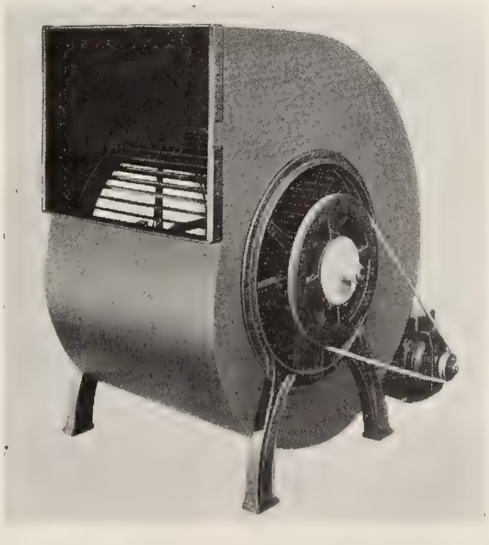
The electrical distribution system, or network systems as they are called, are of two classes, those that are grounded on the secondary 220-110 volt side and those that are not so grounded. Neither one of these systems is infallible; the grounded system with a grounded neutral wire is preferred. This system reduces the voltage strain between the conductors and ground nearly in half, depending on whether it is a two phase or three phase system. All lighting circuits may then be polarized so that the shell of the socket is at ground potential and any one touching this part of the circuit would not receive a shock. This type of wiring must use as the neutral conductor a wire having a white covering to be used for identification. Otherwise the advantages gained would be lost. Another characteristic of this network is that when a wire is grounded it immediately blows a fuse on the branch circuit; the ground must be cleared or the fuses will blow as fast as they are put in.

Many of the older types of distribution systems do not have a grounded secondary neutral. Let us see what would happen if a ground should develop on one side of the 220-volt line. Nothing as far as anybody could see, probably nobody would know it unless they should check the line for grounds. Should anyone accidentally touch the other side of the line he would receive a shock of 220 volts instead of 110 volts; there is quite a difference. On this type of distribution system if no grounds are present, one may touch either conductor separately and receive no shock. This breeds contempt for the danger or shock, and when a ground does occur a serious accident may develop. You may say, find the groun dat once and clear it; that is not as easy as it sounds, as the ground may be reflected throughout the entire distribution system.

It is necessary to mention the grounding of permanent and portable equipment, in distinction to the electrical distribution system. All equipment, such as motors, starters, machine shop equipment or any other equipment that is connected to or attached to an electrical device should be grounded. This applies to any metallic equipment that would conduct electricity, and of course does not apply to any material that would not, as an insulator, such as wood, rubber and glass. The frame of all such equipment should be connected with a suitable ground wire to a permanent ground. This protects the operator as the machine is then at ground potential.

Overfusing of lighting or power circuits is a common practice even among qualified electricians. A fuse is the safety valve in an electrical circuit and opens the circuit whenever an overload or short circuit occurs. Three types of fuses are used in low voltage circuits, the plug fuse, cartridge fuse and knife blade type. The plug fuse is used in circuits up to 30 amperes, the cartridge fuse up to 60 amperes and the knife blade type above the 60 ampere fuses. At times when circuits become overloaded and blow the fuse, instead of removing the trouble, the electrician will reinforce the fuse, with the intention of fixing it at a later date. Most of the time his memory is short and it remains as it was. How can these fuses be reinforced? Very easily. Pennies, washers, etc., are placed under plug fuses, pieces of brass turbine are substituted for cartridge fuses and pieces of flat copper for knife fuses. These fuses are generally contained in a cabinet with a door to prevent entrance to the workman and are very well concealed from the average individual. A careful inspection of the power panels and lighting cabinets will reveal these violations.

Modern, tamper proof automatic circuit breakers for distribution circuits avoid many of the hazards common to fused circuits.



Variable speed blower developed by the Wolverine Blower Works of Grand Rapids, Mich., in capacities suitable to theatres. It is driven with a V-belt silent drive and is provided with dampening means to prevent transmission of mechanical noise. Blades are concave, and direction may be reversed to provide air exhaust as desired. The capacities of theatre models vary from 5,100 to 10,000 cubic feet per minute, employing from 1/3-h.p. to 1-h.p. motors.

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PLANNING THE THEATRE

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Planning the Theatre Lounge

By BEN SCHLANGER

New York Theatre Architect

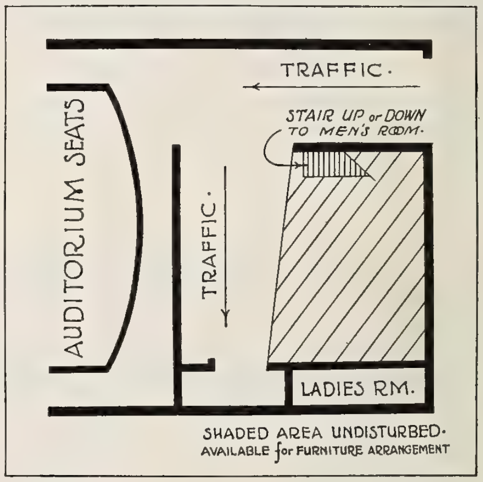
THE CONSIDERATION given to lounge room space and rest room facilities in a motion picture theatre is an indication to the patron of the thought given to insure his comfort. The existence or non-existence of the proper lounge and rest room facilities to a great degree "dates" the individual motion picture theatre structure. A theatre is not modern or up-to-date unless these comforts are afforded the patron to a proper degree.

Modern plumbing fixtures, wall finishes and furnishings available in the commercial field are highly satisfactory and well within the reach of the average exhibitor's budget, and so from the standpoint of availability of proper equipment, there exists no problem. The problem that does exist and one that is usually not satisfactorily solved is that of the space accommodation and proper placing and accessibility of lounge and rest rooms.

SPACE REQUIREMENTS

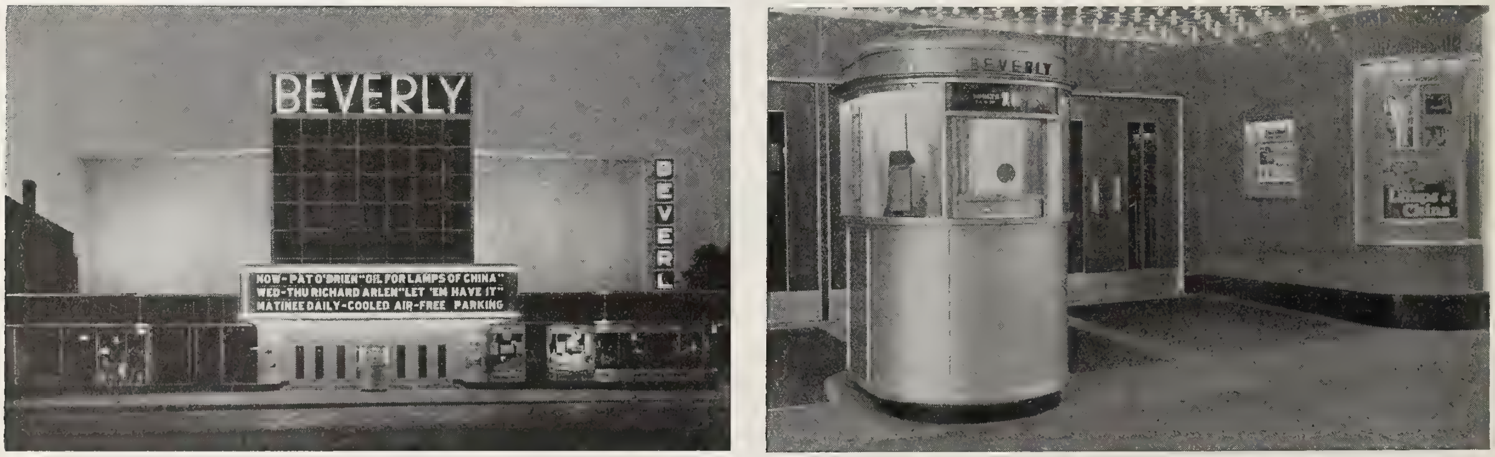
The space requirements for the toilet rooms proper are usually not difficult to find but adequate lounging space which should precede these rooms and act as a necessary transition between the auditorium proper and the toilet rooms usually presents a problem. Unless there is sufficient space available at the entrance end of the theatre on the main floor level for lounge and rest room use, there is usually faulty placing of these facilities. For example, it is absolutely wrong to have entrance to rest room spaces from any part of the auditorium walls which would be within the view of any of the seated patrons. Not only would such entrance positions be in poor taste, but also they are disturbing to the seated patron, due to the traffic and illuminated signs necessitated thereby.

Usually an upper or lower level is resorted to for placing rest room facilities. This scheme would be satisfactory except for the fact that in many instances these spaces are approached by a single stair leading to a small foyer space, thereby causing the entrance to the men's and women's rooms to be uncomfortably adjacent to each other. To begin with, it is not desirable to have both sexes use a common stair to such an upper or lower level unless the stair itself has a width of about at least 4 feet. Then, at the rest room level, there should be a lounge or foyer space of at least the average sized living room in the home. Such lounging space serves both to separate the entrance to the toilet rooms and to make for a comfortable waiting room.


TRAFFIC·
STAIR UP or DOWN TO MEN'S ROOM·
AUDITORIUM SEATS
TRAFFIC·
LADIES RM.
SHADED AREA UNDISTURBED·
AVAILABLE for FURNITURE ARRANGEMENT

The most desirable lounging space is a space from which a whole or partial view of the screen is possible, from at least a part of the total lounge area. This is desirable because it makes this space a place where a patron may be seated in comfort until such a time as a desirable seat is available or until the beginning of a feature. The view of the screen from this space makes the patron feel that he will not miscalculate as he easily may in a lounging space from which no idea of the seating availability or screen performance may be obtained.

It is possible, of course, to have such a lounging space as has just been described


BEVERLY
BEVERL
NOW-PAT O'BRIEN "OIL FOR LAMPS OF CHINA"
WED-THU RICHARD ARLEN "LET 'EM HAVE IT"
MATINEE DAILY-COOLED AIR-FREE PARKING
BEVERLY

Steel construction for a modern front and vestibule treatment, as illustrated in the Beverly theatre, Warner house in Chicago. This type of construction will also be used on a new Warner theatre in Chicago, the Rhodes, which will be constructed this summer. The box office, display frames, door handles and bars, marquee structure and attraction board frame is of Zouri stainless steel. The central panel of the front and the walls of the vestibule are in architectural glass, while the side areas of the front (also display window areas of the stores) and the base of the vestibule is in Macotta.

in addition to the lounge space mentioned as preceding the toilet rooms. Where space accommodation permits, such a provision is desirable.

A good compromise arrangement would be a lounging space from which a view of the screen may be obtained and from which either the men's or women's toilet rooms would be accessible. The other toilet room would then be placed on a different level, this level being reached, if necessary, by a fairly narrow stair. The single toilet room on a separate level would then require a minimum of anteroom space to precede the toilet room proper.

EFFECT OF CAPACITY

Theatres having a capacity of more than 600 seats should, if possible, have the two lounging spaces mentioned above—that is, a lounging space directly preceding the toilet rooms, and a lounging space having a view of the screen.

It is understood that it would be impracticable to provide enough lounging space to accommodate the amount of standees which may be in the theatre at any one popular performance; yet the presence of this lounging space, invitingly furnished, at least creates a feeling that the patron's comfort has been anticipated, and thus an impression is left with the patron which is sure to have a potential value in drawing him to the theatre on a subsequent occasion.

LOCATION

Another requisite of lounge room planning is to have the lounging space, or at least part of it, so placed that it may be viewed either directly or with a slight turn of the patron's head as he approaches the seating area from the outer lobby. This is necessary for two reasons. First, it reveals space to some patrons who otherwise may not have seen it at all, thereby encouraging its use; and secondly, it serves as a transition from the lobby to the seating area, creating a feeling of warmth and intimacy which is absent when the patron comes from the street almost directly to an auditorium seat.

The internal arrangement of the lounge, including the placing of furniture and location of openings and doors of lounging spaces, is of great importance. The locations of doors and openings will control the flow of traffic through such spaces and therefore dictate the amount of space which will be left available for the placing of the necessary furniture. In planning the lounge, care should be taken that openings and doors are so placed in relation to each other that they cause a minimum amount of the floor area to be used for traffic.

Seating arrangement in the lounge should be as informal as possible, using, preferably, fully upholstered furniture, varying the units by using pieces of single, double or triple capacity. Long benches should be avoided. Grouping should be very much the same as would be desirable in a living room in the home.

TOILET FACILITIES

Toilet rooms proper should be planned with the utmost efficiency so that a maxi-

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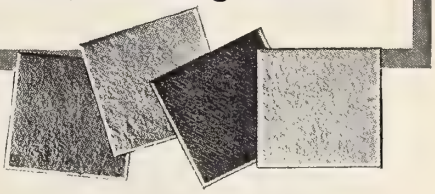

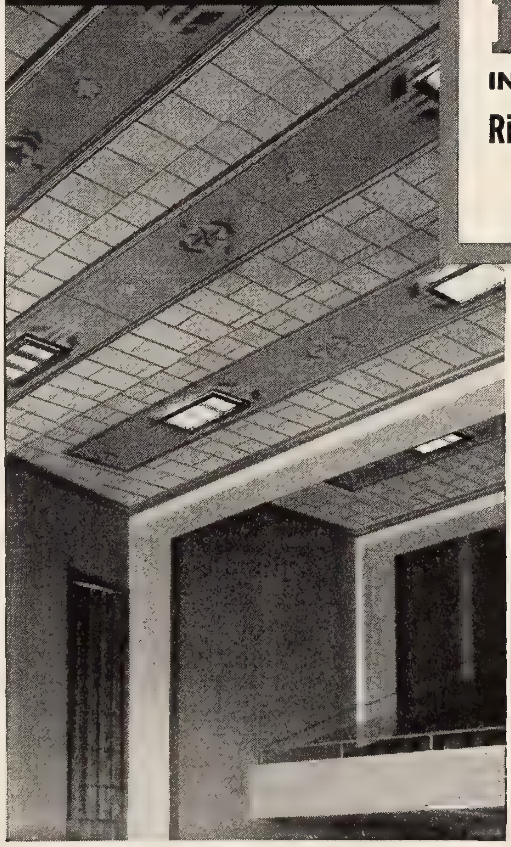

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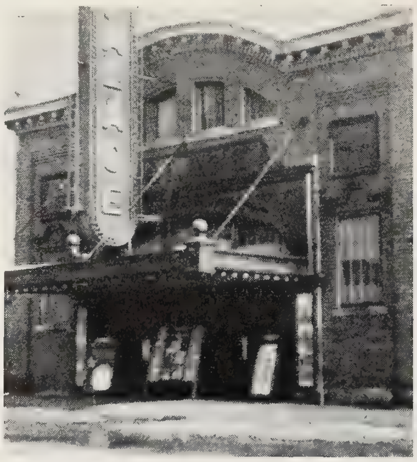
mum space will be left available for the lounge area and also thereby keeping the cost of toilet room finish down to a minimum. Toilet room fixtures should be arranged compactly, leaving an absolute minimum of space necessary for the accessibility to the various fixtures.

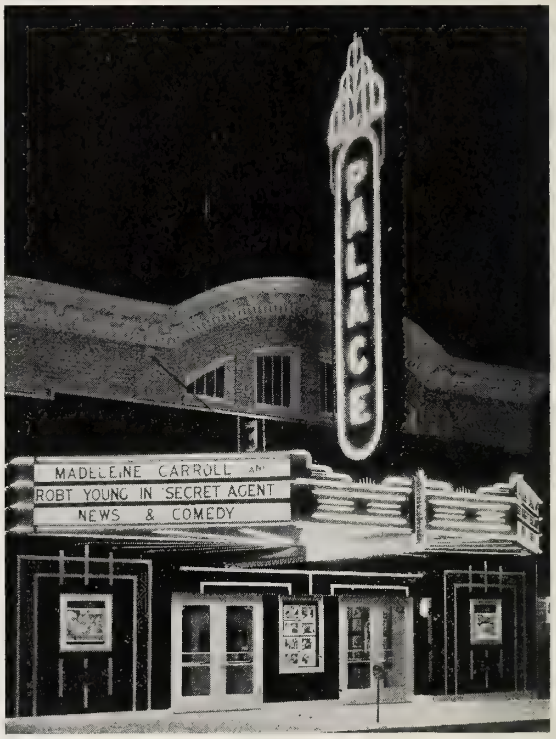
Since the cost of tiling floors and walls is high, surplus floor and wall areas are an absolute waste. It is also desirable not to have excess area in the toilet rooms proper, which would encourage loitering. Generally, it is a good policy to establish a minimum of one toilet room fixture for every 100 patrons of each sex. For theatres up to 400 seats, there should be at least one basin in each toilet room; from 400 to 600, at least two basins in each toilet room; and from 600 to 1,000 seats, at least three basins.

While maximum efficiency should be achieved in toilet room arrangement, the space devoted to each plumbing fixture should be ample, and in the case of the men's toilet room, urinals should be placed with at least 6 or 8 inches of separation between fixtures.

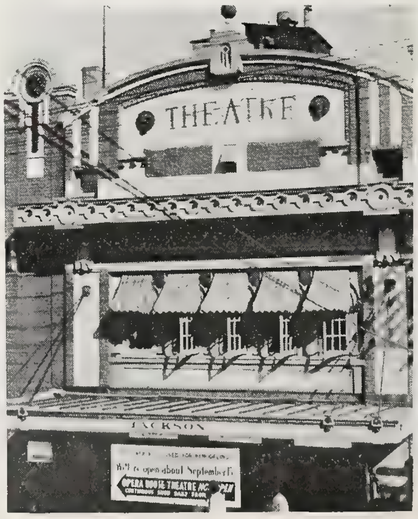
Decoration of lounging areas can be accomplished chiefly by proper lighting and well selected furnishings. Here an indirect lighting cove in the ceiling is desirable, using an occasional table lamp

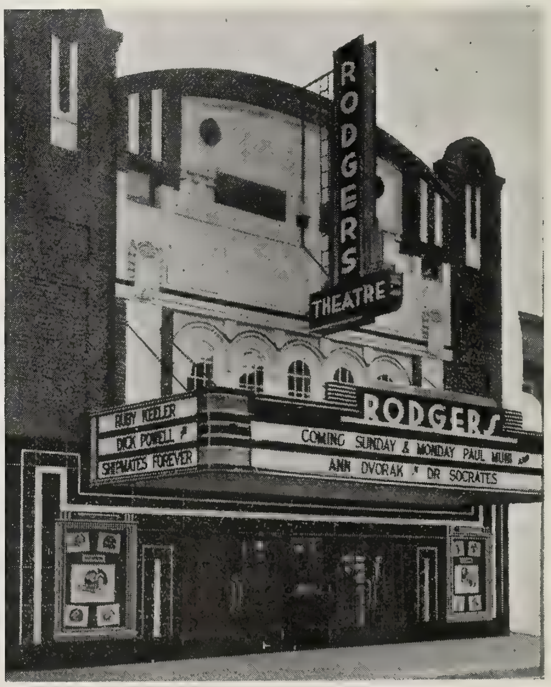
TRANSFORMED WITH GLASS





● Interesting examples of the use of architectural glass in creating modern theatre fronts in the place of obsolete treatments are shown in these pictures of recent installations of Pittco fronts. The upper views are of the Palace theatre in Wisconsin Rapids, Wis., before and after the remodeling, in which black Carrara glass with a sandblasted design rendered in painted aluminum was employed. The Palace is owned and operated by Frank Eckardt; Hogan & Henderson were the architects. The other views are of the Rodgers theatre in Cairo, Ill., owned and operated by R. W. Rodgers. Here black and ivory Carrara glass was used, with sandblasted lines in gold.





ANSWERS TO INQUIRIES

Prepared by PETER M. HULSKEN, A.I.A.

THE QUESTION:

WE HAVE a small lobby and foyer, each is about 8 x 15 feet. The lobby floor has quite a slope and I am afraid to put anything like rubber on it. What can you tell me about "Amhaco" broadfelt? I understand it is a rubberized carpet. If okay where can I get it? Will it be okay to use in both the lobby and foyer. We are subject to a lot of dampness and sand.

Lobby walls will be Celotex, mottled brown. I would like to use blue carpet if possible. The base of the foyer will be Celotex "hardboard." The openings and trim will be wood. What color should we paint that?

Doors between foyer and lobby are solid. What color would you suggest, and also the inside of the lobby, which will have one large round blue mirror on each end trimmed with a few modern strips of lath.—C. S. H.

THE ANSWER:

I REGRET that I am not familiar with the material called "Amhaco." I am, however, of the opinion that if rubber matting were recessed and metal strips employed to prevent creeping, it would be well adapted to your conditions.

If you are experiencing trouble with dampness in the walls, they should be waterproofed before such materials as Celotex are applied.

The use of blue carpet is very effective, but I am afraid that it soils too easily. Why not use a figured pattern with blue predominating as a base color! If blue is to be the base color for your decorative scheme, use this base color for the doors, and make the trim, such as casings and base, two shades darker. Paint the mouldings silver. If the doors are of a flush type, paint three silver vertical stripes about one inch wide and two inches apart in the center of each door. This will break the monotony of too large an area of color. Paint the walls in coral and the ceiling in ivory. This will give a very pleasant color combination.

•

THE QUESTION:

WE ARE contemplating the erection of a new theatre in the near future. Our lot is 150 x 130 feet, facing the main street in the downtown section, with a 16-foot alley in the rear and one alley to the left. We would like to have as close as possible to 1,000 seats on one floor. What size should the auditorium be? We do not require any stage, but would like to have a platform about 15 feet deep.

As the frontage of our lot is valuable, we would like to have a few store rooms, facing the main street, as they will bring good rentals, therefore give us a description of how the plan should be arranged.

We are confronted with a serious problem, the land is marsh land and the foundation walls will have to rest on piles. The high water mark is 2 feet above rear alley level; but unfortunately the sidewalk level on Main Street is 7 feet, 6 inches above rear alley level.

How do you suggest to take care of the boiler room, as it is impossible to have same under any part of the building? Could we arrange the heating plant so that it would take care of heating the stores also?—F. H. S.

THE ANSWER:

THE MOST economical seating arrangement for a 1,000-seat auditorium is a center bank of fourteen seats across with an aisle on each side, and two wall banks of seven seats each across. This will give 28 seats across the width of the auditorium, and will require 36 rows of seats. So the size of the auditorium will be 60 feet wide and 125 feet deep. This will leave sufficient space for a foyer.

The general layout of your building should be arranged, as follows: Plan for an entrance lobby 20 feet wide at the right of your lot, this lobby to extend to a foyer at rear of auditorium. The auditorium would be placed along the rear alley. This would leave for store rooms an area of 130 x 60 feet, after deduction has been made for an exit court between auditorium and rear of store rooms. You will be able to obtain six store rooms.

You are quite fortunate in that the entrance sidewalk level is 5 feet, 6 inches above the high water mark; by inclining the lobby floor slightly you will be able to have the lower part of the auditorium above the high water level.

The boiler room could be built at the rear or side of the auditorium platform with the floor level the same as the low part of the auditorium floor. You can easily arrange to heat the stores from this central heating plant.

For piling, I suggest that you use pile clusters. By this I mean to group the piles where the heaviest loads occur, such as under steel or concrete columns supporting roof trusses. Reinforced concrete beams can be built on top of these clusters to support the masonry walls and floors. Your architect should be able to work these suggestions out with satisfactory results.

As your aisles are 58 inches wide, I suggest that you use two widths of carpet. Carpet is 27 inches wide, so you will have only a small margin along the seats. I do not like the effect of single width carpet, showing a large margin of floor surface. In the majority of cases this is done for sake of economy only.

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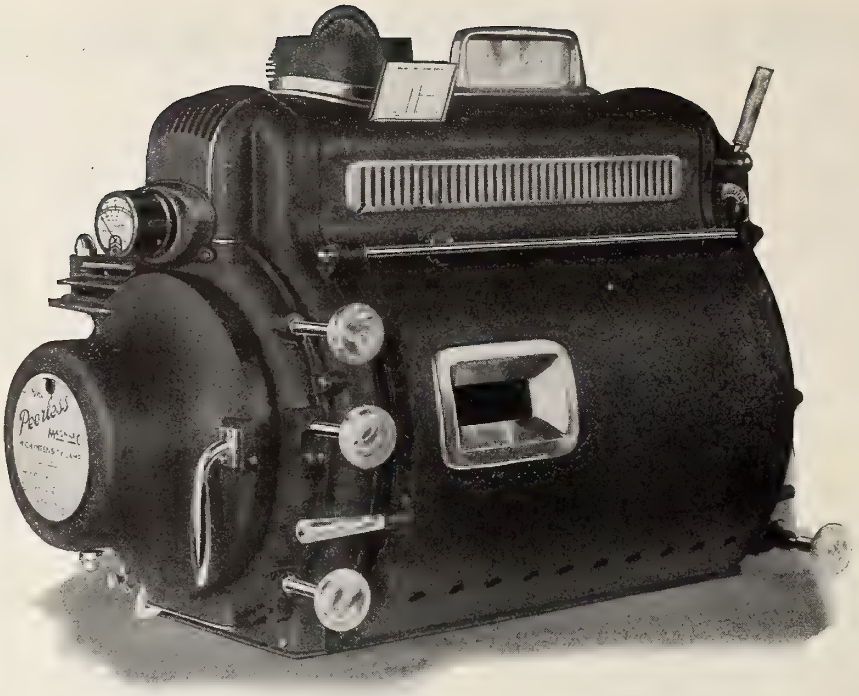

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THEATRE ACOUSTICS TODAY:

2. Design and Construction

• The second article of a series comprehensively dealing with acoustical considerations in theatre planning, construction, remodeling and decoration

By C. C. POTWIN

IN THE preceding article we dealt with the general relationships between acoustics and auditorium form, discussing the long auditorium.

The second class of theatres having decidedly unfavorable proportions is the type with the floor plan approaching a square. There are two major acoustical defects presented by this shape; namely, a large rear-wall area in the path of the direct sound and an unfavorable floor plan relative to the best distribution of sound over the entire seating area. The provision of a balcony in a theatre of this shape helps to effect a partial "break-up" of the direct sound wave as it progresses toward the rear wall. In most cases the remaining part of the direct sound wave striking the exposed rear-wall areas may then be absorbed satisfactorily through the application of the proper acoustic treatment at these points.

In those cases where the upper rear-wall surface is to present an offset section well broken in contour and of moderate height and depth, and the lower rear wall behind this offset is either to be well broken or is located behind a heavily-draped standee rail, acoustic treatment of the proper type and amount applied to the major portion of the surface will generally be sufficient. When balconies or well-broken offsets and draped standee rails are not to be provided, and the entire area including both the upper and lower sections is to be practically flat in contour, there is no material change in the shape of the wave front striking the rear wall and, consequently, it is reflected back in substantially its true form and at almost undiminished power into the seating area. This creates a very serious echo condition throughout the major portion of the seating area.

With the use of acoustic treatment alone to offset the direct reflections which make up this return wave, it is frequently necessary to resort to the application of excessively absorbent materials. Here, as in the case of the long theatre, the danger lies in the fact that *the proper reduction in the reverberation time, and the best distribution of treatment throughout the auditorium, may be altered* by the large amount of sound absorbtion required on a specific surface.

If it is necessary to follow a square contour in theatre planning and the conventional methods of break-up cannot be applied, steps should then be taken to provide for irregularity in the design of the flat rear-wall surface. This may be accomplished by dividing this wall into angular sections designed to splay the sound at random from this surface instead of reflecting it directly back into the seating area. An angular rear wall of this type, used in conjunction with the proper acoustic treatment, will insure a better over-all condition throughout the auditorium than the flat rear wall excessively treated.

Here is a second consideration: A certain number of seats at each front side on the square floor plan will lie outside the limits of *good vision* as well as good sound coverage. The space normally occupied by these seats may be utilized to further improve the acoustic design. This may be accomplished by adopting a floor plan narrower at the front and gradually increasing in width toward the rear of the auditorium.

The several principles of surface design described herein have proved highly beneficial from an acoustic standpoint in every case where they have been utilized. It can be appreciated that steps taken in design and before treatment to more efficiently control sound reflections from and between surfaces, are contributing to a better over-all acoustic condition, particularly in those theatres which must necesarily have an unfavorable ratio of proportion.

CURVED SURFACES

Considerable material has been presented on previous occasions concerning the importance of eliminating curved surfaces from the design of new theatres. Although the acoustical defects introduced by such surfaces should by now be generally understood, new designs are not uncommon in which provision has been made for a curved rear wall or an arched ceiling. Even though the center of curvature may lie outside the limits of the seating area, these surfaces are very harmful and contribute in no small degree to inferior sound quality in theatres. If the architectural treatment of the ceiling presents a major problem, it is well to bear in mind that a very effective result may be accomplished both aesthetically and acoustically, by providing for a non-uniform triangular break-up in the design of this surface.

METHODS OF CONSTRUCTION

THE METHOD of construction is another important factor affecting the acoustic design of theatres. In the design of a strictly fireproof theatre, the basic wall structure generally will consist of either heavy brick or tile. For interior surface finishing, plaster will either be applied directly to this base wall or to metal lath furred out from this wall. The ceiling will usually be of the suspended type consisting of plaster on metal lath or its equivalent. It is the manner in which the interior surfaces are constructed and fin-

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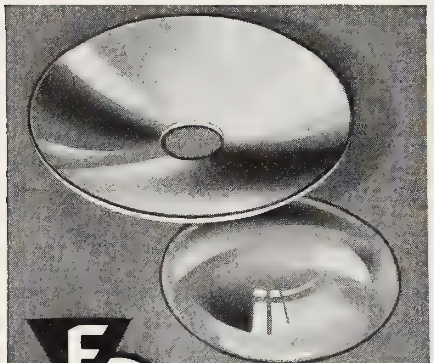

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ished that also has a definite effect on the acoustic condition of theatres.

Experience has proved that furred walls and suspended ceiling surfaces, even those seemingly as rigid as plaster on metal lath, contribute a certain amount of sound absorption at the low frequencies. These surfaces, if properly designed, tend to ab-frequency sound waves by their diaphragmatic damping action. Surfaces of heavy solid construction, such as plaster applied directly to brick or tile, do not give this effect and tend to reflect all bua a minute part of the low-frequency sound waves.

ABSORPTION OF LOWS

As will be explained subsequently, one of the major problems in the acoustic treatment of theatres lies in providing for adequate low-frequency absorption. Furred walls and suspended ceilings used in fireproof construction will not fully compensate for the discrepancies encountered in the average theatre, and additional sound absorption in the form of acoustic treatment will also be required to reduce the reverberation time to the proper degree at these frequencies. However, it should be understood clearly that this method of construction, if properly applied, will contribute at least a *limited* amount of sound absorption at the low frequencies and will thus help to place less stringent requirements on the acoustic treatment.

The amount of low-frequency absorption provided by this form of construction is naturally dependent to a large extent upon the flexibility of the materials used. For this reason a proportionately greater degree of low-frequency absorption may be obtained in non-fireproof construction through the use of certain tiles and fibre boards for interior surface finishing, applied to suitable furring or studding over the base structure. The absorption characteristics and possible use of this type of material will be discussed later.

BRACING OF FURRING

In the design and application of all types of furred construction, it is of extreme importance to provide for the proper *bracing* of materials. If the distance between furring or studding is too great, or insufficient framing is used, pronounced surface resonance may result. Surface resonance produces one of two conditions: (1) either it tends to reinforce sound energy at certain frequencies; or (2) it effects an undue absorption of sound at these frequencies, depending upon the nature of the defects in construction and the geometrical relationship of the surfaces to the source of sound. If conditions such as these are introduced in design, an intricate acoustic problem is encountered in planning the final acoustic treatment.

Furred surfaces properly designed and securely braced may be incorporated very favorably in the plans for surface break-up previously suggested. Here, two functions are fulfilled by one method of surface design; namely, the introduction of a moderate degree of low-frequency absorption, together with an effective break-up of multiple or direct sound reflections.

ACOUSTIC FACTORS IN STAGE DESIGN

THE ACOUSTICS of the stage is another important consideration in the design of modern motion picture theatres. Since the advent of sound reproducing systems, the large legitimate stage has been reduced in size and in a manner consistent with the requirements for good vision and effective sound distribution. The space formerly occupied by the large stage in the vaudeville theatre has been utilized in present design to increase capacity.

In planning the stage design and determining the proper position of the screen relative to the seating area, it is very important that sufficient space be allowed between the screen and the rear wall of the stage for the subsequent installation of the horns and baffle associated with the sound system. From an acoustic standpoint, a spacing of 9 feet free and clear of any obstructions is preferred at this point, although a minimum tolerable limit of 5 feet is acceptable with the use of the very latest types of sound systems.

The walls of the stage should be of heavy, solid construction, and the floor should be well braced to prevent excessive resonance. It is highly advantageous to provide angular break-up within the section of the stage rear wall in line with the screen. Flat non-parallelism between the side walls and between the ceiling and floor is also a very desirable feature. This may be achieved by splaying the side walls to a limited degree from the rear to the front of the stage, and by slightly reducing the height at the rear to allow for a sloping ceiling surface.

Ventilating ducts should preferably be eliminated from the stage-proper. If the space limitations are such that ducts must be installed in this section of the theatre, they should be located at the extremities of the stage and not in the area behind the screen. *Furthermore, outlets should be positioned in such a manner that air draughts do not enter or cross the direct sound beams at points directly in front of the stage.* When metal ducts are used, they must be well "damped" acoustically, to prevent mechanical resonance.

A limited amount of stage treatment in the form of drapes or acoustic material will generally be required when the sound system is installed. The actual quantity and its proper positioning will be governed by the acoustic characteristics of the individual stage and the extent to which back-stage reflections from, and between, surfaces are controlled in the original design of this section of the theatre.

[*In his next article, Mr. Potwin will deal with the requirements for surface acoustic treatment of theatres relative to new structures and modernization; particular stress will be placed on the importance of carefully selecting acoustic materials with respect to their sound absorption values at the low, middle and high frequencies, respectively. Mr. Potwin is a member of the technical consulting staff of Electrical Research Products, Inc., dealing with acoustical problems.*—THE EDITOR.]

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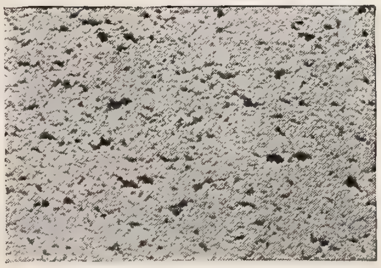

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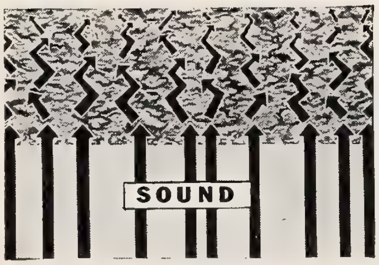

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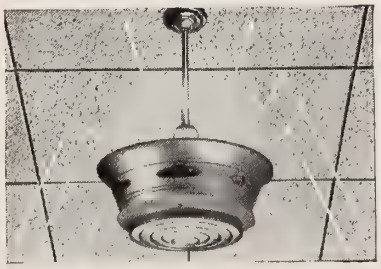

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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

The Theatre's Right to Prints In Good Mechanical Condition

THE IATSE AND MPMO has done yeoman service in improving projectionists' conditions of work and remuneration, both in these United States and Canada. In view of the increasing complexity of the work, and patrons' intolerance of poor projection and sound reproduction, the demand for increases in wages and better working conditions was to be expected. True, some unions, in some instances have not acted wisely—nor too well, but viewed as a whole, considering the hundreds of local unions involved, it surely must be admitted that such instances have been few and far between. Also they are now very rare, indeed.

Today it may be justly said that the IA organization, viewed as a whole, under the able leadership of its International President, George E. Browne, is functioning efficiently and fairly. This is, I feel, only paying just tribute, not only to the organization itself, but to its leadership.

There is, however, one point to which I desire to direct attention. It is one that should have consideration, not only by the organization as a whole, but by its various local unions. It is the proud and justified boast of the IA that its members are competent projectionists, yet it is a fact that, with few, if any, adequate protests from local unions, and none at all from the organization as a whole, films are being delivered to theatres in such condition that good results cannot possibly be attained with them. As I see it, both the international organization and its individual local unions not only have the right, but the *duty* to enter most vigorous protest against this.

True, the unions have no available means for compelling the delivery of films in safe condition for projection. That is quite true, but the fact remains that in most, if not in all States and cities, there are safety regulations upon which protest could be effectively based.

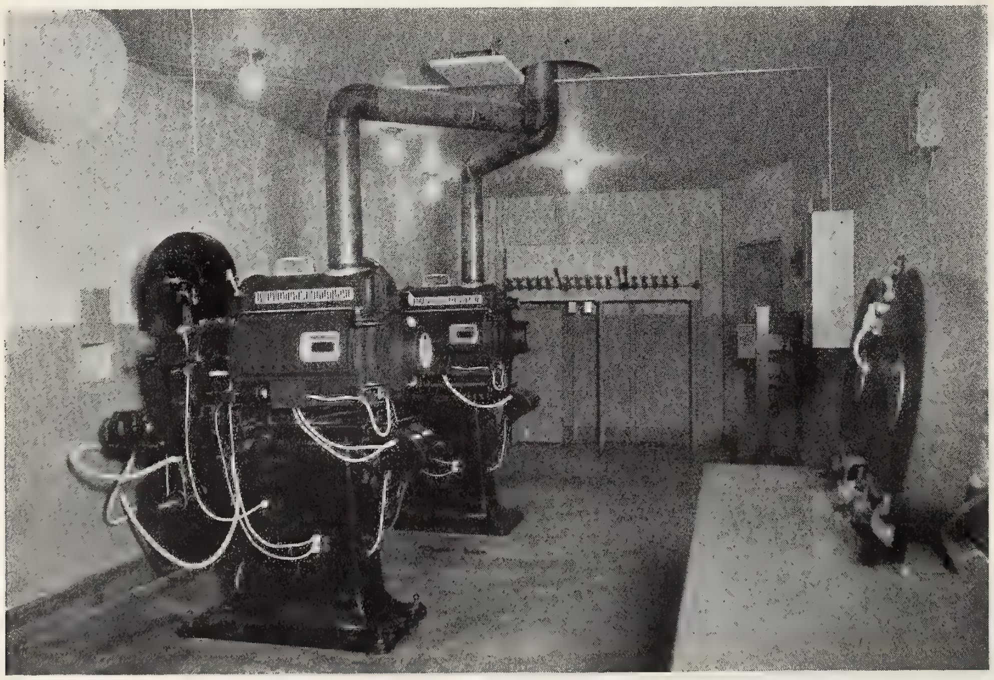
Some States, Connecticut for one, and most Canadian provinces, already have such a department rule. In them projectionists are required to report receipt of such films to the department under penalty of license revocation upon failure. The guilty exchange is immediately warned.

In justice let me say that today many exchanges thoroughly inspect and repair prints, sending out none in poor condition as to mechanical faults. Many are also keeping the prints very reasonably clean. However, that does not by any manner of means apply to all film service. I present part of a letter received from a progressive projectionist who rightly regards the service received as an outrage to himself, his profession, the exhibitor, the public and the whole industry, in all of which, assuming his report to be correct, I agree. He says:

"This theatre is under a 'play or pay' contract. The films delivered to us are not only very old prints, but also are in such miserable condition that they are both unfit to show and unsafe to project. Last week we had a production, the films of which were very brittle, and the splices just would not hold. There was a fire at the last half of the second reel and during the first half of the fourth, probably caused by bits of the very brittle stuff breaking off and lodging in the aperture. By quick action I got by with nothing worse than a few burned frames and two show stoppages. But the screen image was just *awful*—splotches of dirt, rain, punch marks in every reel! Patrons walked out in disgust.

"What I want to know is, can we be forced to accept such terrible stuff as 'film service?' Has the theatre no protection at all against such things? Cannot exchanges be forced to deliver films in at least decent condition, regardless of class of service? Both myself and our manager will await your answer eagerly, and with some anxiety."

His is a small town. The theatre shows three evenings and one matinee a week. It probably has a restricted patronage and cannot pay high prices for film service. However, the fact that the service is of the cheaper grade does not give the exchange the right to endanger the lives of patrons, or to deliver a service that makes it impossible to put on an acceptable show.



Projection room of the new Reed theatre in Alexandria, Va. Equipment includes Simplex projectors, Peerless Magnarc lamps and RCA Photophone sound.

ANOTHER TOUR AMONG PROJECTION FOLKS

I HAVE just returned from another tour of a large section of the country, making talks before meetings of projectionists and observing projection affairs in many cities. It was one of the most extensive trips I have made for that purpose, about 4,000 miles being recorded on the meter of my gas-buggy. And it was also one of the most enjoyable, since the meetings were well attended, the men attentive, and union officials most hospitable. There isn't the space necessary to tell everything that I found interesting, but I am going to make at least a general report.

TRENTON, N. J.

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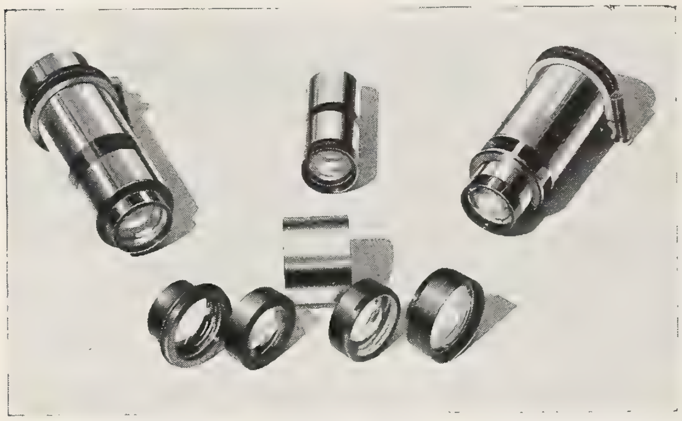

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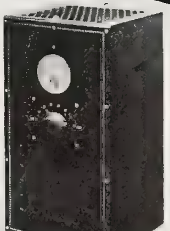

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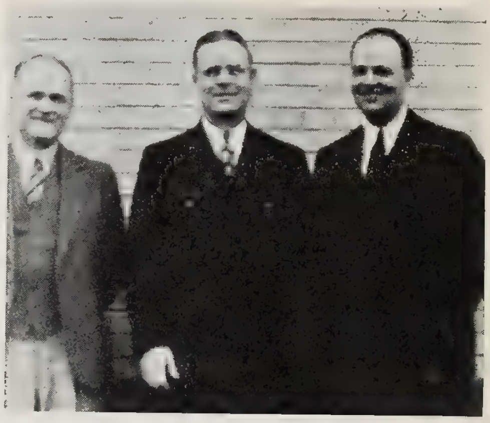
sibly 50,000 more in surrounding rural areas. I was very cordially received by James T. Bresnen, president, and Frank Allaire, secretary, of Local 379, both of whom handle the projection at the RKO Capitol. A bit later, James Fee, business representative of the union, put in an appearance, located your scribe in an inn, where we had a long chat, with trimmings.



Trenton's Fee, Bresnen and Allaire.

The union had invited projectionists only to the meeting I was scheduled to address that night after the shows closed, so I may visit Trenton again soon to address a meeting of managers and exhibitors, or perhaps including projectionists.

My next stop was in Washington, D. C., where I paid a hasty visit to the IATSE & MPMO headquarters. There I enjoyed a talk with Fred Dempsey, International Secretary, and Louis Kraus, assistant to George E. Browne, president, who was on the West Coast.

Fred J. Dempsey, IA secretary.

Pressing on, I arrived in Richmond, Va., in time for a most pleasant visit with George A. Jones, manager of Loew's theatre. Then to the highway again, heading for Norfolk.

NORFOLK, VA.

Norfolk outdid itself with kindness. Frank Sutton, of the Norva theatre; Allan T. Sparrow, manager of Loew's Norfolk

10 FEATURES

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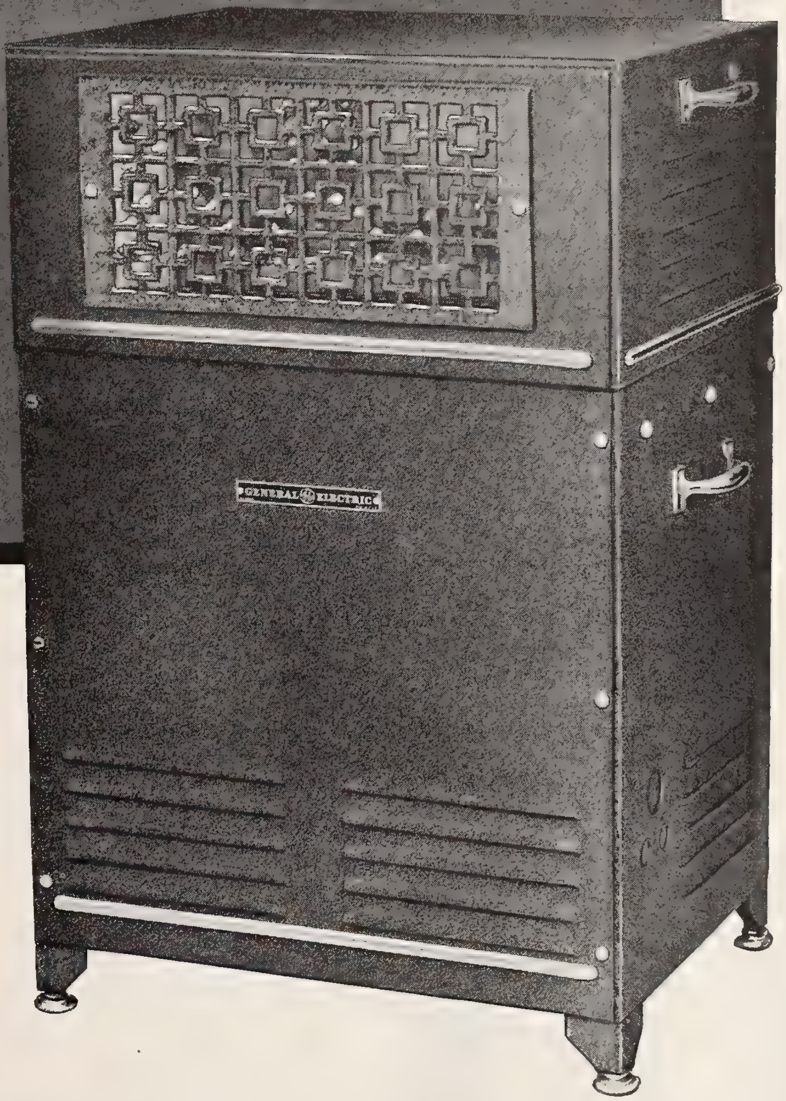

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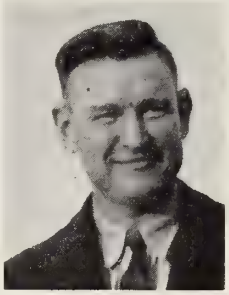
theatre; Leon Vogel, secretary of the union, and L. V. Bankford, a member thereof, took me out some 30 miles to partake of a Smithfield ham dinner, and the day's roadwork had surely put me in condition for it.

Later I observed projection at the Norfolk and found it most excellent. The staff is composed of T. Twiford, Arthur Garey, H. T. Wilkins and Mell Rose.



Frank Sutton

A. T. Sparrow

The Norva theatres is managed by Pierre Boulogne, with Floyd Stawls as assistant. The Norva seats 1,644.

After the shows closed, every projectionist in Norfolk, plus several managers, among them Mr. Sparrow, plus C. E. Riddle, Charles Buhhy, W. H. Whitman, J. W. Garrison, E. L. Saunders and W. E. Tench, projectionists from Local 264, Newport News, attended the meeting at union headquarters.

LYNCHBURG, VA.

Lynchburg is known locally as the "City of Hills," which is not a misnomer. I pointed my gas buggy at one of them and I thought she was going to bite me. On and among Lynchburg's ups and downs live some 45,000 people. Three of the theatres, Paramount, Isis and Trenton, do not admit colored people; the Academy has a balcony set apart for them and on the outskirts is a small theatre, the Harrison, devoted exclusively to colored patronage.

The Academy is managed and in part owned by J. F. Falls. At the time of my visit its projection room was presided over by L. J. Godsey, who is secretary of the local. The theatre is doing an excellent business. That is, in fact, the report I have had all along the line.

The Isis theatre is managed by A. C. Ball; H. G. Preas is his assistant. The projection room is spacious and intelligently lighted. C. J. Miles is the projectionist. The screen is at the entrance end of the auditorium. Inquiry as to that stunt elicited the reply, "Well, it has its advantages," but the tone of voice was not enthusiastic.

The Paramount is managed by Willis Grit, who also is city manager for the Paramount, Isis and Trenton. At the time of my visit to the theatre, M. J. Day, business representative of the union, was in charge of projection.

DURHAM, N. C.

From Lynchburg I sped down to Durham, where, because a letter had miscarried, they still did not know whether or when I was coming, but within a few minutes after I appeared at the Criterion theatre and contacted G. E. Hayes, Secretary of Local 417, things were humming, plans being made to notify the unions in other places as well. I was advised that the managers were just as deeply interested in the matter as were the men themselves. I was conducted to the best hotel in the city and advised that it was "on the local."

I had lunch at the home of C. M. Rumley, president of the union, and dinner at the home of Secretary Hayes, both of whom have beautiful homes.

On Sunday evenings theatres are obliged to shut down from 7 to 8:30 o'clock, so that people will not be attracted away from the churches, so at 7 o'clock I addressed a gathering of several managers and assistant managers, all Durham projectionists and the following members of other locals: Arthur Paluka and James Howell of Raleigh, N. C., and J. S. Saintsing and J. W. Thompson of Wilson-Goldsboro.

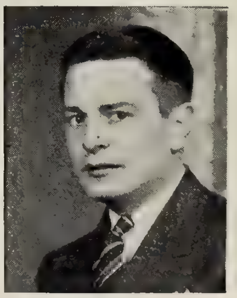
The Durham theatre people impressed me as forward-looking men who try earnestly to improve. They do not look along a level plain, but upward. It was stimulating to meet them.

C. M. Rumley and G. E. Hayes, Durham, N. C.

South of Durham I paused for lunch at Danville, and spying the Broadway theatre opposite, I sought out its manager, B. F. Smart, for a chat. The Broadway is in the center of the business section of that city of 37,000 population. It seats 700.

SPARTANBURG, S. C.

On my way to Greenville, S. C., where the next meeting was scheduled, I stopped at Spartanburg, and since the Greenville meeting was not to be held until the following night, I suggested to Ervine Stone, whom I called on at the State theatre, that we try to hold a meeting that night in Spartanburg. He approved the idea heartily and called up R. B. Talbert, city manager for the Wilby-Kincey circuit, who also liked the notion, and immediately the plans were set in motion for a gathering of the clan.



B. F. Smart, Danville

Mr. Talbert also manages the Carolina theatre, with Carol White as his assistant. I must compliment Mr. Talbert and Mr.

White, as well as the projectionists, Henry Childress and George Spillers, upon the excellence of the Carolina projection. If it is always as good as at the moment I stopped, looked and listened, then they have reason to be proud of themselves.

All Spartanburg theatres operate with one-man shifts.

At 11:30 p. m. all managers, assistant managers and projectionists met at the State theatre. The meeting was presided over by Mr. Talbert, who said that such talks could not help being beneficial to both management and projectionists.

GREENVILLE, S. C.

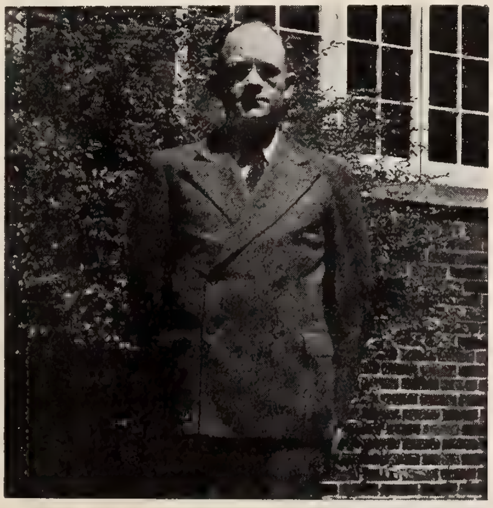
In Greenville I was greeted most cordially by the officers of Local 697 and H. T. Lashley, city manager for the Wilby-Kincey theatres, who joined with the local union officers in securing a full attendance of managers and assistant managers. Mr. Lashley manages the Carolina theatre in Greenville, the excellent projection room of which is presided over by Guy Bryson and Lewis Machen.

The Paris theatre in Greenville was also visited. It is managed by H. V. Wynne, who is assisted by Paul W. Childers. The seating capacity is 810. Projection is by John E. Moses, who is secretary of Local 697, and by J. Harold Austin. The meeting, at which Mr. Lashley presided, was attended by all projectionists, managers and assistant managers of the city.

CHATTANOOGA, TENN.

I had addressed the men of this city twice before and this time they made plans for a meeting to include all projectionists, managers and assistant managers. I was too tired to get around to many theatres; also, it was necessary to worry the typewriter a bit.

The Chattanooga meeting was held at the Tivoli theatre, another Wilby-Kincey house, and one of the most charming theatres I have ever been in. It is managed by E. R. Rogers, who is also city manager for the circuit. The projection, which is handled by J. B. Lowry, A. C. Kamin and W. C. Belcher, with P. R. Neligan as relief man, is most excellent.



Chattanooga's Charles E. Curle.

While in Chattanooga I had lunch with

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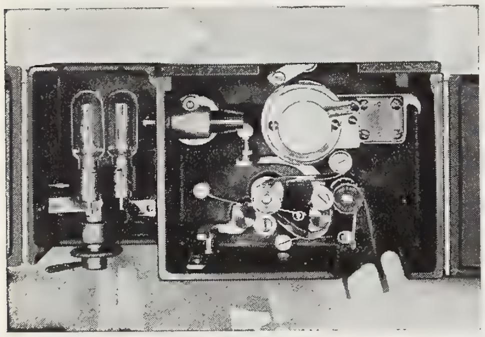

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Projectionist George Overend at his beautiful home overlooking the valley. Brother Overend has been in projection for 30 years, and his stalwart son is following in his footsteps.

I was also the guest of Charles E. Curle, who is secretary of the Chattanooga local. Charlie has been my friend for many years. He's a projectionist by avocation as well as vocation, spending out of his own "kick" to get precision instruments for making tests, especially in sound.

SPRINGFIELD, ILL.

Leaving Chattanooga, I trekked northward through Nashville, Tenn. (where the local had reported current conditions which made a meeting impracticable) to Springfield, Ill. No meeting had been arranged there, but I immediately contacted C. E. Horn, president of Local 323, and he got busy at once to arrange one. I was privileged to address four managers and about a dozen projectionists that night.

I had chats with Thomas Finin at the beautiful Orpheum theatre, with Leo Bernstein, manager of the Capitol and Empress theatres, and also with Dominic Giachetto of the Roxy. All reported business excellent.

My next stop of any significance was at Unionville, Mo., where the Royal theatre, owned and operated by Mr. and Mrs. G. W. Summers, occupies land upon which my father had a furniture factory about 65 years ago. And I soon became interested in the Royal for other reasons.

That little 440-seat theatre was an eye-opener and surely demonstrated the high type of small town exhibitors that Mr. and Mrs. Summers are. It is air-conditioned and well equipped for a house of that size. The decorative treatment is in excellent taste.

My only criticism was of the screen illumination. It was not bright enough. I do not advocate more light on the screen than is necessary for a sharp image, but the Royal picture, which is 14 feet wide, was not bright enough. Arthur Turpen is in charge of projection and I found him to be well instructed in projection technique.

In the basement of the theatre Mr. Summers has a film developing plant, with about a dozen employes. He receives films, I learned, from all over the country for developing.

BURLINGTON, IA.

Burlington has a small local and three operating theatres, the Palace, Iowa and Avon.

L. J. Wagner manages the Palace, with Loyd Shannon as assistant. Projection is in charge of Harry Burke, financial secretary, and Joseph Harter, president, of Local 385, with Leo Burke, business representative, as relief.

H. B. Lyons manages the Iowa, with Robert Marsailes as assistant. Projection is handled by Ben Jacoby and Fred Krabbe, with William Moore as relief.

Ira Lee manages the Avon. William Tiemeir is his assistant, and William An-

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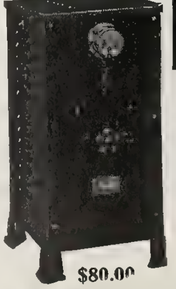

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derson and Roy Standard the projectionists.

The Iowa local may be small, but it did itself proud. All members were present at the Palace theatre for the meeting and the managers as well. There were also men from Galesburg and Fort Madison.

AKRON, OHIO

It had been suggested that on my trip back East, I appear before the Peoria, Ill., local. Arriving there, I found L. C. Worley, city manager for the Great States circuit, and M. H. Eagle, manager of the Palace, highly in favor of a meeting, but the local officials did not want to call a meeting for that night because a union meeting had been held just the night before, so I went on to Akron.

No meeting had been scheduled for Akron, but after a chat with Harry Cocks, manager of the Strand theatre, who was very much in favor of one, and with one of his projectionists, Albert Wright, president of Local 364, who felt likewise, effective arrangements were made with the union business representative, John A. Shuff.

"On such short notice," he said, "we cannot get out all of our 60 members, but I can guarantee that you won't have to talk to empty chairs."

To make matters even less promising, it began to rain. Nevertheless, about 30 projectionists were present, and also a number of managers.

Akron was my last stop of any duration, except for Williamsport, Pa., where I paid a long-promised visit to W. K. Glodfelter, president of Local 411, and his charming family.

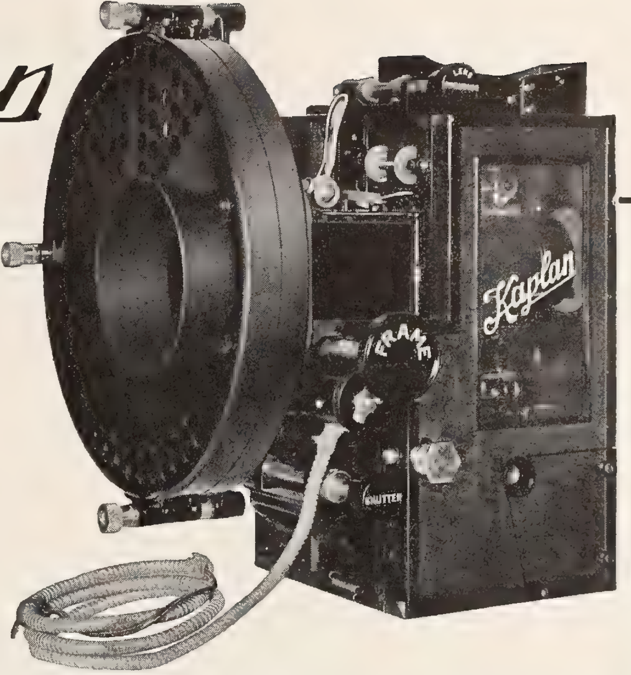
ODD CASE OF FILM DAMAGE

ALVIN E. WHEELER, projectionist of the Fairy theatre in Knox, Ind., who has served that theatre for twelve years, submits a sample of film with a defect that I located only with difficulty.

The fault is most peculiar, consisting in a thin, curved hair line close to the inner edge of each sprocket hole on the non-track side. It might or might not be visible upon the screen. On the inner edge of each sprocket hole on the sound track side is a bow-shaped, semi-transparent area impinging very slightly upon the edge of the sound track. It might or might not be picked up with the sound.

Careful examination under a powerful glass discloses no evidence of damage of any kind to the film stock. No evidence appears of any sprocket hole being in any degree strained or bent. So far as appearance goes the fault very likely is inherent in the print.

I have encountered nothing just like this in my long experience. I submitted the film sample to two expert film men, each of whom agreed that infliction of such marks by a projector without damage to the film stock itself seemed impossible, with which conclusion I must myself agree. I therefore am laying the matter before you other projectionists in the hope that some one of you may have had similar trouble and ascertained its cause.



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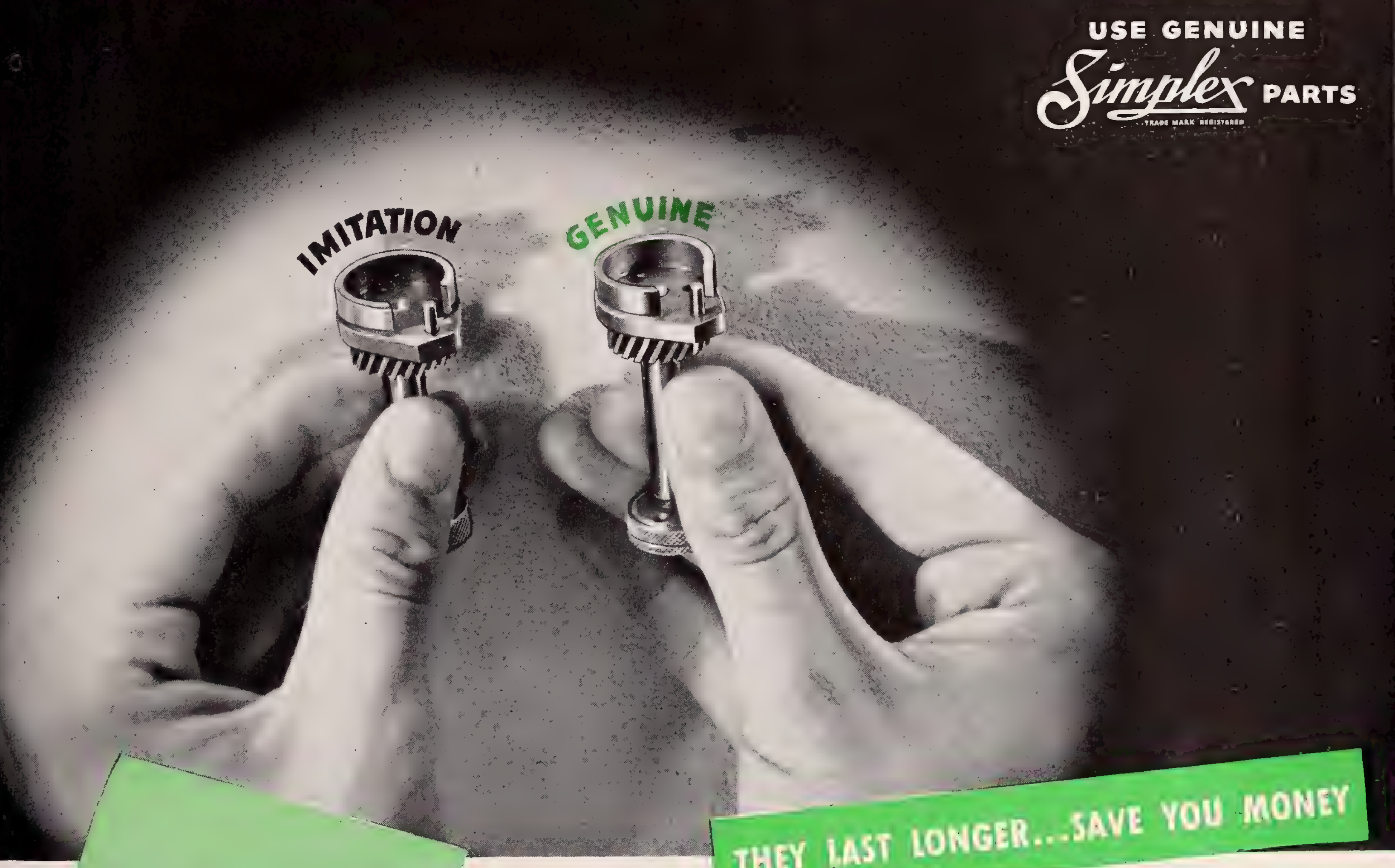

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